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# CREATIVITY
# WITHIN LATE PRIMARY AGE DANCE EDUCATION:
# UNLOCKING EXPERT SPECIALIST
# DANCE TEACHERS' CONCEPTIONS AND APPROACHES


**By**

**KERRY CHAPPELL**


**Submitted for the Degree of Doctor of Philosophy**

**In the Graduate School of Laban**

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During the practical phase of the research, Bob Jeffrey the lead researcher on the Creative Learning and Student Perspectives (CLASP) Research Project joined the researcher in the first two research sites. The researchers shared data, memos and papers.

## DECLARATION

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## ABSTRACT

This study is a qualitative interpretive investigation of three expert specialist dance teachers' conceptions of and approaches to creativity with late primary age children in England carried out using a multi-case case study approach. These specialists were working in a variety of educational settings and had extensive experience as dance educators with some degree of experience, past or present, of creating and/or performing as dance artists.

The study was carried out in order to increase understanding of expert specialist dance teachers' conceptions of and approaches to creativity, and how these relate to theories of creativity and teacher knowledge from within dance education and wider relevant education literature, particularly in light of the creativity agenda in England stemming from the NACCCE Report (1999).

The purpose of this study was firstly exploratory and illustrative with the exploration of Foundations for Creativity; Creativity as Individual, Collaborative and Communal; and Creating the Dance underpinning the explanation of Teaching for Creativity: Spectra of Approaches and Shaping Influences.

These findings were compared with existing literature and contribute to the field in a number of ways.

Firstly, they provide: an 'image of the possible' from these experts of an embodied socially constructed way of knowing and accompanying pedagogy as foundational to creativity in primary age dance education, which is also potentially pertinent to wider primary education; an argument for moving beyond individualised conceptions of creativity to embrace deeper understanding of the dynamics of creativity as collaborative and communal within dance and wider education; and a teacher-derived image of the creative process which reinforces arguments against 'over-assuming' the commonalities of creativity across domains.

Secondly, the findings offer a possible pedagogical toolkit for teaching for creativity in primary age dance education including three pedagogical spectra, images of their possible use in action, and details of the dilemmas faced and overcome using professional practical knowledge, which may also be applicable in wider educational settings.

And, thirdly, the findings contribute to understanding how the dance teachers' practical knowledge in relation to creativity developed through reframing, leading to an argument for well-supported reflective practice within specialist dance teacher training and CPD as a key way of contributing to the professionalisation of their work.

# 1 INTRODUCTION

## 1.1 BACKGROUND TO THE STUDY

The beginning of the 21st century has welcomed in a new buzz-word in education in the United Kingdom: creativity. In political terms, this emerged into the limelight in 1999 with the production of the report by the National Advisory Committee on Creativity and Cultural Education *All Our Futures: Creativity, Culture and Education.* The report was commissioned in order:

> to make recommendations to the Secretaries of State on the creative and cultural development of young people through formal and informal education; to take stock of current provision and to make proposals for principles, policies and practice. (p. 4)

The report acknowledged that education worldwide was facing economic, technological, social and personal challenges, and that there was a clear and urgent need to develop creativity, adaptability and better powers of communication. It was argued that creativity has become important because it has been identified as a key to preparing the children of today for a future world of work which will be rapidly changing, and which is already dependent on "the ability of individuals and organisations to generate new ideas" (NACCCE Summary, 1999, p. 3). Within this agenda, creativity is seen as a universal potential, possible within all areas of activity.

In the wake of the NACCCE Report (1999) a number of government initiatives have been put in place to act upon its recommendations. These include the current Qualifications and Curriculum Authority web-based resource designed to support teachers in promoting pupils' creativity: www.ncaction.org.uk/creativity/ (QCA, 2003 and ongoing), and the Creative Partnerships funding stream (www.creative-partnerships.com, Arts Council of England; Department for Culture, Media and Sport; Department for Education and Skills) including Creative Action Research Awards Scheme (CARA). Following piloting in 2002, Creative Partnerships has been extended to new areas of the country, and aims to provide school children across England with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality. Some strands of the Excellence in Cities initiative (Department for Education and Skills, ongoing) such as the Gifted and Talented scheme and Education Action zones have also been designed to focus on and promote creativity as a tool in urban school regeneration. *Excellence and Enjoyment* (Department for Education and Skills, 2003) includes the government's promotion of aspects of the NACCCE Report across the primary curriculum.

As reflected in these initiatives and the foci of other government programmes (for example, National Endowment For Science Technology and the Arts, www.nesta.org.uk), it seems that creativity will not be slipping off the political education agenda in England in the foreseeable

future. Dance within educational settings in England at the beginning of the 21st century is therefore surrounded by rhetoric about creativity, and perhaps not surprisingly, is listed by funding streams like Creative Partnerships as one of the creative providers most likely to be able to encourage 'creativity'.

When I began this research, I was working as the Projects Manager within the Education and Community Programme (www.laban.org/laban/education__community.phtml) of LABAN, a prominent contemporary dance conservatoire, (see Appendix 1 for further biographical details of the researcher) fundraising for and organising dance education projects both within and outside of school curriculum time and in a variety of community settings. This made me acutely aware of the increased presence of 'creativity' as a required component of funding criteria and stated project aims for the dance teachers with whom I was working. The rhetoric began to raise questions within the team around the nature of creativity in dance education, what it means to be able to teach for creativity within dance, and what this means in relation to the wider educational agenda.

In parallel with these emerging questions, concern was growing within organisations like the National Dance Teachers Association (NDTA) on a number of issues, some of which had been raised by the creativity agenda, which culminated in their 2004 publication *Maximising Opportunity*. NDTA (2004) made the point that: "currently the number of teachers is failing to meet an ever increasing demand. In addition many of those available do not have the appropriate level of skills" (p. 11). This statement highlights the tension on the one hand between an increasing demand for dance teachers, fuelled by initiatives and funding streams stemming from amongst other agendas, that of creativity, and, on the other hand a lack of skill in many of those available to meet this need. Dance education as a creativity 'provider', both in and through dance, could be in danger of becoming a victim of the success of the creativity agenda, by not being able to maintain the training and professional development needs of a growing body of dance education professionals required in response to this agenda. As the document states, "if not addressed, this will have serious implications for the success of the many initiatives currently being developed in schools as well as the standard of learning and teaching in dance across the whole sector" (p. 11). This echoes concerns aired by the prominent dance educator Sue Ackroyd (2001), that although dance is often taught as a creative enterprise in both formal and informal educational settings, in some cases it may be presented in a formulaic way which does not offer appropriate chances for real life creativity to take place.

From a dance education perspective, there was and is an apparent need on the ground to tackle such questions as the nature of creativity, what it means to be able to teach for creativity within dance, and what this means in relation to the wider educational agenda. When beginning the research, it also seemed apparent that it would be useful if the answers to such questions

could practically feed into continuing professional development (CPD) and teacher training that was preparing and developing the growing band of teachers required by the new creativity agenda.

Within the body of academic literature used to underpin and refine the investigation of such questions, there is an obvious history of investigating and developing theory around creativity and connected teaching practice in mainstream education. This body of work was used to support and underpin the NACCCE Report (1999) and the accompanying resurgent interest in creativity. As part of the theoretical context for this study, this body of literature is reviewed in Chapter 3.

By contrast, in dance education, despite a body of theoretical literature focused on creativity, there is little academic literature focused on teaching practice and pedagogy in relation to creativity, or, indeed, many other aspects of dance education at the primary and secondary age. Lord (2001) states that compared to the body of literature available on general aspects of dance education, "the body of knowledge on the practice of teaching dance at primary and secondary levels is practically non-existent" (p. 20). This is not to deny that in the last fifty years, a great deal has been written about working creatively with children and young people in dance, including many examples of teachers' personal approaches and lesson plans. This literature has often been written by experienced and respected dance teachers, drawing on years of successful practice in dance education (for example, Gough, 1996, 1999; Lowden, 1989; Rolfe & Harlow, 1997).

However this literature does not apply the investigative depth and rigour of academic research on creativity in mainstream education. There is a demonstrable gap in relation to researching and understanding teaching practice in relation to creativity in the dance education academic literature, particularly in the primary age range. The details of how far the literature reaches in terms of theories of creativity, and teaching for creativity in dance education are considered in the literature review in Chapter 2.

As a research focus, questions related to the nature of creativity in dance education, what it means to be able to teach for creativity within dance, and what this means in relation to the wider educational agenda emerged from the professional situation within which I was working. This was coupled with an increasing need within the dance education profession to address issues of teacher training and professional development, and a lack of research into teaching practice within dance education, particularly in the primary age range.

Because of the small amount of research into primary practice, I chose to focus on the primary age range. The upper end (9- to 11-year-olds) of this range was chosen because at this age there are greater possibilities for teaching to address learning *in* dance, as a domain, as well as

addressing learning *through* dance compared to, for example, an early years setting where the focus is more likely to be on an education *through* dance[1]. I was personally particularly interested in creativity within both aspects of dance education. Researching with teachers working with the 9- to 11-year-old age range presented the strongest possibility of achieving this at the primary level. As can be seen in, for example, Smith Autard's (2002) articulation of the dance syllabus for 7- to 11-year-olds, knowledge of dance specific content, themes, stimuli and form are evident in more depth than earlier stages, providing increased opportunity for focusing on an education and creativity *in* dance as a unique domain, as well as *through* dance, contributing to general education.

The decision was also influenced by the group of dance teachers with whom I was working at the time. The emerging doctoral questions were generated within the Education and Community team by and through working with them. It therefore made sense to prioritise this group as the focus for the research as the questions were generated both from their unique professional make-up and the context of their working situations. They were more experienced in working with upper end primary age children than early years, and were therefore more likely to be working with that age.

The professional make-up of this group of teachers can be defined as a hybrid of dance educator and dance artist. They teach on short term contracts and in visiting capacities at the coal face of delivering dance, both in projects designed and established solely by dance educators, and also projects that respond to the government agenda within initiatives such as Creative Partnerships and Excellence in Cities. They combine extensive experience as dance educators with some degree of experience, either past or present of creating and/or performing as a dance artist. None of them work dominantly as a dance artist, and, none of them work full time in a school setting. From here on in, for ease of reference, these teachers will be referred to as 'specialist dance teachers', on the understanding that this term is defined by the description given above. The procedures used for selecting the teachers from within this group for this study are articulated in section 4.7.1.

As it was hoped that the research could contribute to addressing understanding of and approaches to creativity as an aspect of teacher training and professional development, the decision was taken to focus on researching with expert dance teachers in this group. A method for successfully integrating expert teachers' reflections on their practice into teacher training has been developed by Ethell and McMeniman (2001). By analysing and extending the understanding of expert dance teachers' practice in relation to creativity, or "unlocking" it (a term

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[1] This is a distinction made widely within the dance education literature (for example, Rolfe & Harlow, 1997) which refers to the two overarching ways in which dance can contribute to learning: *through* dance contributing to general (personal, social and cultural) learning and development; and *in* dance contributing to learning and development of dance specific artistic ability and understanding. As Lowden (1989) states it may often be impossible to distinguish between the two since they continually fuse and complement each other.

coined by Ethell & McMeniman, 2001), this study could then make this understanding available for inclusion within teacher training and professional development initiatives in dance. Some of the small number of studies into teaching knowledge in dance education (Lord, 1997, 2001; Lord, Chayer & Grenier 1994a, 1994b; Chen, 2001) have focused on expert dance teachers and contributed a great deal to depth of understanding of practice. By following in their footsteps, but also drawing in understanding from researchers such as Ethell and McMeniman (2001) to more actively acknowledge practice as reflective and developing, this research seeks to offer rigorously researched insights into expert understanding of creativity built up over years of practice. Ultimately, this can perhaps fruitfully be used by those providing training and professional development, and by novice dance teachers themselves.

It should be noted that this group of 'expert specialist dance teachers' are not indicative of the majority of professionals teaching dance at the primary level. They are one amongst a number of groups identified by NDTA (2004) teaching dance in differing capacities in primary schools. These include trained dance teachers, dance artists, dance artists undergoing on-the-job teacher training (Graduate Training Programme), PE teachers, other trained teachers and also other arts professionals and teachers. Each of these kinds of teachers have specific professional make-ups and issues related to practice which may or may not differ from the expert specialist dance teachers who form the focus of this study. Questions of how and to what extent generalisations can be applied from this study are considered in sections 1.4, 1.5 and 4.10.2.

## 1.2 THE RESEARCH QUESTIONS

This investigation connects to a body of research within mainstream literature which has been termed, in its broadest sense, teacher knowledge research. This has been well reviewed recently by Munby, Russell and Martin (2001) and Thompson (1992). There is also a small but growing amount of research, touched upon above, in the field of teacher knowledge in dance education. Academics including Anttila (1994), Buck (2001), Chen (2001), Chen and Cone (2003), Fortin and Siedentop (1995) and Lord (1997, 2001), whilst recognising that dance teachers have a great deal to gain from writings on dance education theory by such authors as McFee (1994), also argue that, on their own, these writings are "not sufficient to ensure implementation and renewal of coherent teaching practices" (Lord, 1997, p. 202). Lord (1997) also references Anttila (1994) who "recognised the gap that exists between theory and practice of dance education as an issue that needs to be addressed by dance researchers" (Lord 1997, p. 202). Both academics argue, and I agree, that the connection between the daily practice of dance teaching and theoretical discussion, as well as research in dance education are an essential condition for change to happen at the teaching practice level. The research question, as it emerged from early work with the dance teachers and literature reviewing, followed in the

footsteps of these dance education researchers and was: How do expert specialist dance teachers' conceive of and approach creativity, when working with late primary age children?

The research had two key intertwined foci, the dance teachers' conceptions of creativity and their approaches to creativity. It must be noted that in practice the two were intricately entwined, and as part of the research they were not separately investigated, but researched simultaneously. It is important here to explain the two terms.

The thinking behind the use of the term 'conceptions' is articulated below. What is important in this section is articulating the definition of the term as used within the research question. Thompson (1992) employs the term 'conceptions' which she defines (in relation to maths teachers) as "that teacher's conscious or subconscious beliefs, concepts, meanings, rules, mental images and preferences...[which] constitute the rudiments of a philosophy of mathematics, although for some teachers they may not be developed and articulated into a coherent philosophy." (p. 132). She uses the term 'conceptions' as she feels that it is more natural to refer to a teacher's conception of a discipline than to speak of teacher's beliefs about a discipline. This definition therefore provided a framework within which to explore the dance teachers' conceptions of creativity, which included understanding that may not be explicitly articulated by the dance teachers.

In investigating the dance teachers' approaches this study has particularly close parallels with Chen's (2001) and Lord's (2001) work in dance education. Through exploration and illustration, the purpose was to provide 'images of the possible' (Lord, 2001) of the dance teachers' conceptions of and approaches to creativity. Lord and Chen both illustrated the pedagogical strategies utilised by the expert dance teachers with whom they worked. When analysing these dance teachers' approaches, it was an insight into expert teachers' understanding of pedagogical strategies and their use in relation to creativity that was being sought. As Chen (2001) argues, together this kind of work can begin to provide some of the details regarding the contextual information that informs teachers' knowledge development in specific subject content areas. This study additionally aimed to more actively acknowledge practice as reflective and developing and to build a greater understanding of the reflective mechanisms at work for application to other teachers' professional growth.

The purpose of the research was therefore to explore and illustrate the expert dance teachers' conceptions of and approaches to creativity with late primary age children. The two bodies of literature reviewed in Chapters 2 and 3, were used, together with early analysis in the field to sensitise the researcher and to develop the subsidiary research questions. The five subsidiary research questions:

1. What personal attributes, skills and preparations do the dance teachers conceive of as being important to the creative process, and how do they approach them as part of their practice?
2. How are relationships and interactions important to the dance teachers as part of creativity, and how are they structured?
3. How do the dance teachers conceive of the creative process?
4. How do the dance teachers teach for creativity incorporating a balance between personal/collective voice and craft/compositional knowledge and understanding?
5. How are the dance teachers' conceptions of and approaches to creativity shaped and influenced by their experience and the situations in which they are teaching?

In addition, chapters 2 and 3 are structured so as to reflect the deepening and broadening of these questions during early fieldwork (see end of chapter summaries, 2.7 and 3.4). It is strongly emphasised that the questions for depth and breadth given following each subsidiary research question within the two chapter summaries were not intended to be 'answered' explicitly as part of the findings (although most can be traced through Chapter 5). They demonstrate insight into the way in which my questioning as the researcher developed in response to compiling the literature review, coupled with the early time spent with the dance teachers. In fact, continued cycles of developing questioning and analysis, stemming from this, occurred to produce the findings as detailed in Chapter 5.

The significance of this research and how it contributes to the body of knowledge are considered in section 1.4.

## 1.3 A NOTE ON TERMINOLOGY

One aspect of clarifying the question and purpose of this research was the terminology in which the questions should be phrased. Quoting Fenstermacher (1994) and Clandinin and Connelly (1987), Bennett, Wood and Rogers (1997) note that there is a considerable muddle in the literature regarding the interchange-ability in use of the terms 'knowledge' and 'beliefs'. Alexander, Schallert and Hare, 1991(cited by Bennett, Wood and Rogers, 1997 and Fortin and Siedentop 1995) refer to knowledge as an "individual's personal stock of information, skills, experiences, beliefs and memories" that "encompasses all that a person knows or believes to be true, whether or not it is verified as true in some sort of external way" (p. 317).

It is useful to note that both Alexander et al (1991) and the epistemological philosopher Fenstermacher (1994) make a distinction between the term 'knowledge' used in a grouping or categorising sense by researchers like Alexander et al (1991) (and in turn Fortin and Siedentop, 1995 and Bennett, Wood and Rogers, 1997) and the term 'knowledge' used in epistemological philosophy to distinguish knowledge from belief. Fenstermacher (1994) is clear that the former

use is permissible if it is made clear by those using it that it is not making any claims about the epistemic status of the knowledge. Fenstermacher (1994) acknowledges that if knowledge is defined along the lines of Alexander et al (1991), then "we could preserve the epistemological distinction between knowledge and belief while not denying ourselves a convenient way of categorising mental events and outcomes that are important to research programs in the field of teacher knowledge" (p. 30). Although I agreed with the above definitions and caveat regarding the use of the term knowledge, I felt that the term was problematic without including a clear definition following each use.

Teacher belief investigations have been pioneered by Nespor (1987) and Pajares (1992). Summarised by Calderhead (1996), Nespor (1987) demonstrates four features which distinguish knowledge from belief: beliefs frequently assert the existence or non-existence of entities, they often incorporate a view of an ideal or alternative state that contrasts with reality, they are strongly associated with affective or evaluative components and they could be distinguished from knowledge by their episodic structure (that is, they were often associated with well-remembered events). Calderhead (1996) notes that Pajares (1992) adds to this that beliefs often help individuals identify with one another and form mutually exclusive supportive social groups. However, I did not feel that the term 'belief' and what it entailed within this work adequately included what was to be under investigation with the dance teachers. Alexander's definition of 'knowledge' seemed more appropriate, but I was still uncomfortable with that term.

I then discovered Thompson's (1992) use of the term 'conceptions', which seemed to encompass more adequately what was of interest about the dance teachers in relation to creativity without the pitfalls of the term 'knowledge'. Thompson (1992) defines conceptions (in relation to maths teachers) as "that teacher's conscious or subconscious beliefs, concepts, meanings, rules, mental images and preferences...[which] constitute the rudiments of a philosophy of mathematics, although for some teachers they may not be developed and articulated into a coherent philosophy." (p. 132). She uses the term 'conceptions' as she feels that it is more natural to refer to a teacher's conception of a discipline than to speak of teacher's beliefs about a discipline. In line with Thompson (1992), the term 'conceptions' was used within the research question here. It should be noted that Craft (1997) also used the term when framing her study of creative educators' 'conceptions of and approaches to creativity', although she did not articulate the reasons behind her choice of terms.

## 1.4 THE SIGNIFICANCE OF THE STUDY

First and foremost, research of this nature into teacher conceptions and approaches can begin to bridge the gap, highlighted by academics like Lord (1997, 2001), Anttila (2003), Chen (2001) and Buck (2001), that exists between dance education theory and our understanding of dance

teaching practice. This kind of research is significant and can contribute on a number of levels including:

- Understanding how expert specialist dance teachers conceive of creativity, and how this relates to theories of creativity from within dance education and wider relevant education literature. The aim here was not to create a new theory of creativity in dance education but *to explore and illustrate which aspects of existing theory the expert dance teachers' conceptions resonated with (or not), in order to understand their practice in relation to creativity.* Additionally, the findings perhaps have the potential to contribute to developing theory more widely in relation to creativity in mainstream education, from the perspective of dance education.
- Understanding how expert specialist dance teachers pedagogically approach creativity, and how this relates to theories of teaching for creativity from within dance education and wider relevant education literature. As discussed above, there is very little research into dance teaching practice in the primary age range, and this is therefore *the main area in which this study can contribute to developing understanding of the dance teachers' understanding and use of pedagogical strategies in relation to creativity.* This advances understanding of dance teaching practice and also has the potential to contribute to debates within creativity in education regarding teaching for creativity.

By investigating the specialist dance teachers' conceptions of and approaches to creativity, the study offers expert 'images of the possible' (Shulman, 1983 cited in Fortin & Siedentop, 1995), which highlight commonalities and differences in their current practice, and the underlying explanations. Through the findings in section 5.5, this research can also offer insight into how dance teachers' conceptions of and approaches to creativity are acquired, shaped and influenced through reflectively based experience.

In line with Chen's (2001) argument, this can all contribute towards providing some of the details regarding the contextual information that informs teachers' knowledge development in specific subject content areas, and additionally begin to build a greater understanding of the reflective mechanisms at work for application to other teachers' professional growth.

Finally, the research can provide a unique professional development tool for the expert dance teachers themselves. As Ethell and McMeniman (2001) argue, this approach can "unlock" their expert knowledge in action, of which they may not be aware, and raise detailed questions upon which they can reflect and from which they can develop their own practice.

## 1.5 DELIMITATION OF THE STUDY

It must be emphasised that the generalisations to be made when the findings of this study are applied in other settings are of a particular kind. Fortin and Siedentop (1995), Lord (1997,

2001) and Stinson and Anijar (1993) are all very clear that studies of this nature are not aiming to provide findings which are generalisable in the statistical sense, that is to 'all' specialist dance teachers, whoever they may be. Stinson and Anijar (1993) describe the kind of generalisation as that which might be employed when we read a novel or see a film; Shulman (1983, cited in Fortin & Siedentop, 1995) describes them as images of the possible (see also 4.10.2). These are images on which novice dance teachers and their tutors can draw and with which they can compare their own practice. It is important to note that the findings are not intended as 'how to' guides, or as a new theory of creativity in dance education, as they are particular to the context and people from whom they were generated.

One of the keys to being able to apply findings generated from exploratory and illustrative research of this kind is, as Schofield (1993) states, the use of contextualising descriptions. I refer the reader to section 4.7.1 for contextualising information together with reference to situation throughout Chapter 5. This allows the reader to understand the details of the situation from within which the findings were generated, and to compare these details with the situation to which they are looking to apply the findings, in order to judge for applicability. Teachers and teacher educators, in particular, along with those researching similar aspects of teaching practice, can then use the findings to compare and reflect upon practice and develop a better understanding of teacher knowledge.

## 1.6 OVERVIEW OF THE CHAPTERS

The following chapters document and illustrate this investigation. The next two chapters provide full details of the literature review undertaken prior to entry into the field (an abbreviated version of these chapters was presented at the dance and the Child international conference 2003, and was subsequently published, Chappell, 2003a). The timing of the review means that data published after 2002 is not included. However, any relevant data published during the fieldwork has been incorporated within Chapter 5. Both chapters of the review have been written in order to demonstrate the deepening and broadening of questioning through sensitisation to the literature, coupled with early time in the field with the dance teachers. These questions emerge through the chapters and are gathered together for ease of reference in the end of chapter summaries (see 2.7 and 3.4).

Chapter 2 discusses appropriate theory from dance education to theoretically contextualise the study and hone research questions, beginning by framing the review with details of dance teacher knowledge research. In order to unpack the main theoretical concepts and to highlight the boundary edge of current research-based understanding of primary pedagogy and teaching practice in relation to creativity in dance education creativity is considered both within the dominant theory underpinning dance in education in England and within international dance

education, culminating with discussion of how creativity and choreography have been approached within the discipline.

Chapter 3 reviews the main literature within creativity in education, which can be said to provide the foundation for the current resurgent interest in creativity in England, as represented in the NACCCE Report (1999). The heart of the chapter discusses the salient elements of the current cognitive, personality and social systems approaches, raising questions where appropriate. It also builds towards and culminates with details of the overarching theoretical framework for this study. The chapter concludes with consideration of research into teaching for creativity and creative teaching, pertinent in further contextualising and focusing questions for this study.

Chapter 4 provides details of methodology, beginning with the theoretical framework, followed by details of the relationship between the researcher and the researched, the ensuing approach, and the relation between theory and research. This is followed by details of data collection methods, research design, analysis procedures, the rationale for writing and details of trustworthiness, quality and rigour.

Chapter 5 articulates the findings of the research presented thematically, together with discussion in relation to existing literature. Chapter 6 articulates the conclusions and implications for conceptualisations of creativity, pedagogy for creativity and teacher development in dance, and wider creativity in education research. The thesis concludes by noting the methodological developments and possibilities for future research.

# 2 CREATIVITY IN DANCE EDUCATION

## 2.1 INTRODUCTION

This chapter covers five main areas. In order to assist the reader in framing their engagement with this chapter and the next, the literature on teacher knowledge and research into teaching practice is articulated first (2.2). This forefronts the research focus: 'exploring and illustrating how expert specialist dance teachers conceive of and approach creativity with late primary age children'. The literature is then discussed in four sections, in order to unpack the main theoretical concepts (2.3 – 2.5), followed by the boundary edge of current research-based understanding of primary pedagogy and teaching practice in relation to creativity in dance education (2.6) in order to theoretically contextualise the study and hone research questions.

Section 2.3 offers the background to children's dance education in England to provide the situational context for the dance teachers in this study. Section 2.4 considers the way in which creativity is articulated within the dominant theoretical model underpinning English dance in education. Section 2.5 offers perspectives on creativity from other western dance education theory, which emphasise different dimensions of creativity not considered in detail within the English framework. Finally, this chapter considers theory and research into teaching for creativity, and teaching choreography in dance education (2.6), which is pertinent to understanding teachers' approaches and pedagogy in relation to creativity.

In relation to section 2.4/2.5 and 2.6, it is something of a false dichotomy to separate conceptions from approach and pedagogy, as they are so closely intertwined in practice. However, in order to theoretically unpack conceptions and approaches, literature is often focused on one or the other. For this reason, conceptions of creativity have been predominantly focused upon in 2.4/2.5, and approaches and pedagogy in 2.6. There is, of course, overlap between the two sections.

Creativity in dance is an extremely broad theoretical topic. The overriding aim of this chapter is to provide details of theory most closely connected to dance education for late primary age children. There is growing research by and with professional dance artists into their creative process as exhibited in the Practice as Research field (represented in UK Higher Education by the Practice as Research in Performance Community – PARIP - at Bristol University, www.bris.ac.uk/parip/com.htm). Details of this field are not included here, as priority has been given to the considerable amount of literature that directly considers and theorises upon creativity in dance within an educational context.

Some of these theories are applicable to English primary, secondary and Higher Education level. Where this is the case, this review emphasises aspects of theory most appropriate to English primary age dance education, where, as Lowden (1989) and Harlow and Rolfe (1992)

emphasise, the overarching aim is an education *in* and *through* dance. The importance of this is that when conceptualising and approaching creativity, the dance teachers are doing so within an educational setting which not only values an education in dance as an art form, but also values an education through dance for more general personal, social and cultural development.

## 2.2 TEACHER KNOWLEDGE IN DANCE EDUCATION

As detailed in sections 1.1 and 1.2, there is currently a growing body of research in dance education across the primary, secondary and higher education age ranges, investigating aspects of teaching practice and pedagogy (Anttila, 1994; Buck, 2001; Chen, 2001; Fortin and Siedentop, 1995; Lord, 1997, 2001). Whilst recognising that dance teachers have a great deal to gain from eminent dance education theorists like McFee (1994), Lord (1997) and Anttila (1994) both recognise that a gap exists between this type of theory and dance education practice. Lord (1997) states that dance education theory alone is "not enough to ensure implementation and renewal of coherent teaching practices" (p.202).

Lord (1997) argues, and I would strongly agree, that one way of bridging this gap is to carry out research which addresses "knowledge of dance education's practical realm" concentrating on the "observance and perception of the intricacies of teaching through practical experience" (p. 203). Using an ethnographic methodology, Lord investigated these intricacies of teaching with teachers working with secondary age young people in relation to aesthetic education, student autonomy, fostering improvisational skills and learning in educational dance. Although she did not focus on creativity, it is the attention to detail and rigour of Lord's approach that is relevant in setting an example for this investigation. Lord used a rigorously considered qualitative methodology, offered strong analytical discussion and realistic suggestions for the uses of the research and for future investigations. Her work provides strong support for developing further specific investigations into teaching strategies rooted within this type of methodology.

A colleague of Lord's, and reflecting a similar strength of approach is Sylvie Fortin who has applied research theory and methods from the teacher knowledge area, pioneering investigations into the role of somatics in dance teaching at the tertiary level (Fortin, 1992; Fortin 1998; Fortin and Siedentop, 1995). Fortin and Siedentop's (1995) work is of particular relevance as they were interested in the impact of teacher's knowledge on dance teaching. As this study considers both the dance teachers' conceptions and their approaches to creativity this study therefore also has strong theoretical and methodological connections with Fortin's work.

There are also a small number of studies which have worked in depth with teachers of primary age children in dance education with which the findings of this study are comparable. Buck's (2001) work in New Zealand focused on non-specialist primary school dance teachers' meanings of dance, including their identified barriers and supports to practice. Hennessey,

Rolfe and Chedzoy (2001) have also added to the body of dance teacher knowledge research by unpicking the factors that influence student teachers' confidence to teach the arts in the primary classroom. In contributing to the growing body of research into teacher knowledge and practice, the findings of this study with expert specialist dance teachers can be compared with and added to the findings of both these studies in order to further understand different kinds of teachers' perspectives, and factors which influence their dance teaching.

Chen's (2001) work provides the most useful in depth starting point for this study at the primary level, although throughout it must be remembered that Chen's work focuses on a dance teacher based within an elementary school, whereas this study is working with specialist dance teachers in different educational settings. Also, this study focuses on investigating the dance teachers' conceptions of creativity as well as their approaches, together with a greater emphasis on reflection and the means by which it develops practice, whereas Chen's work does not consider reflection in detail and begins by having identified the conceptual framework within which the expert dance teacher was working. This was the constructivist-oriented teaching of creative dance and its links to children's use of critical thinking, defined as involving dispositions, creative thinking, problem solving, decision-making and metacognition. In terms of comparison with the findings of this study, a constructivist orientation may be one way in which the three dance teachers within this study approach teaching for creativity, but there may also be other orientations which the dance teachers employ in relation to creativity.

Chen's (2001) study generated three key themes in relation to engaging critical thinking. These were: relating student's knowledge and ideas to lessons to spark dispositions; encouraging and facilitating students inquiries and creative products; and engaging students metacognition in refining the quality of dance movement. The study offers a detailed and rigorously arrived at articulation of the way in which one expert dance teacher engages critical thinking as part of her practice. It provides a strong source of comparison to demonstrate similarities and differences with the detail of the dance teachers' practice in this study. As Chen (2001) argues, this kind of work can also provide details regarding the contextual information that informs teachers' knowledge development in specific subject content areas. This study additionally aims to more actively acknowledge practice as reflective and developing, and to build a greater understanding of the reflective mechanisms at work for application to other teachers' professional growth.

As stated in Chapter 1, the decision was taken to focus on researching with 'expert' specialist dance teachers, similarly to Chen (2001), Lord (2001) and Ethell and McMeniman (2001). As the latter states, the expert/novice literature distinguishes between novices and experts predominantly with respect to their knowledge structures. Drawing on Glaser and Chi's (1988) research, they observe that experts are typically identified through their superior individual performance relative to other practitioners within their domain. Ethell and McMeniman (2001)

note that researchers (for example Berliner, 1986) have drawn distinctions between the knowledge structures of expert and novice teachers: "in comparison to novices, expert teachers have a larger knowledge base from which to draw; they organise knowledge more efficiently in complex interconnected schemas and utilise it more effectively" (p. 88), both pedagogically and in relation to subject matter. Ethell and McMeniman also cite Anderson (1990) and Sternberg and Horvath (1995) whose work has demonstrated that many 'experts' "lose the ability to articulate their knowledge as the automisation of their procedural knowledge supersedes their declarative knowledge" (p. 88). It is for this reason, that this study, drawing on Ethell and McMeniman's development of understanding and methodology in this area, is working with expert specialist dance teachers to 'unlock' their conceptual and practical knowledge regarding creativity. This is being undertaken with the aim of making this knowledge available to other teachers and to contribute to bridging the gap, and increasing dialogue and cross fertilisation between pedagogical theory and practice in dance education.

This section has therefore provided the theoretical framework of existing investigations into varying aspects of teacher knowledge within dance education. The remainder of this chapter articulates the background and appropriate current existing theory in relation to creativity in dance education, in order to consider what aspects of creativity might be pertinent for investigation within this study whilst remaining cognisant of questions which emerge within early fieldwork.

## 2.3 BACKGROUND – DANCE EDUCATION IN ENGLAND

The model of dance in education currently dominant in England in educational settings is Smith-Autard's Midway Model of the Art of Dance in Education (1994, 2002). Within this section a brief background to the model is provided to contextualise the discussion of creativity within it in section 2.4.

It was not until the 1930's that notions of creativity began to seep into dance education in England. Drawing on Isadora Duncan's work, a shift in schools occurred from physical drills and folk dances towards dance which portrayed feeling through movement, encouraged self-expression and creativity (Adshead, 1981) and advocated that children discover and develop their own movements to "express the truth of their being" (Haynes, 1987, p. 145).

Following this, the upheaval of the Second World War brought Rudolf Laban to England as a refugee, introducing his aim to generate a new 'movement consciousness' and secure wider recognition of movement as an activating force of life (Haynes, 1987). Laban's arrival coincided with the push for more progressive approaches to education, and Modern Educational Dance (MED) was conceptualised. MED's focus was on the process of dancing and its affective contribution to the development of a moving/ feeling being and personality (Smith-Autard, 2002).

Perfection of a movement style or performance product were not the aim; MED had a participatory not spectatorial intention (Redfern, 1982). Creative activity was supposedly beneficial to the pupil's personality through both expressive (aiding creative expression through free creative activity) and impressive activity (stimulating the activities of the mind). MED was adopted post war within the school system and, as Adshead (1981) remarks, this led to a focus on dance as movement, rather dance as an art. Teaching focused on the innate urge of children to dance spontaneously, on children's own experience and on dance's role to facilitate communication and interaction.

From the 1970s, the value of MED was questioned. Preston-Dunlop (1980) summarises the main criticisms as: lack of evaluative possibility through the nature of private experience, lack of a link with dance as a theatre art, concentration on personal development, and minimal stress on the acquisition of skill, appreciation and knowing dance works through both feeling and cognition. Simultaneously, American modern dance was impacting on dance in education (Haynes, 1987). Professionals like Robert Cohan, at London Contemporary Dance, were introducing a more technical, 'dance theatre' approach that was filtering through to schools via educational visits by companies like Rambert Dance Company. This led to the inclusion within the dance curriculum of more technique-based work.

In the early 1980's, drawing on all these influences, Adshead (1981) and Smith (1976) both articulated the importance of the three inter-related processes of creating, performing and appreciating as core to dance education. Adshead argued that the interests and issues which provided the disciplining framework for dance cohered around:

> making, performing and appraising (appreciating) the structured form of movement called dance in which there is a concern for the aesthetic appropriateness of movement beyond instrumental or extrinsic requirements. (Adshead, 1981, p. 78)

Concurrent with this and developed since is Smith-Autard's more comprehensive Midway Model. This developed the notion of dance as art in education originally proposed by Redfern in the early 1970's by merging the most positive and successful aspects of MED and the Professional Dance Theatre approaches. It has at its heart dance as art, concerned with the production of objects for aesthetic enjoyment (including children's and professionals' dances) and brings into focus the concepts of creating, performing and appreciating. The model's key features (Smith-Autard, 2002) are:

- emphasis on both process (drawn from MED Model) and product (drawn from Professional Model).
- combination of creativity, imagination and individuality (MED) with knowledge of public artistic conventions (Professional)

- balance between feelings and subjectivity (MED) and skills/ techniques (Professional)
- balance between movement principles (MED) and techniques (Professional)
- use of both open (MED) and closed (Professional) teaching methods

These are substantiated by a teaching emphasis on the processes of composing, performing and viewing, with appreciation as an emergent ability, allowing students to value an art work for its artistic, aesthetic and cultural qualities.

This section has provided a summary of the overarching dance education theory that underpins dance in education in England, in which the expert specialist dance teachers find themselves teaching. The following sections will consider in more detail how creativity is treated within this theory, and other conceptions of creativity in western dance education, that are relevant to theoretically contextualise and raise questions for this exploration of expert specialist dance teachers' conceptions of and approaches to creativity.

## 2.4 CREATIVITY WITHIN THE ART OF DANCE IN EDUCATION

### 2.4.1 Expression & Form

Smith-Autard (2002) advocates an equal emphasis on creativity, imagination, individuality and acquisition of knowledge of theatre dance. She articulates Haynes (1987) summary of Rudolf Laban's MED view of creativity as:

> personal expression...a means of evolving a style of dance which was 'true' to the individual personality [and] facilitated harmonisation of the individual and helped lead towards self-realisation (toward what Jung called the process of individualisation)
>
> (Haynes in Abbs, 1987, p.149 quoted in Smith-Autard, 2002, p. 8)

Then, drawing on the work of Best (1985), makes it clear that she sees this view of creativity as misconceived. She disagrees with the method through which this creativity might be achieved "in the context of exploring and experimenting movement for oneself and that creativity and imagination are inborn facilities which need not be educated" (Smith-Autard, 2002, p. 9).

In an article entitled *Can creativity be taught?*, Best (1982) argues that a necessary condition for creativity is for the child to have acquired the techniques of the discipline. He also argues that because creativity is dependent on cultural traditions, there are objective criteria for creativity. He emphasises that the product, as the indicator of the process, should be used as the key to assessing creativity. Smith-Autard (2002) applies this within her model, arguing that dance as art is subject to the influence of conventions, styles and meanings and that pupils need to learn how to portray or discern meaning in dance movement, at the same time becoming aware of and using the shared public references.

Having published the second edition of her book after the publication of the NACCCE Report (1999), Smith-Autard sees the definition of creativity to be found therein: "imaginative activity fashioned so as to produce outcomes that are both original and of value" (NACCCE, 1999, p.129) as in accordance with her stance. Accord lies in the fact that the definition emphasises process and product, and that it is grounded in the interrelationship between the originality of the individual and the criteria of the public art world.

This reflects a long-raging debate in dance education which can be traced back through the work of philosophers like Best (1982, 1992), dance educationalists like Redfern (1982) and in writing on pedagogy in dance education, for example Lavender and Predock-Linnell (2001). In its broadest sense, this is the debate between expression and form within aesthetic education. Through its central position within the model underpinning current dance education, it is likely to influence how expert dance teachers conceive of and approach creativity with late primary age children. Smith-Autard's position in relation to the debate is therefore considered below in order to theoretically contextualise the dance teachers' work.

The debate's origins can be traced back to nineteenth century philosophers like Schiller, referenced in Cooper (1999). In its purest form, the expressionist position sees works of art as products of feelings publicly expressed, and capable of evoking the same feelings in others. Educationally, expressionists see creative activities in the arts as learning to articulate one's feelings, clarify what one feels and share it with others (Cooper, 1999). Smith-Autard (2002) is among many to quote Foster (1976) and Witkin (1974) as key proponents of derivations of this view.

A formalist view sees aesthetic experience as the education of the perception of formal, structural and relational qualities which can be discerned through sense perception and in symbolic expressions. Awareness of these formal features within the artwork are used as grounds for judging value and originality (Cooper, 1999). Smith-Autard (2002) is clear that no single uniform method can be used to appraise works of art, but draws on Reid (1969) to stress that a general framework is needed for judging aesthetic value. She uses Osborne's (1970) classification of aesthetic qualities into sensory, expressive and formal, advising teachers to train children to see the sensory qualities in order not to fall into the trap of not noticing that for which we have no language.

Smith-Autard (2002) is keen that understanding of aesthetic qualities and their contribution to symbolic understanding is educated through an 'equal emphasis' on subjectivity and feelings, and training and objectivity. Drawing on Reid (1981), she emphasises that intuition and feelings are inextricably linked with knowledge, and that knowledge is therefore gained through the

experience of feelings in dance. "An interchange of thought and feeling occurs when the pupil interacts with the art work in the making" (Smith-Autard, 2002, p. 13).

Smith-Autard (2002) is particularly clear to distinguish between the feeling that gives rise to the artwork and the feeling states which the child should then employ when interacting with the developing idea. It is these subjective feeling states, feelings of 'rightness' or intuition combined with the children's objective knowledge of dance that, for Smith-Autard, drive the creative act on. Best (1992) is quoted by Smith-Autard to argue that these artistic feelings, which are inextricably linked to knowledge, are cognitive and, as such are open to objective justification.

Through this theoretical balance between expression and form, blending process and product, subjective and objective, creativity and knowledge, thought and feeling, Smith-Autard (2002) provides a theoretical framework within which creativity can take place. This allows for the creation of original products which can be judged as having value against the existing body of dance knowledge, as understood and interpreted by children of varying levels of experience.

Firstly, this conception of creativity within the model underpinning dance as art in education provides the widely accepted and acknowledged theoretical framework within which the expert specialist dance teachers work. Because of this, secondly, it highlights a number of key questions which delve deeper within the main question of how the expert specialist dance teachers conceive of and approach creativity in late primary age dance education. Stemming from the coalface of Smith-Autard's theory, these are: What kind of balance is sought by the dance teachers between personal voice (expression) and dance knowledge (form) when teaching for creativity? Is it, as Smith-Autard advocates in her model, an 'equal emphasis'? If not, what influences the balancing act? Pedagogically, how do the dance teachers achieve a balance as part of teaching for creativity? These questions were also reinforced and shaped through early fieldwork with the dance teachers, in particular contributing to unpacking subsidiary research questions 4 and 5 (see 1.2, 2.7 & 3.4).

### 2.4.2 Processes

Smith-Autard's (2002) theory offers the three processes of creating, performing and viewing as the means to achieving the art of dance in education. The NDTA (2002) states that the process of creating involves researching and exploring ideas; understanding how to communicate those ideas, thoughts and feelings; and understanding how to structure movement. Gough (1999) advises on some of the underlying activities that might be used by the specialist dance teacher to facilitate the children's understanding of 'creating' dances as: imagining, researching, exploring, improvising, developing a dance vocabulary, problem solving, decision making, selecting, repeating and refining (taken from Arts Council, 1993). Smith-Autard (1994) and Gough (1999) also both highlight the importance of children understanding the role of choice and being educated so that they can make some of those choices themselves. Lowden (1989)

is also keen to articulate the importance of learning how to accept responsibility when making choices and decisions.

The performing process is particularly important in relation to creativity, as it allows the children to see their creating through to a finished product that can be viewed and appreciated by their peers. NDTA (2002) also notes the importance of performing as fully engaging the children physically in a range of styles and techniques, and as encouraging expression with a sense of focus, musicality and projection.

In relation to viewing, Smith-Autard (2002) relates the significance of the children learning how to use the sense modalities and to organise and interpret combinations of perceptions and feelings. As part of learning to appreciate, children should learn how to describe, analyse, interpret and evaluate dances and make informed critical judgements. The two key aspects of appreciation, which Gough highlights from a list of components of appreciation provided by the Arts Council of Great Britain (1993) are evaluation and reflection. These skills are vital as part of children's developing compositional/ choreographic skills and ability to appreciate dance and art, allowing them to refine and reflect upon their creations and those of others.

There is one interesting recent theoretical shift that has been suggested by Bannon and Sanderson (2000) that should be mentioned in relation to the inter-relationship of these processes. They have argued for greater significance to be given to the aesthetic within dance education. One result of their analysis is that Bannon and Sanderson argue for greater weight to be given to improvisation as a creative and performance outcome in its own right. This suggested shift in weighting highlights the fact that the dominant emphasis within the Midway Model is on the production of a composed dance piece, with improvisation seen as a means to that end rather than a creative end itself. Bannon and Sanderson (2000) argue that "traditional notions of choreography are challenged by the structuring of work in the continual interplay of artistic exploration, and aesthetic sensitivity found in improvisation" (p. 17). They go on to argue that:

> there is a need for a new consensus on the part of the dance education community to accommodate the distinctive features of dance improvisation as a contributory element of dance education...dance improvisation encapsulates the essential nature of dance as an art form. Dance improvisation is an engagement in the manipulation of the potentialities of form, open to the instantaneous moment of creation and performance. How can we actively accommodate such experimental and experiential theories in dance education? (pp. 17-18)

Bannon and Sanderson (2000) acknowledge that more traditional theorists may find this suggestion unacceptable, but this is not to say that a different generation of practitioners and theorists may wish to start considering these new possibilities. It is not the aim of this study to

answer a theoretical question as complex as Bannon and Sanderson's (2000), what is important here is that their suggested shift in weighting raises awareness of the different ways in which the processes of creating, performing and viewing might be prioritised within dance education, even at the primary level.

Again this provides the advocated theoretical context within which the dance teachers are working. As such, it raises the questions of: how do they use the constituent activities of these processes as part of their approach? How does the use of processes relate to the balance between expression and form detailed above? These questions were also reinforced and shaped through early fieldwork with the dance teachers, in particular contributing to unpacking subsidiary research questions 3 and 4 (see 1.2, 2.7 & 3.4).

### 2.4.3 Imagination & Creativity

Surprisingly, Smith-Autard (2002) does not dwell on imagination and its theoretical background in the articulation of her model. She details it alongside creativity and individuality, but makes only one theoretical reference to it in the form of its inclusion within the definition of creativity in the NACCCE Report (1999). In order to find a more theoretically explicit account of imagination within dance in education, it was necessary to look further back to the work of Redfern (1982).

Redfern is clear that it is useful to dance educators to distinguish between 'creative imagination' and imaging, empathising, believing mistakenly and acting. Redfern states that the latter three are similar to supposing. This shows a similarly structured classification for imagination employed by Craft (2000a) (3.2.3.2) and reflected in the general literature: imaging, imagining (defined as hypothesising, acting as if or supposing by Craft), being imaginative. The main philosophical distinctions are included using more recent references in section 3.2.3.2, using Craft's work, but Redfern's (1982) key points in relation to imagination and dance will be covered here.

Firstly, Redfern discusses Rudolf Laban's suggestion of the existence of 'movement imagination'. She is clear that in her opinion this is not a special mental process, but a reference to imagination which deals exclusively with kinetic ideas rather than ideas which use movement as a symbol of emotional feeling or literal ideas. Secondly, she argues that imagination is also important in relation to performing and appreciating as well as creating, particularly stressing the importance of being able to look and listen with imagination. Drawing on Dewey (1934), she argues that the viewer should be able to synthesise and 'create' his own experience of the artwork, and that children should not be limited to perceive in one way, but should be encouraged to exercise their imagination to see differently. The final point of interest is Redfern's (1982) insistence that imagination cannot necessarily be expected to be transferable to different areas, as she emphasises the importance of the discipline in which that imaginative activity occurs. Although not quoting Best, Redfern is alluding to the argument also

made by him, and detailed above, that teaching for creativity, with imagination at its heart, is particularly dependent on acquiring the requisite techniques in the discipline and the accompanying objective criteria for creativity.

The questions raised here in relation to the dance teachers conceptions of creativity, reinforced by early time in the field and pertinent in contributing to delving within subsidiary research question 3 (see 1.2, 2.7 & 3.4) are: How do they conceive of imagination? Does this include reference to some kind of 'movement imagination'?

As stated in the introduction, as well as articulating creativity as conceived within the dominant model underpinning dance in education in England, this review will also consider conceptions of creativity to be found within the wider dance education literature that may be relevant to understanding the expert specialist dance teachers' conceptions of and approaches to creativity. These have been included as they emphasise different dimensions of creativity, not considered in detail within the English framework, and are detailed next.

## 2.5 ADDITIONAL PERSPECTIVES ON CREATIVITY IN DANCE EDUCATION

This section considers in chronological order four conceptions of creativity that have been researched in recent years within other western dance education theory. Each prioritises a different dimension of creativity in dance education: firstly creativity conceived with the emphasis on thinking skills, secondly creativity conceived with the emphasis on artistic process skills, thirdly creativity conceived in relation to self within a critical pedagogy and feminist framework, and fourthly creativity conceived emphasising the role of play.

### 2.5.1 Creativity & Cognition

This section demonstrates the application of thinking from the cognitive approach to creativity in education (see also 3.2.1) in order to conceive of and study creativity within dance education. It demonstrates how a number of researchers have framed creativity in dance for quantitative study, in particular focusing on the investigation of the creative process.

As discussed in section 3.2.1, the approach taken to the study of creativity in cognitive psychology places the emphasis on the 'cognition', the handling and acquisition of knowledge. Thinking, which is a vital part of cognition, is broken down by Cropley (2001) as involving structures, processes and control mechanisms and it is the special forms that each of these three must take which lead to creativity (see section 3.2.1). Creativity has been conceived within this framework and studied within dance education by Brennan (1989) and Luftig (1995) amongst others. Their focus on creativity is defined by the thinking activities and resulting original thoughts that might be generated by creative activity.

Brennan's (1989) work will be exampled and critiqued here as a detailed example of both the cognitive approach and creativity testing applied to dance education. She considers the relationship between creative ability in dance, cognitive style and creative attributes in University dance majors in the USA. Brennan defines creative ability in dance via three tests which she developed herself: Positions Test, Composition Test and Improvisation Test. The Positions Test required the subject to take fifteen imaginative body positions with a fifteen second time limit for each position. A checklist of body parts was used to score originality. The Composition Test taught each subject four body positions and asked them twice to compose an imaginative sequence using all four positions once in a given order. This task had no time limit and was videotaped. Unusual movements were rated for originality. The Improvisation Test required subjects to keep the left foot in contact with a spot on the floor and to freely improvise from this position. The scoring procedure from the Composition Test was used again here.

Creativity in dance is therefore tested in terms of ability to produce 'imaginative' positions within a time limit, ability to imaginatively re-order and add to four given movements and ability to generate varied movements with a given restriction. Brennan's conception of creativity takes into account originality defined by divergence of responses and ability to alter and add to movement, with an emphasis on ability to do this to time.

Brennan hypothesised that subjects identified as more creative in dance would be more field independent in their cognitive style and display more creative personological traits than less creative subjects. (Field independence/ dependence was originally conceived by Witkin to represent the extent to which a person is influenced by external referents. Those who are field independent shun external standards, work in an internal frame of reference, function with a degree of autonomy and have a proclivity toward vague and ambiguous stimuli.) Using recognised tests of cognitive style and personological traits, Brennan (1989) found a weak relationship between results of these tests, but no meaningful relationship between the results of her tests and the personological tests.

It should be noted that as in the creativity in education literature (3.2.1), there are criticisms of this approach applied to the study of creativity. These centre around the application of quantitative frameworks to arts activities, which it is argued in section 4.2 are better suited to qualitative frameworks. Another common criticism of this approach applicable to Brennan's (1989) work is that in order to test their theories researchers conceive of the idea under investigation in a very narrow way, without acknowledging the full extent of the narrowing of definitions of broad terms such as 'creative ability'. It is clear that their tests are reliable, but it is certainly not clear that they have content validity, that is that the tests test what they set out to test – in this case, creative ability in dance, which, I would argue, includes many more dimensions than the thinking skills defined above.

The results of the above studies are therefore less relevant here than the focus on cognition that is at the heart of the conceptions of creativity used in the studies. Brennan (1989) and Luftig (1995) offer an insight into the thinking activities that might contribute to creativity including: divergent thinking, the relationship of personality attributes and cognitive style to creative thinking and refining skills such as completion and making associations as tested in the Torrance Test. Chen (2001), whose work is considered in section 2.2, offers an even more detailed breakdown of creative thinking in her study of teaching practice in relation to critical thinking skills. To the possibilities already highlighted in the work of Brennan and Luftig, she adds: reflective thinking, considered decision-making, the production of novelty, taking intellectual risk, problem solving and metacognition (being aware of one's own thinking).

These investigations all therefore highlight intertwined aspects of thinking skills (adding further to the creating activities articulated above in section 2.4.2) and personality considered important to creativity which raise questions for this study: Do the dance teachers identify any particular personal traits or attitudes as important to being creative? If so, how do they encourage them? How do they use the constituent activities (including critical or creative thinking) of the creating, performing and appreciating processes as part of their approach to creative process? Again these questions were concreted by early time in the field and were pertinent to further probing subsidiary research question 1 and 3 (see 1.2, 2.7 & 3.4) respectively.

### 2.5.2 Artistic Process Skills Model

Hanstein's (1986, referenced in Popat, 2002; 1990) theorising will be considered very briefly here as, although showing commonalities with Smith-Autard's (2002) Midway Model, she explicitly articulates and inter-relates the processes that she perceives to be at the heart of the creative process in dance. These are present but only implicit in Smith-Autard's work. Hanstein's (1986) theorising resonates with the articulation of creative thinking skills carried out in the cognitive research detailed above, although she does not take that approach. She stresses the processes within creativity in dance as idea finding and shaping, problem finding and solving and idea transforming. At the heart of these she emphasises the artistic process skills of thinking, perceiving and forming, in particular:

> The ability to perceive and recreate in the dance medium diverse qualities; attending to the form, structure, spatial and dynamic characteristics...; seeing relationships, making connections, and developing the ability to analyse, evaluate and synthesise as part of making relevant decisions regarding the creation of dance...to take cognitive risks, and to extend thinking beyond the known in order to deal effectively with what might be rather than with what is. (Hanstein, 1990, p. 57)

Hanstein articulates artistically relevant thinking, perceiving and forming skills as: idea finding and shaping, problem finding and solving and idea transforming through attending, seeing, making connections, analysing, evaluating, synthesising, relevant decision making, cognitive risk taking, and thinking beyond the known. This provides an explicit articulation of process which is useful for comparison with the details of the dance teachers' conceptions of process.

### 2.5.3 Creativity & Self

In relation to how Smith-Autard conceives of creativity within her model, there is a shift of focus away from creativity as a process of self-exploration as suggested by Foster (1976) or self-realisation as suggested by Laban (1948). And, although sources like NDTA (2002) are clear that dance in education contributes to personal and social education by providing opportunities to explore the relationship between feelings, value and expression, direct references to the 'self' and its development or inclusion within creativity are generally avoided within theoretical discussions of the art of dance in education. The dominance that Laban gives (1948) to self-realisation is critiqued, but no explicit alternative conception of 'self' is offered. On reflection, this is understandable, as one of Smith-Autard's (1994) purposes was to justify dance as art in the curriculum, within the late 20th century educational agenda. As she argues, Laban's focus on:

> dance as a means through which the individual may become aware of him/herself, develop creative / expressive abilities and social skills...makes the process of creating and performing dance totally subjective and, as Best (1985) states 'impossible to assess and educate'". (2002, p. 6)

At the time, this meant emphasising the theoretical aspects of dance that were assessable and educable, and playing down those connected with the romantic ideology of self-expression. Therefore, in order to raise theoretically grounded questions for this study regarding conceptions of self and creativity, this literature review also includes work from theorists in the USA who have considered the role of 'self' in relation to creativity in much more detail.

Two conceptions will be considered here, one which emphasises self-development rooted in the body using Gardner's (1982) theory of multiple intelligence coupled to the work of Nachmanovitch (Schwartz, 1993), and one which develops an embodied conception of self from critical pedagogy and feminist literature (Stinson, 1998; Shapiro, 1998; Green, 1993).

Key to Schwartz's (1993) discussion of creativity are references to the writings of Gardner (1982), Maletic (1989) and Nachmanovitch (1990). She cites Maletic (1989) as having explored kinaesthetic intelligence and referring to the dancer's sense of self as a significant component of dance intelligence, together with highlighting the connection between Rudolf Laban's concept of Effort and Gardner's concept of bodily intelligence. She also cites Maletic as connecting

Gardner's concept of personal intelligence with Laban theory, the body being the vessel of the individual sense of self. It is the kinaesthetic intelligence, alongside technical skills, which can lead to students being completely aware of themselves. She sees this awareness as "speaking to a quality of lived experience that is the ground zero for creative experience" (Schwartz, 1993, p. 10).

Nachmanovitch's (1990) ideas are also fundamentally important:

> This whole enterprise of improvisation in life and art, of recovering free play and awakening creativity, is about allowing ourselves to be true to ourselves and our visions, and true to the undiscovered wholeness that lies beyond the self and the vision we have today...artists [will] work on the self and material together in an alchemy of sympathetic resonance (Nachmanovitch, 1990, p.177 quoted in Schwartz, 1993, p. 11)

Schwartz stresses the idea of working on the self, and being true to the self as vital within the creative process. Although she does not theorise what this might mean, she emphasises this much more actively than Smith-Autard. Also, the conception of the body as the vessel of the individual sense of self grounded in Maletic's (1989) connection between Laban's Effort and Gardner's bodily intelligence is an interesting one. This provides a conception of self rooted in the body to be worked on during creativity, against which the dance teachers' conceptions of self can be compared and questioned.

However, it is important to note that Schwartz's work might be criticised for her stance on bodily kinaesthetic intelligence as the ground zero of creative experience. She explicitly states that:

> kinesthetic intelligence underlies development of all the intelligences, that Laban theory provides a language for describing the application of kinesthetic training to other domains, and that teaching that addresses all the intelligences is advertently or inadvertently opening up creative possibilities....when we are teaching to all the intelligences in an active way we are fostering creativity (Schwartz, 1993, p. 9)

This is controversial as Schwartz (1993) creates a hierarchy within Gardner's system that Gardner himself warns against (1982), no one intelligence should be said to be foundational to the others. Schwartz's (1993) reliance on her own interpretation of Gardner's bodily kinaesthetic intelligence may therefore be misplaced. Stinson (1998) and Shapiro's (1998) work sidesteps this problem by employing a different conception of the role of the body in the mind developed from feminist and critical pedagogical enquiry.

Stinson's (1998) approach is strongly influenced by socialist feminism and critical pedagogy. Citing Ellsworth (1992), Gilligan (1982), Walkerdine (1992), Buber (1955) and Freire (1983), she

argues for new educational structures that deal with oppression in order to provide a humane life for all human beings. Stinson's approach blends feminist pedagogical ideas of caring with critical pedagogical ideas of liberation. Stinson (1998) clearly stresses teaching for finding one's own voice and inner authority, taking responsibility and being empowered for change. Not only is the emphasis on the self, but on the importance of relationships: between students, between a student and their own body, and between the student in the studio and the student in the outside world. The latter particularly relates to the students' level of agency, related not only to the students' ability to recognise problems, but to take responsibility for effecting change in relation to them.

Stinson's approach to dance education directly influences Shapiro (1998), for whom dance is a means for self and social understanding, with imagination and creativity not as a " narrowly defined...artistic ability", but "in a much broader sense...as the underlying power to re-envision and recreate the world in which we live" (p. 11). For Shapiro (1998), creative power is about allowing for "expressions of who we are and who we want to become" (p. 11).

Shapiro (1998) also articulates "embodied knowing" (p. 14), emphasising the importance of the body as part of the self and the memories, experiences and thinking that makes up that self. She particularly highlights the importance of acknowledging the connection between body movement and the child's life. Like Stinson, she also stresses relational knowing which connects students' voices to the curriculum, and helps in processing self and social understanding in relation to the dominant ideology, and in relation to broader social issues. For Shapiro (1998) the emphasis of the creative process within dance education is on critical self-exploration leading to self understanding for both student and teacher.

Green's (1993) work, which is strongly supportive of these ideas, is based in tertiary level education and investigates the relationships between somatics and creativity. She also adds a slightly different dimension. Rather than defining the creative self as static and "individualistic" (Green, 1993, p. 231), she prefers to conceive of the self as changing and socially inscribed. Similarly to Shapiro and Stinson, Green stresses not only the role of the individual, but the role of the individual in relationship, developing this notion so as not only to see the self as developing and having agency, but the self itself being subject to change from its involvement in relationship. This again reflects the inclusion of critical and feminist pedagogy within Green's approach, together with the work of Foucault (1980) and de-constructionism, which particularly influence her investigation in its latter stages.

The work of these three dance education researchers from the USA therefore provides a strong articulation of how self might be conceived in relation to creativity. This raises further interesting questions from outside the English theoretical context: What focus, if any, do the dance teachers place on notions of self-exploration and development as part of creativity? How far is

the self conceived of as a static entity to be actualised or as a constantly changing entity? What is the relationship for the dance teachers between the body and self as explored as part of creativity? What relationships are important to the dance teachers as part of creativity? These questions were particularly pertinent in further investigating subsidiary research questions 1 and 2 (see 1.2, 2.7 & 3.4).

### 2.5.4 Creativity & Play

In considering play in dance education, Schwartz (1993) briefly alludes to Nachmanovitch's emphasis on play, and draws on Lynch Fraser's (1991) work on 'Playdancing', developed for children aged three to eight. Although the age range with which the dance teachers are working in this study is nine to eleven years, Lynch Fraser's work will be considered here as it is relevant in providing an understanding of what play could mean in relation to creativity in dance.

For Lynch Fraser, self-awareness of internal states and body precedes language and interpersonal skills. It is these three building blocks that she articulates as the components of the creative process. Dramatic play is also important as part of Playdancing because it allows children to expand self-concepts such as self-constancy (self is permanent), self-differentiation (self as potentially different to other), self-identity (self as unique) and self-esteem (self as valued) by developing dance roles and characters. Although she provides a bibliography, Lynch Fraser does not directly reference other theorists in her work, so it is difficult to know from where varying aspects of her approach derive, and therefore to critique them accordingly.

Another dance education writer has written on play in dance with more explicit reference to other theorists. Her work is therefore considerably more useful. Lindqvist (2001) draws on Vygotsky's (1966) work to argue that play creates meaning and is a dynamic meeting between the child's internal and external activity. She draws on Vygotsky's articulation of the relation between play and drama which includes play themes such as fear/safety and restrictions/ freedom often found in children's fairy tales, and suggests that play can be defined as imagination in action, with thought and imagination coming into being through the expressive acts of the body in play.

She uses this definition of play to argue that dance ought to be linked to children's play, having found that dance in Swedish schools is more often based in principles drawn from Laban's emphasis on movements sourced from the everyday. She goes on to suggest that dance should in fact be called dance drama in schools. She advocates that dance should start in children's play, emphasising the importance of meaning making and the dramatic as part of this play, and dance should then develop and differentiate from this point. She advocates this relationship because she sees dance as not easily intelligible, and potentially not sufficient on its own for children. Lindqvist argues that dance drama is likely to more easily allow children to create fictions through which they can exercise their imaginations and make meaning.

Lindqvist (2001) and Lynch Fraser (1991) both emphasise the importance of movement and dramatic play, with Lindqvist arguing that the latter may be a more appropriate starting point for dance. The dance literature is therefore relatively thin in this area, one which became particularly pertinent within the early fieldwork with the dance teachers. Questions are therefore raised as to: Whether and how the dance teachers conceive of play within their conceptions of creativity? And is/how is the dramatic included within their conception? This was particularly important in terms of unpacking both subsidiary research questions 3 and 4 (see 1.2, 2.7 & 3.4).

This section has therefore detailed the most relevant aspects of wider western dance education literature, which prioritise different dimensions of creativity in dance education to those prioritised within the English framework, in order to deepen the questioning within this study. The next section of this chapter will consider literature relevant to the dance teachers' approaches to creativity, focusing on theory and research into teaching for creativity, and teaching choreography in dance education.

## 2.6 APPROACHING CREATIVITY & CHOREOGRAPHY

Within English dance education there is ongoing impetus to improve dance teaching and to encourage good practice, reflected in debates, seminars and conferences. Speaking at one such seminar (Arts Council of England Dance Education Seminar, 2001) and in *Perspectives on Good Practice* (2000), of which she was editor, Ackroyd discusses the importance of keeping dance teaching practice responsive by questioning models and methods of practice. She encourages dance teachers to think about different types of creative experiences and whether they provide a learning environment that allows creativity to blossom. In line with this, one of the main aims of this research is to investigate expert specialist dance teachers' own questioning and approaches to creativity within late primary age dance education, to provide insight into the pedagogical knowledge of creativity in dance that they have developed over their careers.

Little of the literature in dance education has directly focused on teaching for creativity, and even less on teacher knowledge of creativity. However, the theoretical literature includes the notion of teaching for creativity in an implicit way, most often within expert teachers' writing detailing their theory of teaching choreography (2.6.1). Some academics within dance education have also actively researched teaching choreography at secondary and tertiary level, and their work is also considered here, for the insights that they may offer to understanding how the dance teachers within this study approach creativity (2.6.2). This section also includes a critique of a pedagogical spectrum for physical education which some theorists advocate as useful to understanding dance teaching practice. Section 2.6.3 considers expert teachers'

publications aimed at the primary level that offer insight into potentially pertinent aspects of practice in relation to creativity.

### 2.6.1 Theory for Teaching Choreography

Various dance authors have written on teaching choreography with creativity issues intertwined within their critiques. Two of the most prominent and currently widely referenced in England are Smith-Autard (2000, 2002) and Blom and Chaplin (1989). Both sources offer practical approaches to teaching choreography using task structures that thread together aspects of expression and form. Smith-Autard's (2002) recommendations are particularly applicable to teaching choreography/ teaching for creativity with primary age children.

The central concern of Smith-Autard's (2000) work is "how to achieve form in dance composition...to this end this book focuses almost exclusively on traditional formal approaches" (p. 7). This centres on a staged choreographic journey shifting through: stimulus, decision on type of dance and mode of presentation, improvisation, evaluation of improvisation, selection and refinement of motif, motif into composition including form, construction, style, improvisation as ongoing through composition. Smith-Autard (2000) also emphasises the "study [of] a range of new ideas and processes as an antithesis to established practice" and to this end includes some analysis of "alternative and experimental approaches in dance composition" (p. 7).

The main pedagogical strategy put forward by Smith-Autard (2002) is "an equal emphasis on problem solving and on directed teaching" (p. 26). It is the open-ended problem solving approach that Smith-Autard (2002) sees as most appropriate to creative dance composing and appreciating situations, where she encourages the dance teacher to act as catalyst rather than instructor. The directed teaching approach is more appropriate to the acquisition of skills, which may in turn be used as part of the pupil's creativity.

Blom and Chaplin (1989) might be said to give the role of improvisation, "where learning results from experience...[and] the student acquires tacit knowledge" and "intuition" (p. 5), a more foundational role within their practical guide, whist also acknowledging the importance of learning through teachers' descriptions. Although not as strongly articulated as Smith-Autard's staged journey, Blom and Chaplin (1989) break down the choreographic process into component parts for analysis whilst simultaneously reminding the reader that, in practice, these components are intricately inter-related. Pedagogically, Blom and Chaplin (1989) refer to the "delicate art of teaching choreography" (p. 209). They emphasise creating an atmosphere of trust, while continuing to honestly use expertise to give constructive critical feedback; establishing an open rapport with students, stressing that playfulness is carried out within a structure that has purposefulness and a sense of obligation to those with whom students are working. They also recommend introductory discussions of concepts at the beginning of classes and structured critical evaluative discussions interwoven with observation during class.

The use of critical evaluative discussions is also advocated by Lavender and Predock-Linnell (2001), who emphasise critical consciousness within improvisation. They argue that craft knowledge should be taught in order to inform the critical consciousness which is applied to the outcomes of the students' inner creative process during improvisation. The ability to appreciate (see 2.3 and 2.4) has close parallels with Lavender and Predock-Linnell's (2001) emphasis on critical consciousness as the combining ability to be taught in choreography classes.

What is key for this study from all three sources is what Blom and Chaplin (1989) refer to as the 'delicate art of teaching choreography'. In this instance, this focuses on the teachers' expert knowledge of what constitutes that delicate art of teaching for creativity with children in the late primary age range. The three sources therefore present the boundary edge of theoretical knowledge from which this study can proceed. Their theories offer further ways of breaking down the previously articulated question of how the dance teachers achieve a balance between expression and form when teaching for creativity. They raise questions which were shaped and reinforced by early time in the field and were pertinent in contributing to delving within subsidiary research question 4 and to some extent question 5 (see 1.2, 2.7 & 3.4): Do the specialist dance teachers, and if so, how do they, use and emphasise directed teaching and open-ended problem solving when teaching for creativity? What kinds of atmospheres do the dance teachers use when teaching for creativity? How do the dance teachers integrate constructive critical feedback and discussion when teaching for creativity? Do, and if so, how do, the dance teachers balance a sense of playfulness, with a sense of obligation?

### 2.6.2 Research Into Teaching Choreography

A small number of studies into teaching choreography at the tertiary level have been carried out, which can provide further sensitisation. For example, Hamalainen (1997) designed an investigation to compare the craft and the process orientation as methods of teaching choreography. The craft-oriented approach included the study of aspects of form, and the process approach included the study of sensing, feeling, imaging, transforming and forming. Each approach was applied with a different group of students. By the time of publication, Hamailanen's analysis (1997) showed no significant quantitative differences in the work produced by the two groups, but the process group felt much clearer and happier about the aims of their choreography course than the craft group.

Kane (1996) took a different approach and analysed choreography teaching and learning from the perspective of cognitive apprenticeship. This is based on the theory of situated cognition (Brown, Collins, & Duguid, 1989, quoted in Kane, 1996), which argues that students should actively engage in the same processes in which professionals engage. The key to the strategy is modelling (demonstrating creativity in action including discussions of strategies used), coaching (leading and scaffolding students through the creative process again including

discussions of strategies) and fading (stepping back and allowing the student to take the reins) used judiciously by the teacher as a co-operative guide to produce the best creative results. The focus on cognitive procedures serves to teach students how to use metacognition (the ability to organise and keep track of your own cognitive activity and the ability to articulate it) and to analyse their own processes, a skill highlighted within the cognitive research through apprenticing these techniques with the teachers.

Kane's (1996) and Hamalainen's (1997) work highlights that although the dance teachers are likely to be attempting to merge some kind of balance between craft and process (with this in mind, Hamalainen's separation of the two approaches for research purposes could be viewed as unnecessarily and falsely divisive) there are different ways of approaching this. This raises the question of whether there might be evidence of methods such as cognitive apprenticeship in this study, or even suggestions of other 'models' for approaching pedagogy for creativity (further contributions to unpacking subsidiary research question 4 – see 1.2, 2.7 & 3.4).

The final aspect of theory to be discussed in this section is the pedagogical spectrum for physical education, including dance, researched and developed by Mosston and Ashworth (1994). Because dance is situated within the Physical Education strand of the English National Curriculum, the spectrum is used by some dance teacher educators as a means of articulating possible pedagogical choices and has been researched in relation to good practice in dance education in secondary schools (Connel, 2001). Mosston and Ashworth's (1994) work articulates a spectrum of pedagogies from the Command Style - A, which is very similar to Smith-Autard's (2002) directed teaching, to the Self-Teaching Style – K. The fundamental shift that occurs across the spectrum is that in Style A the teacher makes all decisions, and in Style K, the learner becomes their own teacher and makes the decisions.

The most important section of the spectrum in relation to this study are Styles G – J, which are G – Convergent Discovery Style, H – Divergent Production Style, I – Individual Program-Learner's Design, and J - Learner-Initiated Style. Mosston and Ashworth (1994) highlight these four styles as fundamental to creativity in physical education, particularly focusing on style H as important, and also highlighting dance as an area of physical education to which this teaching style is particularly applicable. Convergent Discovery is characterised by the teacher designing a task with one right answer to be discovered, within which the learner makes the decisions about how that answer is discovered. Divergent Production is characterised by the teacher setting a problem solving task which allows learners to come up with a number of appropriate divergent solutions. And, I and J involve the learner in increasing degrees of discovering and designing the questions or problems and seeking the solutions.

Mosston and Ashworth's work (1994) highlights questions such as how the dance teachers teach for creativity by shifting decision making. But, it must be remembered that the spectrum

is not specifically designed for dance education, and therefore pays very little attention to aspects of dance as art. As McFee (1994) comments "one area of development for dance education could be an elaboration of a taxonomy...specifically applied to dance....under our artistic account" (p. 160). For the purposes of this study, the notion of a 'pedagogical spectrum' is considered a potentially useful way of framing the dance teachers' expert knowledge in relation to teaching for creativity in dance as art, which in fact did prove to be applicable in responding to subsidiary research question 4 (see 1.2. 2.7 & 3.4).

### 2.6.3 Expert Teachers' Publications

There is much anecdotal evidence offering advice and lesson plan ideas for good dance teaching with primary age children, founded on years of teaching experience from the authors, who are often expert teachers themselves. For example, classic texts by Rosamund Shreeves (1979), Mary Lowden (1989) and Valerie Preston-Dunlop (1980) and more recent works by Marion Gough (1996, 1999) provide a vital backbone and knowledge base within which today's generation of primary dance teachers work. As the most recent, Gough's writing will be considered here.

The most useful aspect of Gough's (1999) work to this study is the way in which she draws together the opinions of other expert dance educators in the areas of composing and appreciating. She offers Erica Stanton's analysis that teachers whom she thought were able to encourage creativity in their classes were provocative, stimulating and sometimes highly critical. Stanton also emphasised that the gifted teachers to which she was referring had different approaches, but some common ground. In her opinion this lay in the fact that: the teachers stayed true to themselves and rooted their material in their own identities; that there is no one ideal effective method for teaching of choreography; that the teachers made the craft aspect of composing exciting; and that the teachers created a "trustful and fertile atmosphere, a place where people can make a mess and make mistakes" (Gough, 1999, p. 64).

When discussing appreciating, Gough (1999) details Lerman's (1993) 'critical response process', a six step process of affirmation: artist as questioner of observers, observers as questioner of artist, observers offer opinions, subject matter discussion and working on the work. Interestingly, having participated in this critical response process, and although acknowledging that it offers clarity of response and an affirmative environment for the artist, Gough finds the process restrictive for the observer, and lacking in the immediacy of being able to respond in a critical, rigorous, challenging way. This raises a similar point to that made by Stanton of gifted teachers sometimes being highly critical and not necessarily adopting such a 'care' based ethic.

In relation to this study, Gough's (1999) writing raises a number of questions pertinent to subsidiary research questions 4 and 5 (see 1.2, 2.7 & 3.4), reinforced by early fieldwork: How

might teachers create a trustful atmosphere whilst being challenging, rigorous and provocative? How might teachers stay true to themselves and teach for the creativity of others?

## 2.7 SUMMARY

This chapter has provided details of the literature relevant to this study from within dance education. This begins (2.2) by drawing on the small amount of published research that exists relating to teacher knowledge in creativity in dance education (for example Chen 2001; Fortin, 1992; Fortin and Siedentop, 1995; Lord 2001) to contextualise the study theoretically and methodologically (full details of the methodological inputs into this study from these sources can be found in Chapter 4).

This is followed by a critique of, and selection from relevant literature from dance education theory, dance education research, and the personal published writings of expert dance teachers, in order to tighten subsidiary research questions (coupled with early time in the field) and articulate existing theory in relation to which the dance teachers' conceptions and approaches can be analysed.

The main body of the literature review (2.3 – 2.4) includes details of the theoretical model (Smith-Autard, 2002), and its conception of creativity (drawing on Best, 1982, 1985, 1992; Foster, 1976; Langer, 1953; Reid, 1981; Witkin, 1974; with consultation of Lavender and Predock-Linnell's, 2001 work), underpinning dance education within England, including conceptions of processes (Bannon and Sanderson, 2000; Gough, 1999) and imagination (Redfern, 1982).

This is then supplemented with other conceptions of creativity from within the international dance education literature (2.5), which highlight different dimensions of creativity for questioning, those focusing on: cognition (Brennan, 1989; Luftig, 1995); artistic process skills (Hanstein 1986, 1990); self (Green, 1993; Schwartz, 1993; Shapiro, 1998; Stinson, 1998); and play (Lindqvist, 2001; Lynch Fraser, 1991).

The final main section of the review (2.6) then considers literature within dance education related to teaching for creativity. This is mainly to be found within the theory of authors like Smith-Autard (2000), Blom and Chaplin (1989), and Lavender and Predock-Linnell (2001), and research studies into teaching choreography at the tertiary level (Hamalainen, 1997; Kane, 1996). Useful structures for unpacking the dance teachers' approaches are also highlighted in Mosston and Ashworth's (1994) spectrum of pedagogies for physical education, although because of its development for physical education, it is argued that the spectrum is not directly transferable for understanding teaching for creativity in dance education. The final section

offers insights from expert teachers' publications, particularly Gough (1999) that are useful in relation to understanding approaches for the primary age range.

This articulation of this reviewing process demonstrates how, along with selection and shaping from early time in the field, the literature contributes to:

- Subsidiary research question 1: What personal attributes, skills and preparations do the dance teachers conceive of as being important to the creative process, and how do they approach them as part of their practice? (2.5.1: Do the dance teachers identify any particular personal traits or attitudes as important to being creative? If so, how do they encourage them? 2.5.3: What focus, if any, do the dance teachers place on notions of self-exploration and development as part of creativity? How far is the self conceived of as a static entity to be actualised or as a constantly changing entity? What is the relationship for the dance teachers between the body and self as explored as part of creativity?)
- Question 2: How are relationships and interactions important to the dance teachers as part of creativity, and how are they structured? (2.5.3: What is the relationship for the dance teachers between the body and self as explored as part of creativity? What relationships are important to the dance teachers as part of creativity?)
- Question 3: How do the dance teachers conceive of the creative process? (2.4.2/2.5.1/2.5.2: How do they use the constituent activities of the processes of creating, performing and appreciating as part of their approach? 2.4.3: How do they conceive of imagination? Does this include reference to some kind of 'movement imagination'? 2.5.4: Is/how is the dramatic included within their conception?)
- Question 4: How do the dance teachers teach for creativity incorporating a balance between personal/collective voice and craft/compositional knowledge and understanding? (2.4.1: What kind of balance is sought by the dance teachers between personal voice (expression) and dance knowledge (form) when teaching for creativity? Is it, as Smith-Autard advocates in her model, an 'equal emphasis'? Pedagogically, how do the dance teachers achieve a balance? 2.4.2: How does the use of processes relate to the balance? 2.5.4: Whether and how do the dance teachers conceive of play? 2.6.1/2.6.3: Do the specialist dance teachers, and if so, how do they, use and emphasise directed teaching and open-ended problem solving? How do the dance teachers integrate constructive critical feedback and discussion? Do, and if so, how do, the dance teachers balance a sense of playfulness, with a sense of obligation? 2.6.2: Is there evidence of methods such as cognitive apprenticeship, or other 'models' for approaching pedagogy for creativity?);
- And question 5: How are the dance teachers' conceptions of and approaches to creativity shaped and influenced by their experience and the situations in which they are teaching? (2.4.1: what influences the balancing act? 2.6.1: Do the dance teachers engage the children in both traditional and 'experimental' approaches to creating dance,

if so how? 2.6.3: How might teachers stay true to themselves and teach for the creativity of others?)

The next chapter of the thesis will provide details of the relevant literature from wider creativity in education. This can be used to understand the dance teachers' conceptions and approaches in relation to the current educational creativity agenda, and where literature may be thin in dance education, can provide existing theory for comparison with the dance teachers' conceptions and approaches from the wider realm of creativity in education.

# 3 CREATIVITY IN EDUCATION

## 3.1 INTRODUCTION

As stated in Chapter 1, in England, there has been a growing realisation during the last ten years of the need to assess and educationally respond to the economic, technological, social and personal challenges facing the work force of the future. The NACCCE Report (1999) pinpoints an early landmark in the educational, creative and cultural sectors' responses to this realisation, and, it could be argued, has provided the foundation for much activity since. It was partly this groundswell of government funded initiatives and activities that led to the emergence of the focus at the heart of this study (see Chapter 1): 'exploring and illustrating how expert specialist dance teachers conceive of and approach creativity with late primary age children'.

In terms of the creativity in education research to be reviewed here, the references in the NACCCE Report (1999) reflect some of the current trends and recent history of research and theorising into creativity in education which provide the mainstream context for this study. Alongside consultation with professionals (from educational research; arts practitioners, educators and education managers from different disciplines; teachers; headteachers; and leaders in industry), publications of different disciplines' associations (for example Crafts Council, 1998), government publications (for example Department for Culture Media and Sport, 1998), and academic education literature (for example Abbott, 1997), the report draws on both creativity literature (for example Guilford, 1975; Perkins, 1994; Sternberg, 1988; Wallas, 1926; Welsh, 1975) and creativity in education literature (Bowkett, 1997; Craft et al, 1997; Fryer, 1996; Hubbard, 1996; Jeffrey and Woods, 1997; Torrance, 1984).

The aim of this research is not only to extend understanding of expert specialist dance teachers' conceptions of creativity and their approaches in the context of dance education theory, but also to extend understanding in relation to the kind of creativity theory detailed within the NACCCE report and the growing research area of creativity in education being fuelled by the current creativity agenda encapsulated within the report.

The literature reviewed in this chapter is therefore used together with the dance education literature both to contextualise the study and to sensitise and deepen questioning by the researcher, together with inputs from early time in the field with the dance teachers. The more generic mainstream literature is also particularly useful in places where dance education theory is insubstantial, providing sensitisation to possible theoretical explanations, although taking care not to allow these to dominate the development of understanding in dance.

In order to achieve this, the chapter is structured into three main sections. Within this section, in 3.1.1, the recent theoretical history to the current creativity in education agenda is discussed briefly in order to provide the background for the discussion of current theoretical context that

follows. Section 3.2 discusses the salient elements of the current cognitive, personality and social systems approaches, raising questions for this study where appropriate. Section 3.2 also builds towards and culminates with details of the overarching theoretical framework for this study. This draws together the main conceptual strands of people, process, domain and environment from within the mainstream creativity in education literature, coupling them where appropriate with similar conceptual strands from within the dance education literature previously considered in Chapter 2. Section 3.3 then focuses on research into teaching for creativity and creative teaching, selected from the creativity in education literature as pertinent in further contextualising and focusing questions in relation to the dance teachers' approaches to creativity.

### 3.1.1 A Brief Historical Background

Craft (2000b), Starko (2001) and Cropley (2001) all make reference to early systematic study of creativity in the twentieth century in four areas:

- Psychoanalytic - Cropley (2001) summarises the psychoanalytic take on creativity as: Primary process thinking, seen to be below consciousness, not restricted by reality and where novelty is generated. Secondary thinking takes the form of the conscious, rational and logical and is the root of the ego which inhibits novelty. To gain access to the novelty a person must admit it into consciousness by 'biphasic' thinking which works by exploring primary thinking and making it acceptable to secondary thinking. Psychoanalytic theory has not developed a particular theory of creativity in education, however this perspective has been influential in shaping new theories of creativity in education such as Craft (2000a) who cites Assagioli (1974) rooted in the ideas of Jung and Freud (3.2.3.2.1).
- Humanist – both Starko (2001) and Craft (2000b) discuss the works of Maslow (1987) and Rogers (1954). The key to humanist enquiry into creativity for Maslow was self-actualisation, the creative person acting in harmony with their inner needs and potentialities. For Rogers, there were three inner conditions of creativity: openness to experience, an internal locus of evaluation and the ability to toy with elements and concepts. Both of these theorists continue to be highly influential today, with Maslow's (1987) work also playing a role within Craft's (2000a) theory (3.2.3.2.1).
- Behaviourist – Craft (2000b) uses Skinner as the most famous example of this approach. Where it was considered, creativity was conceptualised as part of theory which saw actions as the result of responses to specific stimuli. This approach to researching creativity is rarely applied today.
- Cognitive – Craft (2000b) and Cropley (2001) note that in the early twentieth century, this tradition was sparked by Galton's work on genius. It was not until Guilford's (1950) conceptualisation of divergent thinking that creativity itself came under the investigation of the early cognitive psychologists. This was part of Guilford's Structure of Intellect

model, which was a reaction against 'g', the idea that there is a single measurable unit of intelligence. Guilford identified components of divergent thinking that are still considered to be key in current creativity research, for example flexibility and originality (Starko, 2001). These can be easily traced to systems theory, an approach which has a strong presence within current creativity in education theory in England (3.2.3).

From the 1950's, research focused increasingly on the cognitive approach with investigations also developing into the role of personality in creativity and the stimulation of creativity, all of which are still active research areas today (Craft, 2000b). By the end of the twentieth century the social systems approach had also gained support. These different approaches are considered next.

## 3.2 CURRENT RESEARCH INTO CREATIVITY IN EDUCATION

### 3.2.1 The Cognitive Approach

The cognitive approach to creativity in education presents two contradictory potentials for this study. On the one hand, theories in this area present potentially useful ways of breaking down and raising questions about aspects of process (see also 2.5.1), but on the other hand, with their presence filtering across discussions of creativity, their roots in propositionally conceived ways of knowing provide a context for creativity in dance in educational settings that is potentially threatening to that creativity in dance education. In understanding these two potentials in more depth, it is useful to consider the roots of this approach, which lie in the traditions of psychometrics.

Guilford (1967) developed the first psychometric tool for measuring divergent thinking, which was later developed by Torrance (1963) into Tests of Creative Thinking. This way of approaching creativity has been influential in schools, particularly in America (for example, Luftig, 1995) where the tests have been used to assess pupils' creative thinking. This has received mixed reviews, with some critics arguing that the tests do not test creativity, but aspects of intelligence and specific types of thinking. However, Craft (2000b) notes that other critics feel they may provide a useful estimate of the potential for creative thought and may have a future (citing Plucker & Runco, 1998). Also, the work of researchers like Cropley (2001) represents a shift away from a strict concentration on testing as key to cognitive approaches to creativity and reflects a trend highlighted by Craft (2000b) towards attempts to understand creativity in terms of intelligence defined in a broader way (Gardner, 1993).

Cropley (2001) articulates 'cognition' as including the handling and acquisition of knowledge, including perception, intuition, reasoning, and the role of memory. Thinking, which is a vital part of cognition, is broken down into structures (internal representations of the world), processes

(such as exploring, recognising, organising, interpreting, associating and applying) and control mechanisms such as perceptual styles, and combinatorial tactics. From a current cognitive perspective, it is the special forms that each of these take which leads to creativity. As Boden (2001) emphasises, creativity in cognitive terms is not identified through any special faculty, but is based in everyday properties of general intelligence. Cropley (2001) suggests that the types of processes that are important for creativity are generating variability by building unusual and novel structures, building broad networks, intuiting and exploring new structures to discern the effective ones. Cropley (2001) highlights divergent thinking as a particularly special case of thinking where these two processes might happen.

In the same way that articulations of activities within the creative process drawn from the cognitive approach, were highlighted as useful for focusing research questions within section 2.5.1, particularly subsidiary research question 3, Cropley's even more detailed, more recent articulations of the cognitive activities which might underpin creative process are useful to this study for question focusing. His theorising therefore reinforces the question shaped in section 2.5.1, alongside early time in the field with the dance teachers: How do they use the constituent activities (including critical or creative thinking) of the creating, performing and appreciating processes as part of their approach to creative process?

However, despite proving useful for question focusing, there is also a potential danger within this approach for this study. It is important to be aware of the prioritisation of ways of knowing within the cognitive approach to creativity in education literature which is strongly influenced by a propositional definition of the intellect. The term propositional is used here to mean that knowledge is reducible to 'knowing that'. As Reid (1986) explains, the dominant view within the analysis of knowledge is that it is grounded in factual-perceptual and /or conceptual evidence. Influences of this dominant view are exampled in Boden (2001), where she refers to dance in the following way:

> Even relatively young children, however, can be introduced to simple 'styles' of thought. Rhyming verse is one example, colour co-ordination another, dance yet another.
>
> (Boden, 2001, p. 100)

Boden uses this example to explain that children need to be introduced to simple styles of thinking before they can develop what she calls exploratory and transformational creativity. However, dance is a domain in its own right with an accompanying body of knowledge (see sections 2.4 and 2.5, in particular references to 'embodied knowing' in Shapiro, 1998 and Stinson, 1998). Boden's choice of dance as a "simple style of thought", highlights the fact that researchers and theoreticians working within the cognitive approach have a view of knowledge which is structured to favour propositional accounts, over and above embodied accounts

(2.5.3). Although the intention may not always be to diminish the importance of other ways of knowing, comments such as this are not uncommon within the cognitive literature.

As the cognitive approach still pervades discussions of creativity, particularly those focused on creativity as a thinking skill, awareness must be directed to this implicit hierarchy, which are then translated into classroom practice (for example, Cropley 2001). This is not to deny Gardner's (1993) work, which emphasises bodily-kinaesthetic intelligence as one of his multiple intelligences. However, this kind of framework has certainly not been taken on by all cognitive researchers within creativity in education, and as briefly alluded to in section 2.5, it also may not provide the most appropriate theoretical grounding for understanding the 'kinaesthetic' in dance education.

When considered in relation to the research questions for this study, this potential threat of the dominance of a propositional way of knowing within the environmental context for creativity in dance education did emerge as part of the early fieldwork with the dance teachers. Both theory and time in the field therefore contributed to focusing research question 5 with the following question (see 1.2, 2.7 & 3.4): What tensions might exist for the dance teachers when teaching for creativity, which influence their approach?

### 3.2.2 Personality Approach

Research in this area has centred on the identification of creative people, either on the basis of demonstrated creativity or on tests designed to measure creative potential. Cropley (2001) indicates that one of the crucial questions is whether certain aspects of personality may be necessary for creativity or make creativity easier. Craft (2000a) highlights Shallcross' (1981) and Brolin's (1992) work as the most typical of characteristics distinguished in the creative person literature. The main characteristics from across their work are strength of character and sense of purpose of the individual, together with their ability to be open and flexible and to challenge convention through risk taking and novel approaches.

It must be remembered that there are criticisms of the personality approach centring on the fact that much of the research has been carried out as individual case studies of high achieving creative people which may not necessarily be relevant to 'everyday' creativity. Each study chose its high achiever within different fields using different criteria therefore potentially making it difficult to compare results and to know whether the characteristics highlighted are found in all 'creative people'. It should also be noted that, for example, Shallcross' (1981) research was based in the USA and that there may be cultural differences in how creativity manifests itself in personality characteristics.

Despite these criticisms, this body of research is useful for this study as it goes beyond the detail of conceptions of creativity within dance education theory. In relation to subsidiary

research question 1 (see 1.2, 2.7 & 3.4), it highlights some of the possible personal attributes that the dance teachers may consider worthy of consideration when teaching for creativity, reinforcing the question focusing within section 2.5.1 of: Do the dance teachers identify any particular personal traits or attitudes as important to being creative? If so, how do they encourage them?

### 3.2.3 Social Systems Approach

#### 3.2.3.1 Overview

Social systems theory has been developing over the last fifty years, positing theories which approach creativity as an interaction between the individual and the outside world (Starko, 2001). Although originally developed to solve work place management problems, the theories are based on a branch of sociological thinking, which works with systems based on the needs of a given group (for example a department management structure) towards a vision of the best system of functioning for that group, for example Akoff (1974). Researchers like Craft with Dugal, Dyer, Jeffrey and Lyons (1997) have underlined the potential benefits of a systems approach in educational establishments to promote an environment that is not only shaped by the individuals' creativity, but is also responsive to those individuals' needs for fostering creativity in the future.

This application has its background in the work of Sternberg (1988), Sternberg and Lubart (1991), Feldman, Csikzentmihalyi and Gardner (1994) and Amabile (1989, quoted in Starko, 2001). Csikzentmihalyi (1994) openly admits to a change of direction as a consequence of the social systems approach. By the late 1980's, he began to move away from the dominant assumption in cognitive psychology that creativity exists inside a person or in their products. He broadened his perspective (Feldman, Csikzentmihalyi and Gardner, 1994), to view creativity as a phenomenon resulting from an interaction of 'field, domain and individual'. The field is the set of social institutions which selects creative variations worth preserving; the domain is the stable, cultural areas which preserve and transmit selected new ideas to the next generation through memes (units of imitation that transmit concepts); and the individual is the agent who brings about change in the domain, that the field considers to be creative. As an example in the dance domain, the field comprises the dance colleges and departments, the theatres which programme dance and the dance artists and choreographers who interact with them. The staff, students and professionals within these organisations act as the individual agents of change using their unique domain knowledge in dance.

Much of the above research has, however, focused on high-level creativity which is not central to this study. For this reason, it is necessary to consider how social systems theory has been applied to the study of creativity in education. The most prominent theorist in England in this area currently is Craft (2000a, 2002) and her theory of 'little c' creativity, is considered next.

### 3.2.3.2 'little c' creativity

Craft's (2000a) theory of 'little c' creativity, drawing on social systems theory has been highlighted for in depth consideration within this literature review for a number of reasons. Firstly, Craft's (Craft et al, 1997) work is cited within the NACCCE report (1999) and as such this work and developments since (2000a, 2002) provide a key part of the research now contributing to the creativity in education agenda in England in the early 21st century, and, it might be argued, the most fully developed 'theory of creativity in education' existing in England at the time of this research. Secondly, Craft (2000) incorporates and inter-relates a great deal of the existing strands and debates surrounding creativity in education shortly after the NACCCE Report was published. This includes those aspects of the psychoanalytic, humanist, cognitive, personality and social systems approaches which might be most fruitfully inter-related and applied into a theory of 'everyday' creativity conceptually appropriate to educational settings. For both of these reasons the work deserves in depth consideration as a key influence on the context and environment within which the specialist dance teachers are working.

Thirdly, because of the theory's selection and inter-relation of a variety of approaches, as Craft (2000) herself argues, the conceptual strands within the theory stretch beyond the 'imaginative activity' at the heart of the NACCCE Report's (1999) definition of creativity, thus acknowledging and incorporating criticisms of the cognitive and personality approaches and their attempted resolution within the systems theory approach (detailed above). This is important for this study, because as will be demonstrated below, these strands - people, process and domain - resonate with and articulate aspects of creativity implicit within much of the dance education literature's discussions of creativity. In so doing the strands of Craft's (2000) theory catalyse and bring into shape the conceptual framework for this study, latent within the dance literature, within which the dance teachers conceptions of and approaches to creativity are studied.

Brief details of the main thrust of the theory will be provided, together with the conceptual strands and how they catalyse the conceptual framework for this study. This is followed by a more detailed consideration of the strands themselves and the question focusing that they provide for this study.

Craft (2000a) coins the term 'little c' creativity (LCC or 'everyday creativity') as distinct from 'big C creativity' or 'exceptional/ genius creativity'. This resonates with the NACCCE definitions of individual (originality compared to that individual's previous work), and relational (originality in relation to the work of peers) originality, as opposed to historic (paradigm shifting originality) originality. Craft states that creativity is not just for the gifted few, but that it can be fostered and developed to a certain extent in all individuals. She also articulates an important overarching contribution to understanding 'little c' creativity from the philosophy literature which although not labelled as such, resonates with the balance between process and product emphasised in

Smith-Autard's (2002) model (see 2.4). In 1971 Elliott proposed 'new creativity' which does not link creativity to the end product, but places the onus on the creative process, particularly in the form of imagination, problem solving and making something of an idea. At the time, this was radically different from the notion that a creative person had to produce an object to be considered creative. Elliott's (1971) conception sees creativity "as imaginativeness or ingenuity successfully manifested in any valued pursuit" (pp.139 – 140). Craft is clear that 'little c' creativity is slightly different to 'new creativity' in that it only engages with everyday creativity as opposed to genius level creativity.

Craft (2000a, 2002) uses two aspects of the framework from social systems theories (individual, field, domain) people and domain, because they emphasise the importance of seeing creativity as coming from the interaction of people and the wider domain in which they are working. It must be noted that Craft extends the notion of the individual and their intelligences within Feldman et al's theory to the notion of 'people' in order to incorporate more of an idea of "personal-as-a-whole" (Craft, 2000a, p. 18). Craft also sees Feldman et al's (1994) framework as not satisfactorily acknowledging the role of processes as part of creativity, and introduces this as the third interactional node within her theory.

As stated above when compared with the dance education literature on creativity, these strands - people, process, domain - resonate with and articulate aspects of creativity implicit within much of the dance education literature's discussions of creativity. Connections can be made between Craft's articulation of people, and Smith-Autard's (2002) discussion of the importance of the individual and the subjective (2.4.1), probed further in section 2.5.3 within discussions of creativity and self. Connections can also be made between Craft's articulation of processes, and Smith-Autard's (2002) discussion of dance specific processes (2.4.2), probed further in section 2.5.1 and 2.5.2 in terms of constituent activities of these processes, and 2.5.4 in terms of role of play. In this way the strands of Craft's (2000) theory catalyse and bring into shape the conceptual framework for this study, within which the dance teachers conceptions of and approaches to creativity are studied.

When visually representing people, process and domain, Craft (Craft et al, 1997) overlaps all three components in a three-dimensional venn diagram. As this study was considering aspects of people and process within a particular domain, the configuration of the three strands, which made the most sense in terms of facilitating this study, prioritised people and process within the wider circle of domain (see Figure 1). This thus frames the dimensions of people and process interacting within the domain. For the purposes of this study, environment was also explicitly included within the visual representation of the framework, as it emerged as fundamentally important to investigating both subsidiary research question 4 relating to teaching for creativity and subsidiary research question 5 relating to how the dance teachers' conceptions and

approaches are shaped and influenced by experience and situation. Craft (1997) includes environment within her discussions but not her diagrammatic representation.

It is important to emphasise that framing the study in this way does not represent an attempt to consider every potential aspect of the interaction between people and process within domain and environment. The framework is used as a way of understanding and inter-relating theory as a context and way of focusing research questions, in conjunction with the most salient aspects of each of these within the dance teachers' conceptions and approaches that arise through fieldwork with these teachers. In this context, the framework is not an attempt to test or develop a theory of creativity in dance education.

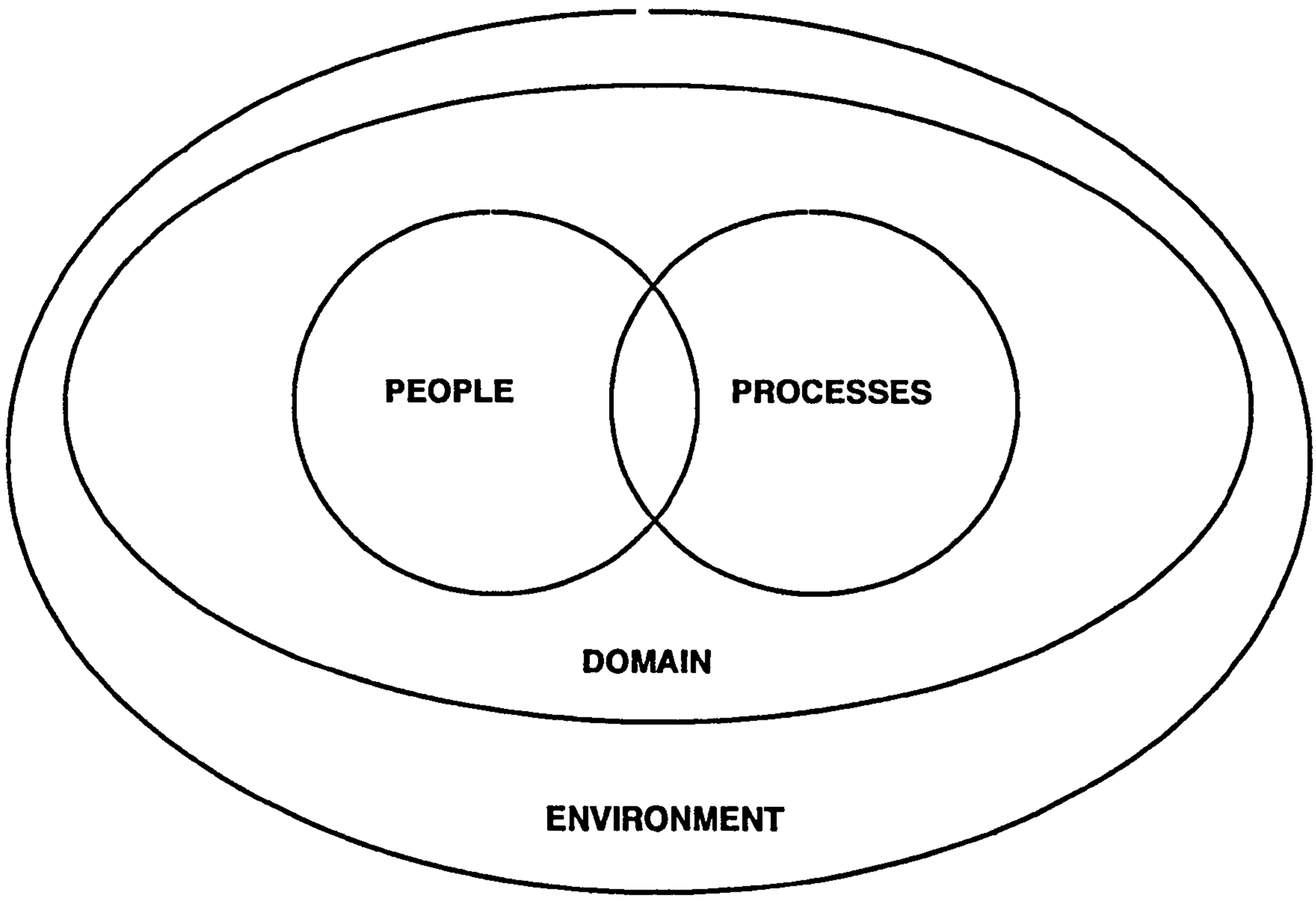



Figure 1: The inter-acting strands of the conceptual framework

#### 3.2.3.2.1 People

The people strand of Craft's framework (2000a) draws out a number of important areas within the notion of 'people' when considering creativity, and links to and raises debates with theorists considered in section 2.5.3 within the dance education literature. The areas that Craft highlights include:

- How 'self' might be conceptualised as self-actualising in relation to creativity in education (drawing on Maslow's, 1987, humanist theory). For Craft, this concerns how individuals, through agency over their environment, can achieve their full personal potential or 'self-actualise', underlining the importance of the person becoming whole, complete and psychologically healthy.

- How self might be conceptualised as divided between the 'I' which is rational and aware, and the 'Me' which is unconscious, intuitive and emotional (drawing on Assagioli's (1974) distinction, grounded in the theory of Jung and Freud). This distinction is emphasised because for Craft it is key to acknowledge a separation of the self into one aspect which has choice and one which does not.

Craft (2000a) herself points out that the application of this theory is likely to be challenged by feminist writers like Gilligan (1982) as it places an onus on one aspect of self being transcendent to another. This highlights the different conceptions of self articulated by Craft (2000a) and the dance education researchers like Stinson (1998) and Green (1993) whose work is detailed in section 2.5.3, who do draw on theorists like Gilligan (1982). The two literature review chapters therefore provide two differently grounded conceptions of self within the 'people' strand of the conceptual framework, with which the dance teachers' conceptions might find resonance, neither of which have been conceptualised with English dance education in mind. This aspect of the mainstream literature therefore adds further depth to the question related to subsidiary research question 1 (see 1.2, 2.7 & 3.4), focused within section 2.5.3: What focus, if any, do the dance teachers place on notions of self-exploration and development as part of creativity? How far is the self conceived of as a static entity to be actualised or as a constantly changing entity?

The other aspects of the individual that Craft (2000a, 2002) highlights are:

- intelligence – drawing support from Gardner's Theory of Multiple Intelligences (1994), and its emphasis on taking a pluralist view of mind (in the full knowledge of White's,1998 criticisms of Gardner's theory);
- the importance of being in relationship with oneself, the domain and with other people when being creative (this stems directly from the tenet of social systems theory of creativity being a result of an interaction between the individual and the outside world);
- personality factors – drawing on Gardner's (1993) work looking at predominantly male, genius creators to extrapolate: self-absorption, rapid growth within domain once committed, love conditioned upon achievement, rebellion against early control, daily productivity and a feeling of being besieged at points of creative tension.
- whether, as a factor of personal style, an individual is an adaptor an innovator (Kirton, 1989);

These articulations provide additional dimensions of the individual in relation to creativity with which subsidiary research questions can be deepened. The focus on a pluralistic view of mind re-emphasises the possibility of a tension between different 'ways of knowing' or conceptions of mind within the context in which the dance teachers are working, highlighted in section 3.2.1. The articulation of the role of 'relationship' resonates strongly with similar notions in the work of Stinson (1998) and Shapiro (1998) in the dance literature, reinforcing the focusing and inclusion

of subsidiary research question 2 (see 1.2, 2.7 & 3.4). The discussion of personality factors highlights traits particular to High-C creatives, which seem less relevant to this study, than those traits previously suggested by sections 2.5.1 and 3.2.2. The notion of personal style extends Cropley's (2001) discussions of cognitive style detailed in section 3.2.1, and is useful for focusing subsidiary research question 1 (see 1.2, 2.7 & 3.4): Do the dance teachers identify any particular personal traits or attitudes as important to being creative? If so, how do they encourage them?

#### 3.2.3.2.2 Processes

The processes strand of Craft's theory, draws out inter-related layers of processes when considering creativity, offering a more developed theoretical framework for understanding creative process/es and therefore building on the dance literature discussed in sections 2.4.2, 2.4.3, and 2.5.1 to 2.5.4. The processes on which Craft focuses draw on the work of Craft et al (1996), Fryer (1996) and Hubbard (1996), and are layered into a cohesive structure. She suggests that there is a creative impulse which feeds the unconscious, intuitive, spiritual and emotional. In turn the individual is imaginative in order to problem find and problem solve. Both divergent and convergent thinking (referencing Guilford, 1967) are important as part of this process, with divergent thinking aiding 'what if' or 'possibility thinking' and convergent thinking aiding the end stage of problem solving. Craft in Craft et al (1997) sees possibility thinking as "Firstly...not being stumped by one set of circumstances, but using imagination to find a way around a problem...Secondly... it is about asking questions ...Play is an important part" (Craft et al, 1997, p.7). Risk-taking is also seen as vital to the creative process, which works in a cyclical way through preparation, letting go, germination, assimilation, completion and then returns to preparation, thus resembling a spiral of growth. There are obvious links here to the early work of Wallas (1926) detailed in Cropley (2001) (3.2.2). Craft emphasises the importance of this last level because the spiralling nature of creativity means that it can develop cycle upon cycle.

Craft (2000a) therefore details a clear way of conceiving of the layers of processes, which goes beyond those articulated in Chapter 2. This aspect of Craft's theory provides another more detailed lens through which the dance teachers' conceptions and approaches can be explored and illustrated. This lens raises additional questions about process and teaching for creativity which filter across subsidiary research questions 3 and 4 (see 1.2, 2.7 & 3.4): How do the dance teachers' conceive of impulse and risk-taking as part of the creative process? How do the dance teachers conceive of the unconscious, intuitive, spiritual and the emotional within the process? How are processes, and their constituent activities inter-related?

In relation to these questions, Craft's (2000a) work is particularly useful in articulating key distinctions when considering imagination and play as part of 'processes'. Craft (2000a) details the important distinction made within philosophical literature between being imaginative,

imagining and imaging (Egan, 1992; Passmore, 1980; Scruton, 1974); also recognised within the dance literature (2.4.3). Passmore (1980) defines imaging as the capacity to visualise or to do what corresponds to visualisation in other sense modailities. Imagining involves the different activity of entertaining a hypothesis, which contains elements of 'acting as if', which children often do when pretending.

Most importantly, Scruton (1974) makes the distinction between imaging and imagining, and imagination by stating that the first two are mental acts where as the third goes beyond the normal processes of theoretical reasoning to involve a more active kind of doing. This sets being imaginative apart, highlighting the importance of 'going beyond the obvious, seeing more than is initially apparent and interpreting something in a way which is unusual' as drawn out by Craft (2000a). Both Scruton (1974) and Warnock (1976) also make the distinction that being imaginative cannot necessarily be conjured up at will. As Craft (2002) points out, this has implications for how teachers bring about imaginative activity in terms of both their approach to timing and the distinction between 'acting as if' and 'going beyond the obvious'. One final note from Craft (2002) is that although imaging, imagining and imagination can be distinguished, it does not mean that they cannot happen simultaneously. This makes the task of identifying when exactly a child is being imaginative, as opposed to imaging or imagining, more complex.

Craft (2000a) also articulates a spectrum of possible ways of conceiving of play stretching from playing around with ideas to dramatic, bodily play, which is particularly useful to this study, as this is an area in which the dance education literature is thin (see 2.5.4). Craft highlights the importance of play for creativity, which is structured to elicit non-standardised responses, social play with adult intervention in stimulating imagination, and a strong element of fantasy. Craft (2000a) also draws on Bruce's (1991) characterisation of six different theories of play, together with Bruce's (1991) own theory of free-flow play, which Craft conflates with creativity, because Bruce emphasises enabling children to innovate, invent and see through ideas in practice.

Two points that Craft makes are especially pertinent here. Firstly, not every theory of play is conflatable with creativity, and secondly the most important factor in making the connection between play and creativity "rests heavily on the particular mix of theories and beliefs which drives each teacher or facilitator of children's learning" (Craft, 2000a, p. 47). It is this particular mix of theories and beliefs that is being unpicked for each of the teachers within this study. Once these are apparent, comparison with the different theories of play, which provide alternative lenses to those within the dance education literature (2.5.4), can be undertaken.

#### 3.2.3.2.3 Domain

Domain within Craft's theory refers to the body of organised knowledge, in this case, dance. It is used to mean a stable, cultural area which preserves and transmits selected new ideas to the next generation (Csikzentmihalyi, 1988). Domains have histories and most often are described

through symbolic representation. Craft notes that creativity looks different in each domain because each body of knowledge uses different concepts and behaviours. However, there are some common features. In particular, Craft suggests 'possibility thinking' can be utilised across domains. Suggestions from theorists such that some aspects of creativity are domain specific and some common to domains, can be considered in the light of the dance teachers' practice, both as an art form and a domain steeped in bodily practice. Findings may then perhaps be able to influence, and possibly rebalance from a dance perspective, the way in which common aspects of creativity are conceived within literature advocating creativity in educational settings.

#### 3.2.3.2.4 Environment

Environment is a component cited within systems theories that Craft acknowledges but does not designate as a separate theoretical component. Hennessey and Amabile (1988) see psychological environment as a very influential factor. They suggest that the motivation and love felt for one's craft and creative endeavours are very delicate and can be easily overwhelmed by the external constraints within the environment. These environmental factors include handling of time. They also argue that extrinsic constraints can be perceived differently by different individuals. For example, one child may find a deadline and time pressure conducive to their intrinsic motivation and therefore their creativity, whereas another child may find a deadline constraining. Beetlestone (1998), working in early years settings, also defines the physical, intellectual and emotional classroom climate as influential. This deepens questioning in relation to subsidiary research questions 1 and 4 (see 1.2, 2.7 & 3.4): Do the dance teachers identify any particular personal traits or attitudes as important to being creative? (If so, how do they encourage them?) What kinds of atmospheres and climates do the dance teachers use? How do the dance teachers work with time when teaching for creativity?

This section has therefore considered the salient elements of the current cognitive, personality and social systems approaches which provide the mainstream academic context within which the dance teachers' conceptions and approaches are being studied. As part of this the conceptual strands which resonate across the dance and creativity in education literature have been highlighted, and Craft's theory of 'little c' creativity has been used as a means of catalysing and bringing into shape the conceptual framework for this study. Across this section, it has also been shown how mainstream theory can be used constructively in order to focus questioning where dance education theory is less explicit, particularly the details and inter-relationship of aspects of creative process.

## 3.3 TEACHING FOR CREATIVITY & CREATIVE TEACHING

This section of the literature review is most appropriate to sensitising the researcher and focusing questioning in terms of 'exploring and illustrating how expert specialist dance teachers

approach creativity with late primary age children'. This section will consider the main theory and research into pedagogical approaches which are relevant to teaching for creativity and the intertwined notion of creative teaching.

The NACCCE Report (1999) defines creative teaching as 'teaching creatively' and 'teaching for creativity' whilst acknowledging that the latter includes the former. The terms 'creative teaching' and 'teaching for creativity' are, however, used here, as they highlight two different research approaches. The 'teaching for creativity' literature has focused more strongly on pedagogical strategies and approaches that encourage creativity. 'Creative teaching' is a term used, in particular by Woods (1995) and Woods and Jeffrey (1996), to describe what they refer to as "a teacher behaviour" (p. xi). Later stages of their work have focused on the accompanying concept of 'creative learning' (Jeffrey, 2001; Jeffrey and Woods, 1997). Creative learning is viewed within their research as a way of learning, and to some extent is also still a developing concept within the educational literature. This is a slightly different concept to 'creativity', the concept on which this research has focused.

It is important to be aware of the differing conceptualisations of creative teaching and creative learning, and creativity. For this reason, research into pedagogical approaches to teaching for creativity are considered first, and research into creative teaching and creative learning are considered separately second. The final section considers the small number of studies, which have been undertaken within mainstream education into teachers' views, conceptions of and approaches to creativity.

### 3.3.1 Pedagogical Approaches

Craft (2000b, 2002) discusses a number of different pedagogical approaches to teaching for creativity. Those relevant to this study are the Creative Cycle Approach and the Multi-Strategy Approach. The former is grounded in Wallas' (1926) cycle of preparation, incubation, inspiration and illumination. Craft (2000a) and Kessler (2000), both suggest that adopting this approach may require certain classroom experiences for both the teacher and the children. These are: being open to the unknown and the unexpected; bridging differences and making connections between apparently unconnected ideas, and integrating different ways of knowing; holding the paradox of form and freedom; holding the tension between safety and risk; being willing to give and receive criticism; awareness of the individual. These areas have been raised for consideration already within the literature, but the creative cycle approach reinforces previously generated focusing of subsidiary research question 4, reiterating the potential importance of cycling as part of process, and again highlighting the importance of considering form/safety and freedom/risk, reinforcing the question of how this might be achieved by the dance teachers.

Within the multi-strategy approaches Shallcross (1981), amongst others, has written on strategies for setting a climate for creative behaviour that take into account physical, mental and

emotional considerations. Physical considerations include such mechanisms as privacy and work alone areas in order to facilitate self-directed learning and reflection. Mental considerations include fostering self-esteem and self-worth and setting achievable tasks to build confidence. The emotional considerations include providing a secure environment without constant scrutiny. Shallcross' work further probes subsidiary research question 4 (see 1.2, 2.7 & 3.4): How might the dance teachers use different climates when teaching for creativity?

### 3.3.2 The Art of Teaching

Woods (1990) first wrote on the 'art' of teaching and 'creative teaching', identifying creativity as involving innovation, ownership, control and relevance. At this time, Woods' work was particularly focused on creativity for the teacher. He was clear that "the innovation belongs to the teacher concerned...the teacher has a certain autonomy, here and control of the process" (pp. 30 – 31). Woods (1995) described how these four factors were important as part of creative teaching and were achieved: through inspired actions (being able to respond spontaneously in the moment to a specific learning need), generation of atmosphere (anticipation/ expectation; relevance; achievement/ success; satisfaction); and negotiative approaches (taking the children's needs into account together with relevant factors when choosing approaches). During more recent studies with Jeffrey (Jeffrey and Woods, 1996; Woods and Jeffrey, 1996), Woods further investigated creative teachers' special classroom 'climates' which imbued pupils with a desire to learn and be involved.

What is important for this study about Jeffrey and Woods' (1996) and Woods and Jeffrey's (1996) early work is that it places the spotlight on the creativity of the teacher's behaviour, rather than just the outcomes of teaching for creativity. It is particularly important that the researcher is sensitised to this dimension, in order that the way in which the dance teachers apply and use their creativity can be understood as part of the exploration and illustration of their approach to creativity. Questions about atmosphere and climate have already been generated by different areas of the literature, but Woods and Jeffrey's (1996) work raises the additional sensitising question relevant to subsidiary research questions 2 and 5 (see 1.2, 2.7 & 3.4): How do the dance teachers conceive of and use their own creativity when teaching for creativity?

It should be noted that Jeffrey and Woods (1997) then began to consider pupils' views on creative teaching, and by 2001 (Jeffrey, 2001), the focus had shifted to analysing creative learning. In depth investigations are currently underway into the concept of creative learning. Indeed, as part of the fieldwork for this research, Jeffrey participated in two of the research sites in order to deepen understanding of the creative learning which results from creative teaching. Understanding of creative learning is therefore developing alongside this study's developing understanding of expert specialist dance teachers' conceptions of and approaches to creativity.

### 3.3.3 Teachers' Views About Creativity

This final section considers the small number of studies which have been undertaken within mainstream education into teachers' views with which the dance teachers' conceptions and approaches can be compared. The earliest of these studies was Fryer and Collings (1991), who carried out a survey of 1028 teachers. Creativity was found to be predominantly perceived in terms of imagination, self-expression and originality, with half the sample regarding divergence as synonymous with creativity. Most of the teachers thought that creativity could be developed, but almost three quarters thought it was a rare gift. This finding is interesting in light of the NACCCE Report's (1999) advocating individual creativity, and Craft's (2000a) conceptualisation of 'little c' creativity. It may not be the case that the same finding would be replicated today.

Fryer (1996) has also extrapolated from the findings to write on creative teaching and learning. Within this work, she considers many of the areas of the literature considered here, through the eyes of the teacher survey, including how teachers judged creativity, what creative characteristics were important to the teachers, attitudes to pupil creativity, and how to overcome difficulties in relation to creativity. It is not the aim of this study to investigate teachers' conceptions as broadly, in terms of surveying large numbers, as Fryer and Collings (1991). But this study can build on their work by contributing an in depth understanding of expert teachers' conceptions and practice for reflection and comparison by other teachers, in dance, in the light of the current creativity agenda.

Craft (1997) has also contributed in this area through a study of educator creativity, investigating how teachers conceived of and approached creativity in relation to their identity. Craft (1997) found the following were important: relationships between and with colleagues, learners and parents; teacher's self-esteem and confidence; acknowledgement of artistry as an educator; the ability to take risks; receptivity and openness; the tendency to value aspects of creative teaching which they themselves wanted; and the belief that for the educator to be creative they need to be nourished. These findings are particularly useful for this study when coupled with Woods and Jeffreys' (1996) work on creative teaching. Craft (1997) demonstrates some of the factors which influence teachers' conceptions and approaches in relation to their identity, focusing subsidiary research question 5 (see 1.2, 2.7 & 3.4) further: What factors are influential in the development and application of the dance teachers' conceptions and approaches?

This section has therefore considered the salient elements of current research into pedagogical approaches to creativity, aspects of creative teaching and teachers' views of creativity in the mainstream. Coupled with early time in the field, these approaches are used to provide sensitisation and question focusing regarding potential pedagogies for teaching creativity, and

understanding the teachers' own creativity in relationship to the children's creativity, both of which have been given less explicit research attention within the dance education literature.

## 3.4 SUMMARY

This chapter has reviewed the literature relevant to this study from mainstream creativity in education. This includes that referenced within and developed since the NACCCE Report (1999) which contributed to the wider groundswell of educational activity focused on creativity which triggered and contextualises this study. The review is structured so as: to detail that context and provide alternative lenses for understanding the findings of this study; to deepen subsidiary research questions already raised in Chapter 2 using different lenses (coupled with time in the field); to broaden questions raised in Chapter 2 and during time in the field where literature is sparse within dance education; and to demonstrate how, when integrated with dance education literature, aspects of mainstream creativity focused theorising catalysed the articulation of the overarching framework for this study.

Drawing on the work of Craft (2000b), Cropley (2001) and Starko (2001), this chapter begins with a brief consideration of the psychoanalytic, humanist, behaviourist and cognitive traditions which precede current theorising. The review then considers current cognitive (Boden, 2001; Cropley, 2001) and personality approaches (Brolin, 1992; Cropley, 2001; Shallcross, 1981), critiquing them and raising awareness of possible tensions between the conceptions of knowledge underpinning approaches to creativity in the mainstream and in dance education which might factor in this study. Whilst remaining cognisant of these criticisms and possible tensions, the literature is used to further deepen questioning within this study (see below for summary of questions).

This is followed by an introduction to the social systems approaches (Amabile, 1989; Craft, 2000a; Feldman, Csikzentmihalyi and Gardner 1994; Sternberg, 1988; Sternberg and Lubart, 1991), and a detailed explication of Craft's (2000a) 'little c' theory of creativity. This theory particularly broadens questioning relating to process and the accompanying teaching for creativity. In addition, it is shown how the theory's structure, coupled with the dance education literature has catalysed the development of the overarching theoretical framework for this study (see Figure 1). Questioning and theory development are therefore framed within the inter-relationships between people and processes, in turn considered within the boundaries of the dance education domain, within the wider influences of the environment (see Figure 2 below).

The chapter finishes with a brief review of a small number of pedagogical approaches to teaching for creativity (creative cycle approaches: Craft, 2000a; Keller, 2000; multi-strategy approaches: for example, Shallcross, 1981), the intertwined notion of creative teaching (Jeffrey 2001; Jeffrey and Woods, 1996; Woods, 1995; Woods and Jeffrey, 1996), and teachers' views

of creativity from mainstream education (Fryer and Collings, 1991; Craft's, 1997). These theories and studies are particularly useful in reiterating the potential importance of cycling as part of process, considering form/safety versus freedom/risk and climates when teaching for creativity, together with the dance teachers conceptions and use of their own creativity, and the question of what factors influence the development and application of teachers' approaches.

This summary concludes with the articulation of the subsidiary questions which emerged from the literature review and early time in the field with the dance teachers, four of which are represented within the overarching theoretical framework developed for this study as part of the same activity (the fifth question worked across the framework). This diagrammatic representation in Figure 2 is followed by the full set of sensitising questions which underpinned the developing study. Broadening questions particularly derived from this chapter are italicised for ease of reference. It is strongly emphasised that the questions for depth and breadth given following each subsidiary research question below were not intended to be 'answered' explicitly as part of the findings (although most can be traced through Chapter 5). They demonstrate insight into the way in which my questioning as the researcher developed in response to compiling the literature review, coupled with the early time spent with the dance teachers. In fact, continued cycles of developing questioning and analysis, stemming from this, occurred to produce the findings as detailed in Chapter 5.

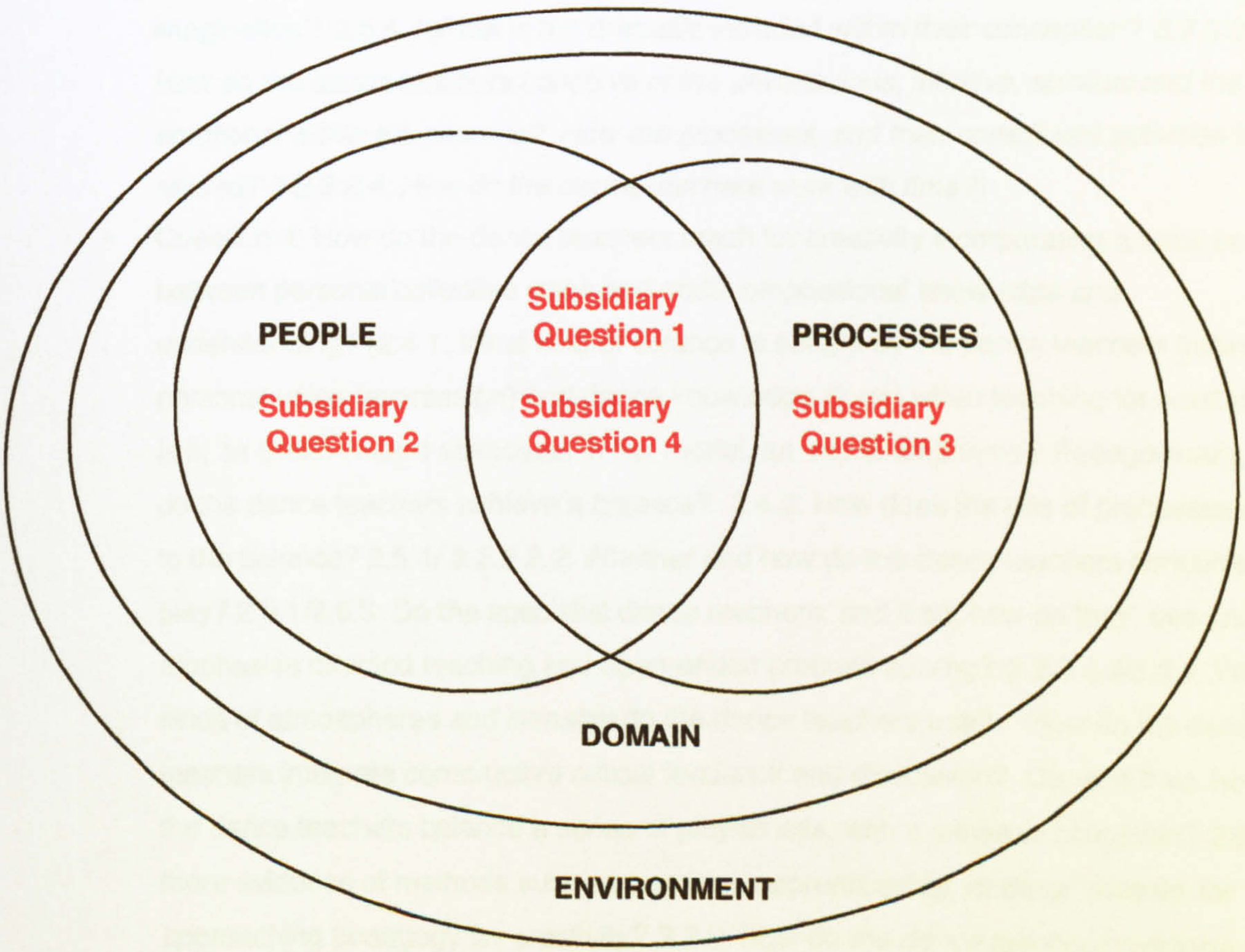



Figure 2: Overarching theoretical framework and subsidiary research questions

- Subsidiary research question 1: What personal attributes, skills and preparations do the dance teachers conceive of as being important to the creative process, and how do they approach them as part of their practice? (2.5.1/*3.2.2/3.2.3.2.1/3.2.3.2.4*: Do the dance teachers identify any particular personal traits or attitudes as important to being creative? If so, how do they encourage them? 2.5.3/*3.2.3.2.1*: What focus, if any, do the dance teachers place on notions of self-exploration and development as part of creativity? How far is the self conceived of as a static entity to be actualised or as a constantly changing entity? What is the relationship for the dance teachers between the body and self as explored as part of creativity?)
- Question 2: How are relationships and interactions important to the dance teachers as part of creativity, and how are they structured? (2.5.3: What is the relationship for the dance teachers between the body and self as explored as part of creativity? 2.5.3/*3.2.3.2.1:* What relationships are important to the dance teachers as part of creativity? *3.3.2: How do the dance teachers conceive of and use their own creativity when teaching for creativity?*)
- Question 3: How do the dance teachers conceive of the creative process? (2.4.2/2.5.1/2.5.2/*3.2.1*: How do they use the constituent activities of the processes of creating, performing and appreciating as part of their approach? 2.4.3/*3.2.3.2.2*: How do they conceive of imagination? Does this include reference to some kind of 'movement imagination'? 2.5.4: Is/how is the dramatic included within their conception? *3.2.3.2.2: How do the dance teachers conceive of the unconscious, intuitive, spiritual and the emotional within the process? How are processes, and their constituent activities inter-related? 3.2.3.2.4: How do the dance teachers work with time?)*
- Question 4: How do the dance teachers teach for creativity incorporating a balance between personal/collective voice and craft/compositional knowledge and understanding? (2.4.1: What kind of balance is sought by the dance teachers between personal voice (expression) and dance knowledge (form) when teaching for creativity? Is it, as Smith-Autard advocates in her model, an 'equal emphasis'? Pedagogically, how do the dance teachers achieve a balance? 2.4.2: How does the use of processes relate to the balance? 2.5.4/ *3.2.3.2.2*: Whether and how do the dance teachers conceive of play? 2.6.1/2.6.3: Do the specialist dance teachers, and if so, how do they, use and emphasise directed teaching and open-ended problem solving? *3.2.3.2.4/3.3.1:* What kinds of atmospheres *and climates* do the dance teachers use? How do the dance teachers integrate constructive critical feedback and discussion? Do, and if so, how do, the dance teachers balance a sense of playfulness, with a sense of obligation? 2.6.2: Is there evidence of methods such as cognitive apprenticeship, or other 'models' for approaching pedagogy for creativity? *3.3.2: How do the dance teachers conceive of and use their own creativity when teaching for creativity? 3.2.3.2.2: How do the dance teachers' conceive of impulse and risk-taking as part of the creative process?)*

- And question 5: How are the dance teachers' conceptions of and approaches to creativity shaped and influenced by their experience and the situations in which they are teaching? (2.4.1: what influences the balancing act? 2.6.1: Do the dance teachers engage the children in both traditional and 'experimental' approaches to creating dance, if so how? 2.6.3: How might teachers stay true to themselves and teach for the creativity of others? *3.2.1/3.2.3.2.1: What tensions might exist for the dance teachers when teaching for creativity, which influence their approach? 3.3.2: How do the dance teachers conceive of and use their own creativity when teaching for creativity? 3.3.3: What factors are influential in the development and application of the dance teachers' conceptions and approaches?*

Chapters 2 and 3 have therefore considered the most important literature from dance education theory and practice, and mainstream creativity in education theory and research, in order to contextualise the study; sensitise, deepen and broaden the subsidiary research questions; and articulate the overarching theoretical framework for the study. The next chapter articulates the methodology and methods used in order to move beyond this literature and respond to the research question of: 'exploring and illustrating how expert specialist dance teachers conceive of and approach creativity with late primary age children'.

# 4 METHODOLOGY

## 4.1 INTRODUCTION

Having reviewed the relevant literature in the previous two chapters, this chapter provides details of the research methodology developed in order to investigate three expert specialist dance teachers' conceptions of and approaches to creativity. Section 4.2 explains the development of the theoretical framework underpinning the research. Section 4.3 provides details of the researcher's role and relationships with participants including the ethical procedures used, section 4.4 details the research approach and section 4.5 gives information regarding the relation between theory and research threading through this study. Section 4.6 details data collection methods, section 4.7 explains the research design, section 4.8 details analysis procedures, section 4.9 provides details of the write up and section 4.10 considers how credibility was safeguarded. A summary is provided in section 4.11.

## 4.2 THEORETICAL FRAMEWORK

This section presents the rationale for selecting a qualitative research methodology. Section 4.2.1 details the clarification of epistemology and ontology early in the research, with section 4.2.2 detailing the resulting theoretical and conceptual basis for the methodology.

### 4.2.1 Epistemological & Ontological Clarification

The epistemological and ontological position and theoretical framework underpinning this study underwent a considerable shift early in the research. With a broad educational background (degree in experimental psychology, dance artist training and experience, qualitative methodological training in dance at MA level- see Appendix 1), time was needed to refine my understanding of the epistemological stance and research purpose underpinning this study (this section draws on a presentation/publication regarding this refining process Chappell, 2003b).

The range of epistemological (how we know) and ontological (how we look at reality) approaches to qualitative research is discussed by Eisner (1981) in his differentiation between the scientific (or quantitative) and artistic (or qualitative) approaches. Distinguishing characteristics include that the scientific approach to qualitative research looks for evidence to support conclusions grounded in true propositions about 'reality', which we can know and which can be generalised to wider populations. The artistic approach is interested in individuals' experiences, constructing meaning and understanding the meaning actions have for individuals and others from their positioning in the world: generalisations occur through the individual reader taking away vivid information about the particular, to contribute to comprehending the general.

In order to assist in positioning myself, I felt that time in the field would be beneficial. I therefore carried out a term-long pilot study to clarify my own epistemological stance and develop a methodological framework for the main study.

In preparing for the pilot, I stated a clearly articulated position in line with Eisner's (1981) scientific approach to qualitative study. The specific chosen orientation being Miles and Huberman's (1994) transcendent realism. They argue that "social phenomenon exist not only in the mind but also in the objective world - and that some lawful and reasonably stable relationships are to be found among them" (p.4). This is realism that "agrees that knowledge is a social...product" and that affirms "the existence and importance of the subjective, the phenomenological, the meaning-making at the centre of social life". The aim is to "'transcend' these processes by building theory to account for a real world that is both bounded and perceptually laden, and to test these theories in our various disciplines" (Miles and Huberman, 1994, p. 4).

My research question was articulated as 'How do specialist dance teachers identify and foster creativity with late primary age learners?'. Applying the above orientation involved developing a conceptual framework for creativity in primary level dance education with a breakdown of clearly articulated questions, and a pre-structured coding system. Findings from the field could be compared with the framework in order to develop explanatory theory. Following selection of the dance teacher and informed consent, I entered the field (for further information on data collection methods developed and used for the main study see 4.6). There were two main problems from the outset: one relating to purpose; one to epistemology and ontology.

Firstly, it quickly became apparent that because of the complexity of the phenomenon of creativity in an arts education setting, the multiplicity of factors and contexts that I would have to include within the explanatory theory in order to make it 'work' was unmanageable. In the first instance it would require a great deal of exploratory fieldwork in order to thoroughly develop the conceptual framework which could then be refined through explanatory theory building. This raised the question of whether it was in fact feasible to attempt to develop a theory of how specialist dance teachers identify and foster creativity.

Secondly, even if it were possible to develop such a theory, I was rapidly becoming uncomfortable with the transcendental realist epistemology and ontology which underpinned the study, particularly the idea of 'transcending' meaning-making and knowledge as a social product. When I began using the coding system extrapolated from the conceptual framework (drawing on Yin, 1994; Miles and Huberman, 1994), it seemed to be imposing itself on the data. The dance teachers' meaning-making in relation to creativity, which I was required to transcend was being bypassed along with potential emerging questions and themes of interest to the dance teachers. The desire to test hypotheses was dominating my responsiveness to

emerging new questions. I was also frustrated by having to aim for "relative neutrality" (Miles and Huberman, 1994, p. 278). Miles and Huberman place the emphasis on the study being replicable by others, to a large extent denying the role of the inquirer within the research. It was therefore becoming clear that attempting an explanatory theory of creativity in primary age dance education was misguided and over-ambitious, and that my epistemological and ontological stance was not aligned with the transcendental realists.

I therefore shifted from a dominantly explanatory, theory building purpose, to a purpose that was exploratory and illustrative, and involved investigating the expert specialist dance teachers' own conceptions of and approaches to creativity. If, following early exploration, some explanatory theory building became possible, this was to be carried out in relation to the dance teachers' conceptions and approaches rather than to a generalisable theory of creativity in primary dance education.

The epistemological and onotological standpoint that I came to adopt post-pilot was rooted in the interpretive paradigm. I had reached a position from which I was arguing, that reality is socially constructed according to how we are positioned in the world, and that investigations can be carried out into how meaning and reality are constructed with the aim of determining what is important in relation to the context. This meant acknowledging what was important to the dance teachers in relation to teaching for creativity and creative teaching in their educational settings, allowing for greater, and more grounded exploration of the dance teachers' own conceptions and approaches. A shift into an epistemology which acknowledges that there is not one reality to be discovered but a multitude of perspectives to be understood, also allowed greater space for my own reflexivity to the phenomenon.

### 4.2.2 Theoretical Perspective

Ultimately, the methodology was therefore firmly grounded in the qualitative interpretive realm, underpinned by an epistemological standpoint which acknowledges the social construction of reality and investigates how that meaning is constructed. Following Green and Stinson's (1999) articulation of interpretive enquiry, the approach taken aimed to acknowledge the expert dance teachers' personal experiences within their working situations, in order to analyse and understand their conceptions and approaches. The main advantage of using an 'artistic' qualitative approach is that it allows for the inclusion of factors which are part of the setting for the phenomenon under study, offering a holistic view of that phenomenon. As highlighted by Marshall and Rossman (1995) valuing the setting is a key strength of qualitative research, which allows for a deeper understanding of the participants' lived experiences. As illustrated in section 4.2.1, also articulated in Fortin's (1992) study of two dance teachers, an interpretive qualitative methodology is especially useful when little is known about a phenomenon. In this case and Fortin's, the specific aspects of teacher knowledge under question have not been

studied. The research area is therefore well underpinned by the qualitative interpretive paradigm.

The question of objectivity should be considered in relation to interpretive qualitative research (Ely et al, 1991). Eisner (1993) is useful here: he rejects ontological objectivity (the idea that we see an undistorted view of reality) and procedural objectivity (aspiring to eliminate scope for personal judgement), and advocates an objectivity which is framework dependent. He rejects ontological objectivity on the grounds that it is impossible to know whether our view of reality matches reality. In order to know this, we would have to know both what our view of reality was and what reality was. As Eisner states "if we knew reality as it really is, we would not need to have a view of it" (p. 51). He rejects procedural objectivity because he argues that because we have been able to control and predict events in order to come to a conclusion about 'reality', it does not necessarily mean that the resulting view of the world corresponds to how the world is.

Written more in layperson's terms, Ely et al (1991) argue that "pure objectivity" can never be achieved, as observation and interpretation depends upon what the observer selects and chooses to note, arguing that:

> all we can work for is that our vision is not too skewed by our own subjectivities...becoming increasingly more aware of our own 'eyeglasses', our own blinders, so that these do not colour unfairly both what we observe and what we detail in writing. (pp. 53-54)

The ways in which this was taken into account as part of this research are detailed in section 4.10.

Underpinned by the qualitative interpretive paradigm and this perspective on objectivity, the chosen research approach was case study. It should be noted that there are different perspectives on case studies. Yin (1994) underpinned his understanding of case study with an assumption of a "single objective reality" (p. 64), which, as can be extrapolated from above, was felt to be an inappropriate underpinning here. More appropriate, was Stenhouse's (1985) understanding and practice of case study. From within his categorisation of four kinds of case study (ethnographic, evaluative, educational and action research), educational case study was felt to be the most appropriate for here. Stenhouse (1985), quoted in Bassey (1999), states that educational case study is concerned with understanding educational action, "to enrich the thinking and discourse of educators either by the development of educational theory or by refinement of prudence through the systematic and reflective documentation of evidence" (p. 50).

This is particularly appropriate for this study, which aims to understand how expert specialist dance teachers conceived of and approached creativity with the potential to contribute to

educational theory in dance education and wider education settings in relation to creativity and teacher knowledge, whilst acknowledging the limitations of generalisation from this kind of research (see 1.4, 1.5 & 4.10.2).

## 4.3 RESEARCHER & RESEARCHED

### 4.3.1 Researcher Role & Relationships

My role as researcher initially within the main study was 'interpreter' of the actions and discussions of the expert specialist dance teachers in order to better understand their conceptions of and approaches to creativity in relation to existing theory. The aim was that these interpretations would build on existing theory where appropriate, and make these developments understandable to others. Stake (1995) states:

> as interpreter...the case researcher recognises and substantiates new meanings...has recognised a problem, a puzzlement and studies it, hoping to connect it better with known things. Finding new connections, the researcher finds ways to make them comprehensible to others. (p. 97)

Stake is also clear that the researcher is but one interpreter. My interpretation was particularly informed by my perspective as a broker of partnerships between specialist dance teachers and school/community providers, including organising dance teacher CPD, through my work as the Projects Manager within the LABAN Education and Community Programme (including managing the projects within which Michael and Amanda were teaching within this research). It was also informed by both my own experience as a dance artist, and my experience of studying and framing creativity in education within the realm of the social sciences (see Appendix 1). This combination of perspectives motivated me as 'interpreter' within this study to initially raise questions with the dance teachers about the creativity agenda in relation to dance education and gave me a desire to work with the dance teachers to contribute both to increasing understanding of creativity in dance education in the current climate, and to make that accessible to other dance professionals.

In order to take on this role of interpreter, I entered into shifting relationships with the participants. I initially entered into closer relationships with each of the teachers on site, in order to "become 'the other'" (p. 49, Ely et al, 1991), placing me in a learning role in relation to each of the dance teachers with the aim of seeing the area under investigation through their eyes. For a time, this involved 'bracketing' (Ely et al, 1991), requiring that I acknowledged my feelings and preconceptions and strove to 'bracket' them or put them aside in order to be open to what I was trying to understand about each teacher. I also worked to shift into similarly close relationships with the children in the case study, working to see the situation from their perspective (see

4.6.2). As the research developed, my relationship with the participants shifted flexibly as necessary between being 'the other', and bringing my critical awareness as a 'reflective facilitator' into the situation in order to probe and encourage reflection in relation to existing theory in a more distanced relationship. Regarding this, one of the dance teachers commented that it was: useful having someone on the outside...someone who is experienced in dance and looking at dance, but actually able to have some distance on that experience.

Although I entered the research sites predominantly in the role of interpreter, this increasingly included some degree of shared interpretation with the dance teachers. This is not to claim that the dance teachers became equal 'co-researchers' in interpretation, but it is to acknowledge that their reflections on their actions and the accompanying interpretations, particularly in later stages of analysis during member checking (see 4.10.1) fed into interpretation. The importance of these interpretive reflections and their reflections in and on their own teaching are strikingly apparent within the development of section 5.5 of the Findings and Discussions chapter. As an exploratory study, it was appropriate that developments like this should be allowed to occur. As part of this exploration, the shift in interpretive contributions demonstrates the ongoing development in practice of my own understanding of relationships between researcher and researched. Ely et al (1991) detail discussions which suggest that new kinds of qualitative research designs might be developed that "include greater participation by the subjects and more feedback in both directions" (p. 226). Following the articulation of the findings in relation to reflection in section 5.5, this is teased out further in section 6.3.1.

It should also be noted that in participating in these relationships within the research sites, I did not leave them untouched by my presence. I *was* working within participant observation to be as unobtrusive as possible (see 4.6.2) in order to minimally disrupt the teaching and learning relationship between the dance teachers and the children. However, I was certainly influencing the actions and meaning-making of the expert specialist dance teachers, particularly as we reflected together and articlulated their conceptions of and approaches to creativity within interviews and informal discussions. Although, I was not actively working in what Green and Stinson (1999) refer to as emancipatory research (working to challenge a dominant social reality or create social change through the research process using, for example, feminist or deconstructionist methodologies), as above, I became increasingly aware of how reflection per se developed practice in relation to creativity, and how increased reflection spurred by my presence as the researcher, therefore contributed to changing the dance teachers' practice.

Ely et al (1991) state: "whether we like it or not, consciousness raising – our own and our participants – is an inevitable part of the process" (p. 225). It was therefore important to acknowledge these influences for readers to incorporate into their understanding and generalisations from the findings, to acknowledge and articulate what the influences on the teachers' practice were (see 6.2.1.3.2) and consider how this might contribute to future research

endeavours (see 6.3). As Ely et al (1991) argue, as long as these influences are acknowledged and articulated, they need not be viewed as negative, but can be a valuable part of the research.

### 4.3.2 Ethical Procedures

Also important as part of the relationship between researcher and researched were the ethics of the research which were considered, and enacted through a set of protocols. These are incorporated here with further discussions of trustworthiness within the relationship considered within section 4.10.

The research was carried out with the aim of:

a ensuring that the specialist dance teachers, who were giving of themselves and subjecting themselves to scrutiny, were safeguarded at all times

b ensuring that children were safeguarded at all times, making sure that they and their parents or carers fully understood the nature of their involvement and where possible were able to benefit from the findings of the research

Ethicality was ensured by basing procedures on the ethical code of the City University Senate Ethics Committee (http://www.city.ac.uk/acdev/academic_framework/re/research_ethics.html), drawing on advice and pro formae provided by them, together with my own experience of Child Protection Procedures and Criminal Record Bureau checking procedures.

As the research involved children, a proposal for the research, together with copies of all introductory letters, information sheets and informed consent forms, was submitted to the City University Senate Ethics Committee approximately four months in advance of any on site research activity. An application for a Criminal Record Bureau check was also submitted in advance of entry to the field.

Permissions from all those involved were sought as follows:

- Each dance teacher received an introductory letter and information sheet, discussed the research in a meeting with the researcher and was asked to sign an informed consent form
- For school sites, each Headteacher received an introductory letter and information sheet, discussed the research in a meeting with the researcher and was asked to sign an informed consent form. Each classroom teacher was also given the information sheet, and asked to sign an informed consent form.
- In all sites, every child involved was asked to take home a letter, information sheet and informed consent form for signing. An additional children's information sheet was displayed as a small classroom poster in the school sites (see Appendix 3). This was talked through and discussed with the children in each site.

It was made explicit that no research would take place before all permissions for a particular site were secured (approximately thirty in total per site).

An example of the dance teachers' introductory letter is included in Appendix 3, together with contact details for further information about this process, which is available on request.

The emphasis was on working to the code of conduct, informed participant consent, protecting participants from harm, inclusion of debriefing, monitoring of participants' experiences, the right to withdraw from the research at any time and confidentiality.

Marshall and Rossman (1995) and Bogdan and Biklen (1982) emphasise the importance of anonymity. This was heeded here by the researcher aiming for, 'confidentiality' and 'untraceability', as the use of photography and video made it extremely difficult to ensure complete anonymity. By not using the participants' names' or the school names it was ensured that the information would be untraceable if published. If there was particular concern from any school or parent the information sheets stated that blurring of facial images could be used to further ensure that participants were not traceable. The parents of two children, out of over eighty, asked that images of their children were not used in publications. This has been honoured throughout the investigation. Following the completion of the research, the dance teachers were asked in their final member check (see 4.10.1) interview if they would be agreeable to their first names being used within the research write up, in order to be able to credit their contribution. All three teachers were happy to be credited. All other names remain as pseudonyms.

## 4.4 RESEARCH APPROACH

As detailed in section 4.2, case study was the approach chosen to achieve the purpose of exploring, illustrating and where appropriate explaining the expert specialist dance teachers' conceptions and approaches. Stenhouse's (1985) educational case study approach was felt to be the most appropriate as it is concerned with enriching "the thinking and discourse of educators either by the development of educational theory or by refinement of prudence through the systematic and reflective documentation of evidence" (p. 50). Following in Fortin's (1992) footsteps, I would argue that case study approach, underpinned by a qualitative interpretive methodology is particularly applicable to teacher knowledge studies such as this, because it provides a depth of knowledge not obtainable by other means. Drawing support from Stake (1995), this allows for the development of more detailed understanding of the especial complexity and particularity of each of these dance teachers' conceptions of and approaches to creativity in context, which would not be afforded by other approaches.

As part of the purpose of this study was, where possible, concerned with explaining as well as exploring and illustrating the specialist dance teachers' conceptions and approaches, a multi-case study approach was chosen. As Bogdan and Biklen (1992) argue a multi-case study approach allows for analytic comparisons to be made between different cases in order to develop theory. In this case, it was the aim to contribute to theory regarding creativity, teaching for creativity and teacher knowledge (see 1.3 & 4.5), whilst acknowledging the limitations of the type of generalisations possible (see 1.4 & 4.10.2).

The decision was taken to work with three teachers, three cases within the multi-case study. Fortin (1992) and Lord (2001) both worked with two dance teachers with admirable results, but working with three facilitated another analytic dimension. This was felt to be particularly useful when attempting to understand extremes of practice in relation to creativity, which might ultimately be analysed in the form of spectra (2.6.2). With three dance teachers it was felt that a balance would be achievable between depth of individual practice, and cross-analysis to demonstrate common and different approaches with detail of personal and situational explanations (as recommended by Schofield, 1993).

## 4.5 RELATION BETWEEN THEORY & RESEARCH

In discussing the relationship between theory and research, it is useful firstly to articulate how the term 'theory' is being used here. Hammersley and Atkinson (1983) draw on Glaser and Strauss' (1967) distinction between 'substantive' and 'formative' theory concerning the generality of the categories under which cases are subsumed. The former is described as being more 'topical', concerned with types of people and situations readily identified in everyday language. The latter is described as being more 'generic' and abstracted, developed more for a formal or conceptual area of sociological enquiry. On one level, it is theory building of the substantive kind that is being carried out here where appropriate in response to emergent findings; that is theory building in relation to a particular group of dance teachers, in a particular area of their conceptions and approaches.

Hammersley and Atkinson (1983) also distinguish between micro and macro levels of analysis; the former referring to local forms of organisation, the latter referring to "large scale systems of social relations linking many different settings to one another through causal relations" (p. 204); that is a theoretical dimension along which the scale of the phenomenon varies. This study is working in the area of micro level theory building, that is expert specialist dance teachers' conception of and approaches to teaching for creativity in specific educational contexts, focused on a specific set of relationships. Across both of these distinctions, it should be emphasised that because of the area under investigation and the ensuing selection of a case study approach underpinned by a qualitative interpretive methodology, this study engages in theory building (not theory testing). Analysis stems from inductive thinking (an open process involving

making probable inferences from phenomena and data collected in relation to them) as opposed to deductive thinking (a more closed process involving forming or deducing hypotheses to be tested for validity using sampled data seen to be representative of a population to which the hypothesis is deduced to apply).

With this articulation of 'theory' in mind, the relationship between 'theory' and research will now be considered. Bassey (1999) argues that it is vital within case study research to "relate the argument or story to any relevant research in the literature". He, and other writers case study (for example, Merriam, 1988) are clear that finding a new piece of the theoretical puzzle is of limited value unless it can be fitted into a growing picture. Merriam (1988) argues that "the process is one of flexible interaction between phenomenon and theory" and that "theory permeates the entire process of case study research" (p. 60).

Existing theory was therefore used in this study in the early stages as both Merriam (1988) and Bassey (1999) recommend in order for me as the researcher to interpret and synthesise what has been published in relation to conceptions of and approaches to creativity in dance education (see Chapter 2) and in mainstream educational research (see Chapter 3). The former demonstrates the theoretical gap in this area, and the latter articulates and interprets theory from a wider field which may be useful to developing theory here. This literature reviewing process also fed into the honing of the research questions alongside early time in the field, contributed to the articulation of the significance of the study (see 1.3) and informed the development of the methodology, approach and research design.

Analysis was carried out using Glaser and Strauss's (1967) grounded theory method which entails deriving codes and categories inductively from the data collected around the phenomena under investigation (see 4.6). This kind of analysis is dominated by working 'bottom up' from the data, although Glaser and Strauss (1967) and Merriam (1988) are also clear that, on occasion, existing theory and deduction can feed in.

Merriam (1988) argues that the insights that inform new theory can come from existing theory as well as one's imagination, personal experience and others' experience. But Glaser and Strauss' (1967) advice in this area has also been heeded. The key to using existing theory in this way "is to line up what one takes as theoretically possible or probable with what one is finding in the field" (p. 253), rather than "merely selecting data for a category that has been established by another theory" which "tends to hinder the generation of new categories" (p. 37).

Whilst acknowledging that theory building is largely an inductive process, Merriam (1988) is clear that there are times when a deductive strategy is used, when tentative categories emerge and are tested against the data. This occurred within this study. Again Glaser and Strauss' (1967) advice is heeded in that although the researcher is shifting back and forth between

deduction and induction the difference is one of emphasis: "verifying as much as possible with as accurate evidence as feasible is requisite while one discovers and generates his theory – but *not* to the point where verification becomes so paramount as to curb generation" (p. 28).

In the final analysis and write up stages, the relationship between theory and research remained interactive, in order to demonstrate the significance of the findings, the 'new piece of the theoretical puzzle', in relation to the existing theoretical picture synthesised within the literature review. As argued in section 4.9, a systematic approach, detailed in that section, had to be taken to how literature was used in relation to the findings in Chapters 5 and 6. Hammersley and Atkinson (1983) have argued that on one level substantive theory building can obviously contribute to substantive theory – in this case theory relating to expert specialist dance teachers' conceptions of and approaches to creativity. They are also clear that, if applied carefully making clear connections, findings from substantive studies can also be applied to other areas of substantive theory and more general categories of relevant formal theory – in this case theory relating to aspects of teaching for creativity in mainstream education. Both of these kinds of contributions are therefore articulated in section 4.9 and seen through in Chapters 5 and 6.

## 4.6 DATA COLLECTION METHODS

The following methods were combined for data collection:

### 4.6.1 Stimulated Recall Interviews

During the pilot, semi-structured interviews (audio-recorded and transcribed by the researcher) of around one hour in length using between three and five video clips as prompts for discussion and reflection were found to be most appropriate. Three or four interviews were carried out with each dance teacher, plus two member check interviews (see 4.10.1) during later stages of analysis (see 4.7.2 for integration with other methods).

Stimulated recall was used in line with Ethell and McMeniman's (2001) methods. Referencing Anderson's (1990) assertion that experts' procedural knowledge is to a large degree tacit in nature and grounded in experience, they argue that many experts lose the ability to articulate their knowledge and that there is a need to find ways of "unlocking the knowledge in action of expert practitioners" (p. 87). This resonates with Thompson's (1992) definition of teachers' conceptions, which includes subconscious ideas which may not be explicitly articulated.

For this study, the researcher selected the video extracts for discussion in the interviews. This raises a question regarding teachers' involvement. Researching teachers' theories of play, Bennett, Wood and Rogers (1997) included the teachers in their study to a greater extent, including video clip selection and analysis. Due to the initial exploratory nature of this study and

available resources, it was not possible to include the dance teachers as intimately here. However, as also indicated in 4.3.1, this level of involvement may well be fruitful in future studies developed from this research (see 6.3).

In line with Fortin and Siedentop's (1995) investigation into technique teaching, semi-structured interviews were employed to allow for minimal imposition of predetermined responses. In the first of each of the dance teacher's interviews, the following question and reflection structures were used:

1. Can we start with you describing your background that's led you to where you are in your teaching?
2. Have you developed any particular philosophy over the years in terms of your teaching?
3. Show clip drawn from recent class which includes the teacher referring to creativity or which is highlighted in any lesson documentation as 'creative'. Can you talk a little about what's happening in the clip - what you are doing, what the children are doing?

4 onwards - repeat as 3 using different clips (up to 5 in total)

The questioning structure and clip selection of the ensuing interviews were dependent on outcomes and early analysis from the first cycle of data collection (see 4.7.2) and were therefore different for each dance teacher. Also, throughout data collection I, as the interviewer, remained sensitised to relevant literature, with a framework of understanding structured around the concepts of people, process, domain and environment in relation to creativity (see 3.2.3.2). However, particularly during early stages of data collection and analysis, the emergence and focusing of themes within this broad framework was simultaneously guided by the dance teachers' reflections. These reflections, data from other methods, results of early analysis and sensitisation to the literature all fed into honing subsidiary research questions (see 1.2), which in turn fed into the tactics and questioning pursued within the interviews. This demonstrates Merriam's (1988) "flexible interaction between phenomenon and theory" (p. 60), discussed in section 4.6, responsively applied within the interviews.

Alongside this responsiveness, similar techniques were used to facilitate all interviews. These included warm up questions, open and closed questions used for exploration and avoiding leading, verbal and non verbal prompts to elicit further discussion, and Patton's (1990) distinction between single and multiple questions. The work of Charmaz (2002) and Eder and Fingerson (2002) was informative here.

Stimulated recall semi-structured interviews were also carried out with children and in the school settings with the class teacher, using the same principles. Interviews were carried out with groups of three or four children, each interview lasting approximately twenty minutes, with three groups of children interviewed on each of visit. (See 4.7.2 for integration with other methods.)

Data from these interviews was used as a means of triangulating the dance teachers' perspectives, particularly when analysing pedagogical tensions (see 5.5), and the dynamics of collaboration (5.2). Barnes (1990) was informative regarding the best ways to encourage children to talk as openly as possible about experiences. When selecting children for interview, I used the criteria of availability and willingness, similarly to Stinson (1993a/b) who researched young people's opinions in dance. The children were generally very keen to offer their opinions, so, mainly, there was an issue of having too many children to interview rather than too few.

It is important to note that early on in the research the decision was taken not to attempt to demonstrate the effectiveness of the dance teachers' teaching strategies by making evidenced causal links between the teachers' strategies and children's creativity. This was undertaken by Chen (2001) in her study of how one expert teacher's teaching engaged students' critical thinking. As a doctoral level researcher negotiating optimisation between analysing teachers' practice and attempting to demonstrate effectiveness, I came to the conclusion that it was more important to include greater breadth of teachers' conceptions and approaches, than to focus on fewer teachers and consider effectiveness. The decision was therefore taken not to use other interview data for this purpose. It nonetheless proved a useful data source for triangulation of the dance teachers' perspectives.

The number and pattern of the interviews together with other methods is shown in Table 2, section 4.7.2.

### 4.6.2 Participant Observation

In order to assist in my understanding of the dance teachers' conceptions and approaches, it was useful to get as close as possible to activities in their classes and, where possible, to experience taking part. The advantage of participant observation, as demonstrated by Stinson's (1993a/b) work with teenagers in dance classes, is that the researcher is able to come closer to seeing the situation from the perspective of the individuals within it.

One of the main methods questions during the pilot was where I might position myself on the participant observer continuum detailed by Ely et al (1991) and Hammersley and Atkinson (1983). It transpired that the most lucrative for this research was what Ely et al (1991), drawing on Wolcott (1988), call the privileged participant-observer, that is a privileged observer who is known and trusted and given easy access to information.

This participant observer role entailed openly acknowledging that I was there to carry out research, not to act as an assistant teacher or even learner. Practically this meant drawing on my dance experience to join in with warm up activities and solo creative activities, allowing me to experience such aspects of the teacher's approaches to creativity as classroom climate and

communication. It only took one attempt in the pilot to know that joining in with pair/group activity was inappropriate and disruptive to activities and relationships. But, having physically participated in the class, my physical observing presence in and around the children and teacher as they worked on these tasks, felt minimally obtrusive. Relatively quickly within each site, this allowed me to listen and watch the children and teacher in close proximity without disrupting their activity to a great extent.

### 4.6.3 Video & Photography

Each of the classes in which I participated was also video-taped, placing a digital camera in the most advantageous corner. It was least intrusive to leave the camera in one position. During the first classes the children were interested in its presence and I allowed them to play with it. Once the novelty had worn off the children quickly forgot its presence. Each of the dance teachers expressed some general dislikes at being videoed and seeing themselves on video. However, when they were teaching they became 'absorbed in the moment' as one of them phrased it and, following discussions to ensure they were comfortable, did not feel that being videoed was detrimental.

Videos supplemented the fieldnotes taken during classes and were invaluable for stimulated recall interviews and later pedagogical analysis. Video can be seen successfully employed in this way in Lord's (2001), Fortin and Siedentop's (1995) and Bond's (1994) dance education research. It is valuable as it captures movement activity and use, which the observer would not be able to note during 'live' interactions.

Photographs were also taken in some classes, although this was found to be more intrusive and therefore was only carried out on brief occasions in each site.

### 4.6.4 Documentation

Relevant documentation was sought from the dance teachers and sites in which they were working. These included copies of the teachers' lesson ideas and planning in whatever format they were available, CV's and project/ class documentation.

### 4.6.5 Reflective Diaries

Each dance teacher was also given a diary for reflection, with the following instruction:

> Please use the diary as a way of reflecting.
> There are no rules about what goes in the diary; it can be pictures, words, one off thoughts, descriptions of experiences, doodles, poems.
> It might include reflections on classroom activities, or on past teaching experiences or those in the future; thoughts about how you are feeling, physically or emotionally; about exchanges or interactions you have had, thoughts about physical experiences, observations on how the project is going, thoughts about the research itself, questions that have come up etc.

Please use the diary whenever you like; this can be intermittent or regular, whatever works for you.

In practice, they used the diary in their own way. One chose to reflect in depth in it immediately after each class, one used the diary very sporadically (supplemented during a break within her class during which we often reflected together informally), and one used the diary as a combined reflective aid and lesson planning record including drawings of ideas, together with sending me the occasional email containing further reflections.

It is important to note that, heeding Robson's (2000) warning regarding using unstructured diaries, they were used as one data collection tool amongst many, and as such were triangulated (see 4.10) with other sources to strengthen the findings' trustworthiness and credibility.

### 4.6.6 Research Database

Drawing on Levine (1985) in Miles and Huberman (1994) the research database was structured so as to be accessible to other researchers as follows:

- Fieldnotes were handwritten in the field, acknowledging levels of observation (Ely et al, 1991), and were typed up with reference to the video immediately following the visit. My reflections and questions, or Observer's Comments (Bogdan and Biklen 1982) were italicised, with those relating to categorisation typed into the margin. Where appropriate, sections of speech between teacher and children were transcribed and physical interactions were described in detail using a simple movement analysis scheme derived from Moore and Yamamoto (1988). Awareness was maintained of whether movement details were being noted, or judgements made about what movements meant either in choreographic terms or communication terms. Most often movement was noted in order to understand the movement interactions between teachers and children, for example how and whether the children used the dance teachers' demonstrations as part of their creative work. The scheme employed Moore and Yamamoto's (1988) breakdown of use of body (gestures, postures), use of space (locale, trace forms, personal) and use of dynamic energy (focus, degree of pressure, timing, degree of control), based in Laban's (1974) system. Time in minutes and seconds was used to reference transcribed extract locations.

- Interviews were digitally audio-recorded and transcribed by the researcher.

- Document titles included date, time, site and persons involved.

- Transcribed data was printed off on different coloured paper from each site and stored with documentation in chronological order.

- All pages of the database were numbered, with the prefix T, H or N dependent on site.

## 4.7 RESEARCH DESIGN

The research design was planned within the parameters of the multi-case educational case study approach underpinned by a qualitative interpretive methodology.

### 4.7.1 Participant Selection

The selection strategy was based in both reputational selection (Goetz and Lecompte, 1984), participants chosen on the recommendation of key informants, and theoretical representativeness, seeking out participants who can most effectively contribute to the theoretical area under consideration (Patton, 1990). Three specialist dance teachers were selected using the researchers' networks of contacts through the Education and Community Programme at LABAN. This combined the researchers' own knowledge and the recommendations of colleagues. It was important that the teachers were interested to take part in the study and to spend time reflecting on their ideas and practice. From a purely practical perspective it was key that they were based within London, and available during the academic year 2003/2004.

Two points need further clarification. Firstly, it is not the purpose of this study to focus solely on school settings. The decision was taken early on in the research to work with teachers who were a hybrid of dance educator and dance artist. These 'expert specialist dance teachers' characteristics are detailed in Chapter 1. The research sites were therefore determined by the nature of the work being undertaken by these teachers at the time of this research. Two of the research sites were short-term school projects and the third was within the LABAN Education and Community Programme's community classes.

This could be potentially problematic when comparing practice across two short-term school projects and an ongoing community class. In order to address this care was taken during write up to acknowledge the setting within which the teachers were working as part of their pedagogical strategising, in particular with sections 5.4 and 5.5.

Secondly, a stakeholder presence should be acknowledged: the funder for the first third of the study, LABAN, especially as the research focused on teachers from the LABAN Education and Community Programme specialist dance teachers' team[1]. As stated in Chapter 1 the research questions were generated within this team by and through working with them and their unique professional make-up and context. It was therefore important that this group were the focus for the research. The researcher was therefore very clear that the study was being carried out as a

[1] Teachers are selected following submission of a Curriculum Vitae and an audition involving observation by the Head of the programme, Veronica Jobbins (QTS and Chair of the NDTA).

piece of rigorous, qualitative, academic research that did not include an active agenda from the stakeholder itself.

An introduction to each dance teacher, together with the project on which they were working during the research is given below in order to contextualise the findings. Table 1 provides 'at a glance' information about each context.

**Michael** had been working as a dance teacher in various settings for over fifteen years. He had a BA and PGCE in Drama and English, an MA in Education, Community Dance Leaders qualifications, and had for seven years taught dance and drama at secondary level. At the time of the research, he had been working in the following capacities for ten years: as an Advisory Teacher for Dance, as an Associate of a National Dance Agency providing training courses, practical workshops and performance projects, and as Director of a Youth Theatre. He also undertook work as a dance PGCE course lecturer, choreographed for a variety of theatre companies, and tutored on a variety of courses and projects.

During the research, he was teaching two Year 5 classes, in a project brokered between the Laban Education and Community Programme (within which Michael was a tutor) and a local Excellence in Cities Action Zone (a Department for Education and Skills targeted programme of support for schools in deprived areas of the country). The Zone had had a professional relationship with the Laban Programme for a number of years and had been set up around a cluster of one secondary school and seven primary schools, with the main aims of: using the arts to raise attainment in key skills and the core curriculum, promoting citizenship and social inclusion, developing expertise and skills in the arts, particularly for talented pupils, and increasing levels of parental participation. The project was taking place within one of the Zone's primary schools, which was an inner-city multi-ethnic school classed as being in a deprived area.

The children had had relatively little dance experience and the project was requested by the school in order to address this and to build self-esteem and confidence, to improve team building and taking on responsibility of being 'the maker' and to show appreciation of others' attainment. The main project objectives were agreed as follows: to make a link between the thematic stimulus of the class topic work and intentional creative dance; to provide opportunities for creating dances through structured improvisations and other creative dance mechanisms; to develop a movement vocabulary through experiencing movement principles within the dance sessions; and to promote a positive experience of live professional dance in a professional theatre.

Michael designed the project into two separate half term blocks of classes, the first focused on an African creation story and the second focused on Space. Half way through the term Michael

also accompanied the children to see a professional dance performance choreographed for children. Michael decided that there would be no performance outcome to the project. Michael used and provided the class teacher with lesson plans including learning aims, objectives and detailed description of the task content for each class. He also provided the classroom teacher with two classroom-based writing and drawing activities linked to the dance activities. These are stored within the research database along with all other raw data collected on the project.

**Amanda** had taught dance in a variety of settings for just over fifteen years, having gained a degree in dance theatre in England and an MFA in Dance in the USA. At the time of the research, she was a freelance dance teacher for the Learning and Access programme and the Education and Community Programme of two prominent Dance Higher Education institutions; she was Lecturer in Choreography and Technique and a Lecturer in Dance in Education at the same two institutions. Amanda was also Co-Director of a professional dance company, performed professionally for other companies, and taught professionally in a freelance capacity for National Dance Agencies and dance companies.

During the research, Amanda was teaching a Year 6 class in a project also brokered between the Laban Education and Community Programme and the local Excellence in Cities Action Zone (see above for Zone aims). The project was taking place within one of the Zone's primary schools, which was an inner-city multi-ethnic school classed as being in a deprived area. The children were approaching their Year 6 SAT's (UK National Curriculum based Statutory Assessment Tests in English, Maths and Science taken at the end of Key Stage 2) and their class teacher felt the students needed more overall confidence and risk taking ability to succeed in the tests. The main project aims were therefore agreed to provide opportunities through dance for the children to find ways: of asserting themselves and being pro-active; of pushing themselves beyond their usual safe boundaries; of increasing their confidence in themselves; and of understanding decision making and the consequences of their actions.

Amanda approached the project by asking the children to complete a multi-stranded writing and drawing task over the December holiday prior to the project. The task was based around superheroes with special powers, famous people with adventurous lives, and 'risky business'. She used this work, together with a film of 'freerunners' (a recent urban sport which involves finding inventive ways of navigating city spaces by running, climbing, jumping around/on urban landscapes) as the starting point for the project. Amanda began the project with handwritten single page plans of task content, which she used for the first few weeks of the project. The remainder of the project was planned and developed responsively to the children's progress and was not written down. The project culminated in two sharings of process, one to the rest of the school and one to parents from across the school. Amanda's early planning papers are stored within the research database along with all other raw data collected on the project.

**Kate** had been teaching dance for twenty years, within which time she had also spent eight years full-time raising her three children. She had a BHum in Art and Dance and a Postgraduate Certificate in Performing Arts, and had worked as an Outreach Dance Worker for a National Dance Agency, as a Community Dance Worker, and a Dance Animateur, and had co-founded two dance in education companies.

At the time of the research, Kate was working as a dance teacher for the Education and Community Programme at Laban, and was lecturing in dance choreography and criticism in a Further Education College. During the research, Kate was teaching ongoing Saturday morning creative dance classes at Laban to 10 to 11 year olds. The aims of the classes, as detailed in Laban publicity, were 'to draw on children's natural abilities, encouraging their potential and building confidence as their movement vocabulary develops', and 'through creative dance, explore and develop dance ideas, choreograph dances and be introduced to basic technical skills'.

The children attending the classes came from the same geographical catchment area covered by the Education Action Zone detailed above. Indeed, two children in the class attended the schools in which Michael and Amanda were teaching during the research. The classes were less multi-ethnic than the school classes however, children attended voluntarily in their spare time, and their parents paid termly for classes (a rate of approximately £3 per class). The class was of mixed ability with some children new to the class and with little dance experience and others having attended weekly classes at Laban for nearly seven years.

During the research period, Kate and the children were preparing a piece for performance in the 300 seat professional theatre at Laban to be watched by friends and family. The piece grew out of discussions about 'supportive relationships' between Kate and the children. Kate used her reflective diary to plan and try out ideas in hand written designs, plans and drawings for the classes and the performance across the term. Kate's diary is stored within the research database along with all other raw data collected on the project.

| | Sarah (Pilot Study) | Michael | Amanda | Kate |
|---|---|---|---|---|
| **Children** | Year 6 | Year 5 | Year 6 | 10 –11 year olds |
| **Class/ project setting** | South East London primary school | South East London primary school | South East London primary school | LABAN |
| **Class/ project funding** | Creative Partnerships | Mini Education Action Zone | Mini Education Action Zone | Parents pay for classes |
| **Dance Teacher's Contact Time** | 1 hour per week for one year. Culminating in outdoor carnival style whole school performance. | 1 hour per week for each of 2 Year 5 classes x 10 weeks. Trip mid-way through project to professional dance performance. | 1/2 day per week x 10 weeks. Culminating in informal sharing of process with rest of school + parents. | 1 hour per week, ongoing. Culminating in performance in 300-seater theatre for friends and family. |
| **Research period** | Summer Term 2003 | Autumn Term 2003 | Spring Term 2004 | Summer Term 2004 |

Table 1: Information Regarding Research Sites

### 4.7.2 Integration of Multiple Data Collection Methods

A key part of the research design was the integration of multiple data collection methods. The flow of data collection took place for each case as represented in Table 2. The reader should note that case study data collection phases took place one after the other rather than simultaneously: Michael first, Amanda second and Kate third. This was dictated by the timetable of the dance teachers' teaching commitments rather than an explicit part of the research design.

| Timeline of data collection | Research period with Michael AUTUMN TERM 2003 | Research period with Amanda SPRING TERM 2004 | Research period with Kate SUMMER TERM 2004 |
|---|---|---|---|
| **Week 1** | PO, video<br>Documentation collected (project plan, CV + lesson plan) | PO, video<br>Documentation collected (project plan) | PO, video<br>Documentation collected (class publicity) |
| **Week 2** | PO, video + photography<br>DT interview 1<br>Documentation collected (lesson plan) | PO, video | PO, video + photography |
| **Week 3** | PO, video | PO, video + photography<br>DT interview 1<br>Children interview 1<br>Class teacher interview<br>Documentation collected (CV + lesson ideas) | PO, video<br>DT interview 1<br>Documentation collected (CV) |
| **Week 4** | PO, video<br>Children interview 1 | PO, video | PO, video<br>Children interview 1 |
| **Week 5** | PO, video + photography<br>Documentation collected (lesson plans) | PO, video | PO, video |
| **Week 6** | PO, video | PO, video<br>DT interview 2 | PO, video<br>DT interview 2 |
| **Week 7** | PO, video<br>DT interview 2 | PO, video<br>Children interview 2 | PO, video<br>Children interview 2 |
| **Week 8** | PO, video<br>Documentation collected (lesson plans) | PO, video | PO, video + photography |
| **Week 9** | PO, video<br>DT interview 3 | PO, video + photography | PO, video |
| **Week 10** | PO, video + photography<br>Children interview 2 | PO, video (sharing) | PO, video<br>Children interview 3 |
| **Week 11** | Class teacher interview<br>Child interview 3<br>DT interview 4<br>Diary collected | Child interview 3<br>DT interview 3<br>Diary + lesson ideas collected | PO, video (performance)<br>DT interview 3<br>Integrated diary/lesson ideas collected |

PO Participant Observation DT Dance Teacher

Table 2: Integration of methods of data collection

Although differing in the exact flow and timing of cycles, subject to participants' availability, all three case studies were carried out to adhere to the principle that data and early analysis from one cycle (small number of PO's, video and photography dance teacher interview, children interview, available documentation collection, early analysis) should feed into the next cycle (next small number of PO's, video etc) within each case until 'redundancy' (see 4.10.1) was reached in each site. As discussed in section 4.6.1, collected data, the results of early analysis and sensitisation to the literature all fed into the honing of sub research questions (see 1.1),

which in turn fed into the tactics and questioning pursued within ensuing cycles of collection. Participant observation and accompanying video clips of practice were the source for stimulated recall interviews structured to 'unlock' the dance teachers' knowledge in action (Ethell and McMeniman, 2001), and formed the starting point for each cycle of data collection. Other sources were then used to draw out detail and interrogate the developing picture of the expert specialist dance teachers' conceptions of and approaches to creativity.

## 4.8 DATA ANALYSIS

Constructivist grounded theory (Charmaz, 2002; Strauss and Corbin, 1990) procedures were employed, stressing the analytic and theoretical processes whilst weaving applicability and limits of analysis into writing. As Charmaz (2002) emphasises, the power of grounded theory lies in the researcher's piecing together a theoretical narrative that has explanatory power, whilst acknowledging that the researcher is defining rather than discovering what is happening in the data.

### 4.8.1 Early Stages of Analysis

Early analysis involved immersing myself in data, considering it several times and using free-thinking of ideas (Ely et al, 1991) in the analysis margin. Free-thinking was then honed to identify and create meaning units labelled with a code of as few words as possible. Labels were mainly generated using what Strauss and Corbin (1990) refer to as 'in vivo' codes (derived from participants' language) and 'emergent' codes (derived from the researcher's interpretation of the phenomenon). On occasion, they were also generated using 'a priori' codes (derived from wording in the theoretical literature) (see 4.5 for discussion of use of existing theory balanced alongside generation of new categories). As labelling proceeded, I made a list of coded meaning units, which, as inter-dependent relationships became apparent, I clustered into labelled categories through ongoing comparative analysis.

This process was applied to each document. At a point where a number of new coded meaning units emerged previous codings were revisited to see whether these new meaning units were consistent with previous data. In early analysis, it was important not to discard any coded units that were not reinforced, acknowledging that they may highlight negative cases.

At the beginning of each new case, I started the coding list afresh, so that the coded system from the previous teacher did not overly influence the emerging coding system. By the beginning of case three, it became apparent that the emerging coded category systems' overall structures had strong similarities for all three teachers. The differences between their conceptions and approaches lay in the subtle dynamic relationships between sub-categories, with the overall coded category system representing the macro level similarities.

The key research areas were not confirmed until fieldwork had begun in the third case, when it became apparent that the overall structure of this emerging category system held for all three teachers. It was at that point that the full exploration and illustration of the main themes was carried out (Foundations for Creativity, Creativity as Individual, Collaborative and Communal, Creating the Dance and Teaching for Creativity), together with the beginnings of explanatory work on Teaching for Creativity and Shaping Influences.

### 4.8.2 Memo Writing

Throughout analysis memo writing was invaluable. Three types of thinking were used: operational (relating to decisions for the next stage of collection), theoretical (relating to developing theory and links with existing theory) and code (relating to ongoing analysis and emergence of categories and themes) (Strauss and Corbin, 1990). I also used diagrammatic memos: flow charts and mind-maps. These drew on my interactions with the data, which often involved physically manoeuvring data in giant floor patterns, to understand relationships between sub-categories.

### 4.8.3 Research Diary

I also kept a research diary to monitor developing analysis, and understand my decision-making processes. It was key to articulating the procedures of data analysis here. The diary was handwritten and included diagrams, notes to self, questioning, confusions, reflection, personal discussions concerning aspects of the literature and time plans.

### 4.8.4 Vignettes

Having established the exploratory areas of the research and an accompanying category system, I felt it was necessary to carry out member check interviews (see 4.10.1), before shifting into the final analysis stages. To facilitate this, following exit from the field, a vignette or thematic statement (Strauss and Corbin, 1990; Ely et al, 1991) was written for each dance teacher which was reliant on their reflections on their teaching actions analysed by me. They were written in line with Ely et al's (1991) recommendation that it should "present in miniature the essence of what the researcher has seen and heard over time" (p. 154), in this study about each dance teacher, in relation to the developing research themes. It provided a first opportunity to commit to paper the early analytic ideas and to gain feedback from the dance teachers on how their conceptions and approaches were represented. In all three cases the dance teachers were happy to accept the vignettes, and also entered into more detailed discussion about the balance between the themes.

### 4.8.5 Later Stages of Analysis

The shift into explanatory theorising for 5.4 and 5.5 marks a shift noted by Strauss and Corbin (1990) from conceptual ordering to theory building. Conceptual ordering represents well-ordered and developed concepts (as seen here in 5.1 – 5.3), which are not worked together into

a larger theoretical scheme offering explanations. By shifting the emphasis onto Teaching for Creativity and, to a lesser extent, Shaping Influences as the focal areas within which theory building would take place, the analysis then moved into what Strauss and Corbin (1990) call integrative selective coding, integrating and refining theory.

In order for detailed theory building to take place in relation to understanding the pedagogy for Teaching for Creativity, it was necessary to develop a specific analytic system which existed on two levels.

Firstly, an interim categorisation system was developed for analysing task dynamics (see Appendix 3). It includes type of task, the dance teachers' delivery style, and aspects of the dance teachers' internal task structure. In developing this interim categorisation system, Spurgeon (1991) on task types used in dance education, Mosston and Ashworth's (1994) spectrum of teaching for physical education, and Brown and Wragg's (1993) categorisation of teachers' questioning was particularly useful when combined with classroom activity analysis. Ely et al' (1991) work was instrumental in suggesting that a complementary way of generating coding is the application of existing systems of categorising meaning.

Secondly, a pro forma and questioning structure was developed in order to apply and develop this interim categorisation system for video analysis of classroom activity (see Appendix 4 which also includes an example of a chart for one of Amanda's lessons and an example question response for that lesson).

Analysis was firstly directed to those tasks referred to or labelled by the dance teachers, either within class or interviews as 'creating', 'creative', 'creative tasks' or featuring 'creativity'. Note that 'creative task' is not explicitly used as a term within the 'Type of Task' list in Appendix 3 as it was not felt to be an explicit enough label. Through analysis, activities within 'creative tasks' were therefore broken down into movement discovery, movement generation, movement exploration, selected response and refining/composition tasks. Also, despite the fact that the dance teachers (and many lesson plans in the literature) referred to 'creating' or 'creative tasks', it was found to be something of a red herring if interpreted as a label for the sole 'site' of creativity. Tasks (see Appendix 3 for task definitions) which followed (often 'perform' and 'observe/evaluate' tasks) or sometimes tasks which preceded (often 'practice' tasks) what was labelled as the 'creative task' were also discussed by the teachers and interpreted by the researcher as contributing directly to the creative process or creativity under scrutiny, and these too were included in task analysis, the pro forma and questioning structures.

Appendix 4 shows an example of this. The 'creative task' is marked in red for ease of reference. As can be seen in the table and the example of one of the key questions, brief task type categorisation (task row of table) and key question analysis (3rd page of Appendix 4) were

carried out for all tasks in that class (not just the 'creative task'). Interrogation of tasks surrounding the 'creative task' focused on how the surrounding tasks informed and related to the creativity or creative process for which the teachers were teaching.

Due to time constraints, the chart was completed for all classes and the questioning system applied to three classes for each teacher; included their first class, then one class from the middle of the research, and one class from near the end. The aim of the question structure was to provide a structure within which the researcher could use and develop the interim categorisation system (Appendix 3). As can be seen in Appendix 4 the responses to the questions incorporated analysis and operational, theoretical and code memos which ultimately shifted the interim categorisation system as it appears in Appendix 4 into the three spectra of pedagogy articulated within section 5.4.

The very final stage of analysis, was the application of the developed categories for all the themes, as detailed in Chapter 5, to the entire body of data from which it had been derived. This process allowed for any anomalies to be acknowledged and for minor shifts to be made in terms of the internal relationships of subcategories.

### 4.8.6 Computer Packages

Following much deliberation I chose not to use an analytic computer package. When the time came to decide, I was uncertain of my epistemological footing, making it difficult to select an appropriate package. Also, Miles and Huberman (1994) and Tesch (1990) are clear that for successful application of a package the experienced colleague support is vital. I knew only one researcher who used the NUD*IST software, based at another university and not in a position to offer assistance. This led to a 'hands-on' approach to analysis, which in hindsight I value. I have been intimately involved with my data and now understand what it means to manually and creatively manipulate, pattern and compare.

Acknowledging Bannon's (2004) discussion of computerised analysis as beneficial (having used NUD*IST for her dance education research), I am keen to invest in this in the future. I agree with Bannon (2004) when she notes that as technology develops it will enable exploration of new interpretive directions and, particularly important in dance, allow close involvement with primary data.

## 4.9 WRITE UP

As analysis was gradually completed a subtle shift occurred into writing, as complex memos began to assume the structure represented in Chapters 5 and 6. Although parts of this shift flowed smoothly, some explicit decisions needed to be taken.

Chapter 5 is written so that the dance teachers' words and children's supporting statements, combined with extracts from my fieldnotes are strongly pre-eminent (using Times font). Findings are written to provide clear links between data and analytic discussion, with a clear explanation of the category or sub-category title, followed by the most illustrative supporting data, irrespective of source or dance teacher. In line with Fortin (1992), the findings were written to provide thick descriptions (Geertz, 1973) to bring the findings alive and provide context for appropriate generalisability, whilst aiming for concise narrative with clear flow.

This writing style, like that of Ely et al (1991) uses what Van Maanen (1988) has referred to as the 'realist' mode, with some autobiographical elements. Realist tales refer to a "direct, matter of fact portrait of a studied culture" (p. 7). The aim was to fore-ground data and analysis of the phenomenon, hence the dominance of this writing mode. 'Autobiographical' elements are included to access my reflections and insights into the process.

The decision was taken not to include video footage within Chapter 5, as analysis had led to the combination of data from multiple sources. It was therefore almost impossible to demonstrate a category succinctly with a video clip or even a compilation of video clips. Therefore, photographic images were used as a way of offering visual access to classroom practice and to provide some of the atmosphere of situations.

A decision was also taken to write Chapter 5 from a thematic perspective to better tease out the study's significance to substantive and formative theory, whilst preserving the each dance teachers' individual perspective within that. This was achieved by providing descriptions of each situational context (see 4.7.1), using thick description throughout, and drawing together the analysed individual strand for each dance teacher in section 5.5.

Chapter 5 also compares the findings with the literature. Using a similar device to that employed by Fortin (1992), the distinction is made between findings and literature comparison using italicisation for the latter. This has also transpired to be a useful device for making the findings accessible to non academic readers. Some teachers have focused on the non-italicised text for 'images of the possible', whilst avoiding detailed academic literature which was of less interest to them.

The purpose of this research was to explore and illustrate and, where possible, offer explanatory analysis of the dance teachers' conceptions and approaches. The aim was then to make the significance of the findings clear through comparison with existing literature. A systematic approach had to be taken to literature use. Comparisons were carried out and written in order to demonstrate similarities with, and extensions beyond, existing literature prioritised as follows:

- Firstly, comparison was carried out with dance education practice research at the primary level (where available), then with relevant English, then international dance education theory (see Chapter 2) in order to extend understanding of how dance teachers conceptualise and approach creativity, and where appropriate to show where the findings could suggest extensions to English dance education theory
- Secondly, comparison was carried out with relevant creativity in education theory and research (see Chapter 3) into practice at the primary level. This was carried out in order to assist in extending understanding within dance education where literature was not available and, where appropriate, to demonstrate how the findings might contribute to developing knowledge within wider creativity in education circles
- Where the findings extended beyond the reviewed literature, additional literature was sought that had either been published since the literature review had been written or from other areas of creativity in education literature, thereby assisting in extending understanding of the findings' significance

In order to be clear about this, Chapter 6 is structured firstly to show the results of comparisons between the dance teachers' conceptions and approaches and the existing dance literature. This includes contributions to conceptualising creativity, to pedagogical understanding and to dance teacher development research. Secondly, significance is articulated in relation to the wider creativity in education literature and the current creativity agenda.

Chapters 5 and 6 involved three main cycles of writing, feedback and revision, with numerous minor contributory cycles.

## 4.10 TRUSTWORTHINESS, QUALITY & RIGOUR

For 'quality control' the terms trustworthiness (Lincoln and Guba, 1985), quality and rigour are used here. Ely et al (1991) state that being trustworthy means that research processes are carried out fairly, that products represent as closely as possible the experiences of those studied, and that the endeavour is grounded in ethical principles (4.3).

Lincoln and Guba's (1985) criteria for establishing trustworthiness are credibility, transferability, dependability and confirmability. Achieving trustworthiness through these means is closely linked to objectivity (see 4.2.2), as research will only be perceived as credible, transferable, dependable and confirmable if the researcher's underlying epistemological stance is articulated and adhered to through the methods applied. This research is underpinned by a view of knowledge and 'reality' as socially constructed. The discussion shows how my framework for observing, collecting and analysing data were forefronted and reflected upon and how the dance teachers' differing perspectives were acknowledged and incorporated.

### 4.10.1 Credibility

In order to ensure credibility six tactics were used: prolonged engagement, persistent observation, triangulation, negative case analysis, peer checking, and member checking (Lincoln and Guba, 1985).

The purpose of ensuring prolonged engagement and persistent observation was to reach redundancy, when data collection has become saturated with information and there is nothing further to gain from staying in the field. In practice, in the first two research sites it was necessary to carry out additional interviews once classes were finished, whereas in the third research site redundancy was reached prior to the end of the classes. This reflects the more advanced stage of analysis by the time of exit from site three.

Triangulation, the search for convergence of pieces of data from different sources or perspectives around the same finding, was mainly facilitated using multiple methods of data collection (stimulated recall semi-structured interviews, participant observation, video and photographs, reflective diaries and documentation) with the specialist dance teachers, the children and classroom staff.

Ely et al (1991) also recommend using triangulation as a means of checking that 'you are not just seeing what you want to see', that is, questioning your own assumptions. An example of my own assumption questioning was apparent in that, as I knew all the dance teachers by reputation and through some professional contact, I had ideas about the kinds of teachers I thought they were at the beginning of the research. I was able to forefront these assumptions in my own mind through discussions with colleagues and through triangulation and member checks with the teachers. The latter were particularly useful in balancing the extremities of the spectrum between personal/collective voice and craft/compositional knowledge.

Where triangulation did not occur and pieces of data showed contradictions this was also important (Mathison, 1988 in Ely et al, 1991) as negative case analysis. Instances of none triangulation were key to the development of the spectra of pedagogies in 5.4 and the articulation of pedagogic tensions in 5.5 that led to the dance teachers differing decisions within apparently similar situations. It was important to look for and acknowledge negative cases in order to either change current coding to incorporate them, or to create new coding to acknowledge the different evidence.

One particular area in which this was relevant, was in teasing out the tension and differences between 'what is said' and 'what is done' by the teachers. In designing the research so as to focus first within each cycle of data collection and analysis on the teachers' reflections on their actions through stimulated recall semi-structured interviews, the intention was to avoid as much as possible 'setting a trap' for the teachers by falsely separating out their discussions of their

conceptions and approaches. Nonetheless, negative data cases were discovered between what teachers said and did, making it necessary to collect and analyse further to disentangle the differences' sources. On occasion this was related to decision-making surrounding the dilemmas the teachers faced or to issues surrounding the support and expectations of colleagues (see 5.5). Both of these cases relate to what Bennett, Woods and Rogers (1997) have referred to as the "constraints" or "mediating factors" (p. 23) surrounding the interaction between teachers' thoughts and actions (although as this research came to ultimately be more grounded in Schon's, 1987, epistemology of practice the relationship between knowing and doing is less divided than in Bennett et al's model and more equally rooted in 'knowing in action'). On other occasions, highlighting differences within interviews to understand negative cases, in fact, led to the dance teachers' recognition of these differences and to developments in their practice (see 6.2.1.3.2).

This research also used peer checking through critical friends (recommended by Bassey, 1999): the two supervisors, both experienced researchers, and the specialist advisor, an experienced dance educator and educator of dance educators. A fellow researcher who shared two of the three research sites was also able to offer comments on early analysis. Their role was more advisory and discursive than attempting inter-rater reliability which is used in more quantitative approaches to qualitative research.

Other ways of receiving peer review were through presentations given to primary education practitioners and dance education researchers, and through seeking feedback from fellow researchers working in the arts education field on an unpublished memo. These offered opportunities for peers to question analytic decisions and assumptions, and comment on applicability of findings.

A final way of ensuring credibility was through the use of member checks (recommended by Bassey, 1999). This involved eliciting feedback via interviews from the specialist dance teachers regarding the vignettes and nearly completed drafts of Chapter 5. Receiving the dance teachers' comments at all stages was invaluable for maintaining credibility. Following the final interviews, all three teachers asked for very minor amendments. Affirming comments included that the write up was 'very representative', 'honest', 'a fair reflection', had 'weight', was not 'dance light' and 'sounds right'. They also felt it was 'fascinating' and 'read well'.

### 4.10.2 Transferability

Transferability refers to knowing whether the findings of the research have wider relevance. As discussed in section 1.4, generalisations can be made from this research through the individual reader taking away vivid information about the particular, which contributes to comprehension of the general. Schofield (1993) is clear that generalisability in the sense of producing laws that apply universally is not a useful qualitative research goal. This does not mean that

generalisability is rejected, but that it can be used to help form judgements about other situations. Schofield (1993) argues that qualitative research can be used to generalise where contextualising descriptions are given, allowing for the similarities and differences between the situation under investigation and the situation to which it is being generalised to be identified. This allows for a reasoned judgement about the extent to which findings from one study are applicable to another. This study has ensured that contextualising description are given wherever possible, and, in Chapters 1 and 6, the applications and limitations of the research are clearly articulated making it clear under what circumstances findings can be transferred.

### 4.10.3 Dependability & Confirmability

The aim of dependability and confirmability for this research was not to produce findings which could be replicated by another researcher or even repeated by the same researcher, as the findings were dependent on my interpretation in context. However, my duty as a qualitative researcher in this situation was to ensure dependability and confirmability by clearly demonstrating the thinking, reasoning and reflection that has informed decision-making and led me to the findings as stated in the final write up. There were a number of ways in which this was achieved:

- Write up of categorisation and themes was carried out so that themes and issues were clearly connected to data and were transparent to the reader (see 4.9).
- Methodological procedures are clearly documented within this chapter, ensuring an audit trail, as recommended by Bassey (1999) drawing on Lincoln and Guba (1985).
- The research database was structured so as to be accessible for external perusal.
- My own background has been articulated where appropriate within the thesis with consistent reference to Appendix 1.

## 4.11 SUMMARY

This chapter has detailed the development of the methodology and accompanying methods underpinning this study. Section 4.2 details the clarification of the epistemological and ontological stances which informed the research methodology. This came to be firmly grounded in the qualitative interpretive realm, acknowledging the social construction of reality and investigating how that meaning is constructed, valuing the setting and allowing for a deeper understanding of the participants' lived experiences of the phenomenon under study (Marshall and Rossman, 1995). Section 4.2 also articulates the rationale for selecting Stenhouse's (1985) educational case study as the research approach.

Section 4.3 considers my relationship as it developed with the participants including my perceptions of my role as 'interpreter' (Stake, 1995), and the ramifications of this within and beyond this study. This included shifting between 'becoming the other' (Ely et al, 1991) and bringing critical awareness to bear as 'reflective facilitator' in order to encourage reflection from

a greater distance, whilst ultimately incorporating a greater role in the research for the dance teachers' interpretive reflections and their impact on practice. The section is completed with the articulation of the ethical procedures used within the study.

Section 4.4 provides full details of the multi-case educational case study approach (Stenhouse, 1985) which allows for the development of more detailed understanding of the especial complexity and particularity of each of these dance teachers' conceptions of and approaches to creativity in context, which would not be afforded by other approaches. It also provides the rationale for the selection of three cases (Stake, 1995).

Section 4.5 explains the relationship between theory and research within the study. It contextualises the discussion within Hammersley and Atkinson's (1983) distinction, drawing on Glaser and Strauss (1967), between substantive/formative theory and micro/macro level theory, placing theory building in this study within micro-substantive theory but with the possibility of contributing to formative theory whilst acknowledging the means and limitations of generalisations (Eisner, 1993; Schofield, 1993). Details are also offered of how this study was structured to achieve "flexible interaction between phenomenon and theory" as "theory permeates the entire process of case study research" (Merriam, 1988, p. 60).

Section 4.6 details the data collection methods developed and used within the study: stimulated recall semi-structured interviews (drawing on Ethell and McMeniman, 2001); participant observation; video and photography; collection of documentation; reflective diaries; and their collation within the research database. Section 4.7 then offers details of research design, including the rationale and procedures for participant selection, contextual information regarding the participants and how this was integrated with the data collection methods within the cycles of the research design.

Section 4.8 articulates the data analysis, beginning with early analysis in the field including data categorisation and memo-writing which culminated in individual vignettes completed after time in the field and considered by the dance teachers within member check interviews. Later analysis, engaged in theory building, is then detailed including the development of two specific and integrated analytic systems through which video could be used to compare data across cases (see Appendix 3 and 4). Section 4.9 then demonstrates the shift which took place from complex memos to write up. It details the decisions taken relating to presentation of the findings (drawing on Fortin, 1992, Van Maanen, 1988; Ely et al, 1991) and their discussion in relation to the literature.

Finally, section 4.10 provides details of how the research sought to achieve trustworthiness, quality and rigour through application of Lincoln and Guba's (1985) principles of credibility, transferability, dependability and confirmability.

# 5 FINDINGS & DISCUSSION

As explained in the Introduction to the thesis, the purpose of the research was to explore and illustrate three expert specialist dance teachers' conceptions of and approaches to creativity with late primary age children, in order to contribute to bridging the gap between dance education theory and how this is interpreted and shaped into teachers' conceptions and classroom practice. Where appropriate, the research also aimed to contribute to wider education theory in relation to creativity, whilst acknowledging the limitations of generalisation from this kind of research.

Early stages of the research allowed themes in relation to creativity to emerge from time in the field with the dance teachers and the literature reviewing process (see Chapters 2 and 3). The findings and discussion presented within this chapter are therefore clustered around the five key foci which are shaped around and developed from the five subsidiary research questions detailed in section 1.2. These questions are shown embedded within the overarching theoretical framework for the study of the interactions between people, process, domain and environment; deepened and broadened in relation to the literature at the end of Chapter 3 (see 3.4).

As stated in section 3.2.3.2, it is important to emphasise that the themes in this chapter are not an attempt to consider every potential aspect of the interaction between people, processes, domain and environment. The aim is to detail the most salient aspects of each of these within the dance teachers' conceptions and approaches that arose through the study of these teachers in these situations. The framework and embedded questions are not an attempt to test or develop a theory of creativity in dance education.

This chapter is structured so that the first three sections provide a grounding for the last two. Sections 5.1 Foundations for Creativity (developed from subsidiary question 1), 5.2 Creativity as Individual, Collaborative and Communal (developed from subsidiary question 2) and 5.3 Creating the Dance (developed from subsidiary question 3) in the main explore and illustrate the dance teachers' conceptions of creativity with some accompanying details of approach where appropriate. Section 5.4 Teaching for Creativity (developed from subsidiary question 4) builds on these foundations, not only to more explicitly explore and illustrate the dance teachers' classroom approaches to creativity, but also to offer explanatory theory of their expert knowledge in the form of the pedagogical spectra and how they were used. Section 5.5 Shaping Influences (developed from subsidiary question 5) pulls together strands from across sections 5.1 to 5.4 to explain the shaping influences of the dance teachers' conceptions and approaches, and why these culminated in the dance teachers' decision-making in response to the pedagogical tensions they experienced.

The reader may wish to refer to section 4.7.1 for the biographies of the expert specialist dance teachers and the details of the situations in which they were working during the research, as a means to further contextualise the findings and discussion. Discussion of the findings in relation to the literature (the rationale for which is given in section 4.9) is interspersed within each section where appropriate. The text for the analysed findings are typed in Helvetica font with direct quotes from the research database typed in Times font. With the exception of discussion included within summary sections, discussion in relation to the literature is typed in *Helvetica font in italics.* The conclusions and implications of the findings are considered in the next chapter, Chapter 6.

## 5.1 FOUNDATIONS FOR CREATIVITY

By the end of their term-long projects, Amanda and Michael commented respectively that I feel like I've levelled the playing field, like getting them ready and the children are now really ready to be creative. This raised the issue of the personal attributes and dance-based skills and preparations that the dance teachers conceived of as being important to the creative process, and how they approached these in practice.

It must be noted that these comments came from Amanda and Michael, not Kate. The dominance of Amanda and Michael's voices within parts of this section is also noticeable. This is indicative of the differing levels of experience of the children with whom the dance teachers were working. Interestingly, in the final member check interview, having read a draft of Chapter 5, Kate commented that in a recent primary school project she recognised teaching for these foundational skills and abilities in her own work on contributing to the children being ready.

### 5.1.1 Fuelling the children

'Fuelling' encompassed motivation, tenacity and an attitude which valued dance. Amanda and Michael were both very aware of the importance of the underlying value placed on their dance projects, particularly by the classroom teacher, as an influential factor in motivating the children. Michael commented: I sense a sort of fidgetiness or a reluctance to stop and watch, almost like a respect thing?, explaining: staff are supportive here. But only in the way that they get them on time, they get them changed...it's that, sort of, intangible something else that you're asking for. From field observations, this seemed attributable to the fact that the class teacher was new to the school that term, and she had not been part of early project negotiations, simultaneous with the fact that the school was to have an inspection during the project. Michael therefore had to commit a considerable amount of his teaching energy to 'fuelling' the children himself ready for creativity.

Michael discussed one of the fundamental ways in which he did this: having real passion...about dance as a means of getting them to have a go, to trust you. They've got to somehow develop a trust in you that will allow them to have a go. This was also evident to a lesser degree in Kate and Amanda's practice. Kate commented she wanted to be enthusiastic...part of it is making sure that they know that you're interested...by listening, watching, taking them seriously...being engaged. All three also commented on what might be referred to as mutuality, of their motivation being fuelled by the children's success: when you see someone else get that, have that spark, it's very rewarding. Another said every week I am moved by what they produce and another referred to the wonderful reward, actually, seeing what they're doing now. That's something that boosts you.

The accompanying tactics that the dance teachers used in fuelling the children included Michael using his own story-telling performance skills: Michael tells the story captivatingly...He works very close to the group. Most of the children are enthralled (fieldnotes 26.9.03), timing the story-telling to leave the children on a cliff hanger, the main characters of spider, mouse and fly stranded in a

strange kingdom in the sky. Another tactic used by Kate was fun, short games which she described working as follows: it frees them...from the moment they kind of run in the room...without thinking about it, start making creative decisions, it's just fun, it's not threatening. Amanda used a piece of video in a similar way to Michael's story-telling: It's exciting and fun to watch, so hopefully the boys would find it cool, and the girls would be equally interested in it. What seemed crucial to the success of all these tactics was that, although in some ways familiar they were mainly out of the children's experience range, drawing in the children's curiosity, which was then sustained through the dance teachers' own passion and motivation.

*In comparing these findings with the literature, Chen's (2001) is the only dance teacher knowledge study to consider something close to these issues (see 2.2). She describes an expert dance teacher sparking dispositions (affective desire and urges) by activating students' prior knowledge and incorporating students' ideas into the lessons. This study found that motivation was not only connected to including the children's prior knowledge, but in coupling prior knowledge with tantalising new knowledge to ignite children's curiosity.*

*Also, Gough (1999) offers advice from her professional practice, arguing that teachers can motivate children through their own commitment, enthusiasm and passion for the subject. This study bears this out, confirming the crucial importance of the teachers' own passion and motivation, and also that this is, in turn, fuelled by the children in a mutual cycle of motivation. This study also shows the importance to the teachers of encouraging tenacity and ensuring a wide value base for their dance work. In relation to their status as specialist dance teachers, where appropriate, their relationship with the classroom teacher and the wider school environment was crucial to this, to give the dance projects meaning (another factor identified by Gough, 1999, also identified by the teachers in Fryer, 1996).*

*These findings also echo the academic literature from within creativity in education, particularly Hennessey and Amabile's (1988) distinction between intrinsic and extrinsic motivation (3.2.3.2.4). Intrinsic motivation was also felt to be important by the teachers in Fryer's (1996) work. The teachers' initial strategies of hooking the children's curiosity through fun activities or activities which were unknown motivated the children extrinsically, offering them fun and the reward of instant excitement. This also reflects Jeffrey and Woods (1996) who showed how creative teachers used the anticipation and expectation of unknown stimuli to motivate the children in learning (see 3.3.2). Over time the dance teachers were looking for this extrinsic motivation to shift to an understanding of the value and intrinsic interest of the creative dance activities themselves. This was achieved through consistently interesting tasks, coupled with the dance teachers' own passion.*

*The findings of mutuality of motivation and wider value placed on dance within the community in which they were working also show similarities with creativity theory embedded within theories*

*of knowledge as socially constructed, not considered in the literature review of this study (see 5.2 for further details). Vera John-Steiner (2000) admitted that motivation was slow to surface within her research, but was nonetheless vitally important to collaborative creativity, discussing how motivational sources included "shared passionate engagement with knowledge" (p. 8). This also links theoretically to the feminist literature, on which John-Steiner (2000) drew, particularly in relation to mutuality. This will be considered below in section 5.1.4, but suffice to say here that when 'fuelling the children' for creativity the dance teachers' conceptions of and approaches to creativity were strongly collaborative. The dance teachers valued mutuality, rather than motivation sourced solely from the intrinsic rewards within dance itself. This also reflects Fortin's (1992) finding at the tertiary level in dance education. The two teachers whom she studied strongly valuing mutuality as part of their teaching.*

### 5.1.2 Openness to the unusual

Openness and the confidence to be so, in particular openness to the unusual and what dance might be, were also key foundations.

Michael and Amanda, working with less dance-experienced children, were working on changing the culture of finished, done that...and they think they've done well because they've finished...you have to go and prompt them: you know, how can you improve? Following a visit to their classroom, Amanda felt this was fuelled by a mentality in which you want to wear the same trainers, you want to listen to the same sort of bands...you want to be like everyone else, you don't want to stand out.

They also needed to work on opening up the children's perceptions of dance: this is not hip-hop, this isn't street dance, this is creative dance, contemporary dance perhaps based...the dance culture here is so alien to what we're doing.

All three teachers focused on the children's confidence and Laurence, the class teacher of Amanda's group, commented in relation to this that it: was really good...that she gained their confidence by doing things which were within their capabilities. And through that they felt reasonably safe to begin with.

Two of the main teaching strategies which emerged as key to increasing the children's openness and confidence to be so were the dance teachers' use and style of language, and demonstrations.

Amanda often overtly and repeatedly used words like interesting, unusual, strange and different because:

> often when people are inexperienced in dance and they're creating movement, it is often symmetrical, it is often very balanced in that way. And for me I suppose the word strange implies unsymmetrical, and not necessarily how we would define pretty or aesthetically pleasing.

The children in Amanda's class indicated in their discussions their growing openness:

> we was trying to use different parts of stuff we'd already did like when I was going down the ledge, me and Gary did the wheelbarrow which had nothing to do with dance, but it made it seem kind of cool to have it in a dance because it was unusual.

All three teachers also used questions and suggestions scattered with personalised possibilities. This meant that they talked using prompts such as 'you', 'can', 'might', 'could', 'if': What else can you show in your movements about climbing?...Find a new way...You might be able to turn...You could do...You could try... Followers how can you add to this shape?...You might want to add something new in...Be as inventive as you can...if I move away now what would happen?

The dance teachers also built towards more openness through scaffolded question and suggestion structures. The term 'scaffolded' is used here with reference to socially constructed approaches to pedagogy deriving from Wood, Bruner and Ross (1976), who define the term as a form of adult assistance that enables a child to achieve a goal which would be beyond his or her unassisted efforts by simplifying the learners' role rather than the task. The dance teachers structures often developed from closed questions offering responses under teacher control, to focused open questions or suggestions, to more open questions or suggestions, shifting control of generating increasingly open movement ideas to the children. Across these structures the dance teachers would often reduce their own physical demonstrations as control shifted to the children.

A good example of this can be seen in video analysis from Amanda's project:

> what else might you balance on? Child suggests a leg – she says 'show me'. They all do fairly mundane balances on one leg which are easy to hold. She points out one 'exotic' one, drawing everyone's attention to it...She then suggests they should balance on their backs, whilst demonstrating. They all do a back balance almost the same as hers. She asks for other suggestions of balances, and is offered 'bench', but she brings them back to body parts...by suggesting and demonstrating 1 hand 1 foot...All the children do the sideways balance that H demonstrated. She then asks them to 'find a balance that you've never tried before' and shows a balance where she takes all her weight in her hands. A few of the boys...express their appreciation of this with 'woh's'...Two boys work together: one starts to try a balance on his knees, the other starts to spin on his knees...2 girls next to them, look around and then one tries doing a backward bridge, balancing upside down on all four hands, the other copies her...Ollie tries out a balance with his hands under his legs; he then tries out a developed version of the back balance which takes him onto his shoulder. (8.1.04)

The children shifted from doing mundane, very similar balances, working through the stages of questioning and suggestions to take greater responsibility opening up the possibilities of the movements that they generated.

*The ability to be open is identified as an important contributory factor by creativity theorists as far back as Rogers (1970), and more recently Craft (1997) (see 3.1.1 and 3.2.3.2.1). Teachers' language as instrumental in shifting attitudes to the unusual has been considered in relation to creativity in general primary education by Claxton, Edwards and Scale-Constantinou (2005). Teachers' use of language, resources and space are seen as fundamental to the 'way we do things round here' for creativity. The dance teachers have less need to consider physical space in relation to resources, but this potentially places a greater emphasis on them and their language use and demonstrations. This dance study also suggests that it is important to use language that is personalised and focuses on possibilities in order to open up attitudes to the unusual, although it is beyond the scope of this study to show the level of effectiveness of this strategy.*

*The emergence of scaffolding strategies demonstrates approaches to creativity strongly identifiable with the view of knowledge as socially constructed via interaction put forward by Vygotsky (1978). Chen and Cone (2003), published after the literature review was completed, have documented an expert dance teacher's social-constructivist approach to critical thinking. In relation to encouraging openness, this study echoes the use of scaffolding strategies combining verbal cues and dance teachers' demonstrations found in that study for generating increasingly divergent and ultimately original responses; however it is again beyond the scope of this study to comment on the effectiveness of these strategies in a way as concretely articulated as in Chen and Cone's (2003) work. Apart from their study, Chen (2001) and some allusion to this within Lord's (2001) study, the investigation of Vygotskian-based theories of knowledge in primary dance education is not common. This study adds to that growing body of understanding by demonstrating how, although only labelled as such by one of the expert dance teachers in this study (Michael referred to scaffolding and modelling), an almost implicit understanding of working with knowledge as socially constructed seems to pervade these dance teachers' practice in relation to the foundations for creativity.*

### 5.1.3 Ways of Knowing

Coupled with the above, all three teachers aimed to develop the children's embodied knowing, so labelled because of the similarity between the dance teachers' conceptions, and that concept found within international dance education literature (see discussion of the literature across this section for details of the comparison). This was complex to unravel, including aspects of the children as people and aspects of knowing that the dance teachers conceived of as foundational to the creative process in dance. It is articulated below in growing layers of complexity: from the children's ability to sense movement from within; to their ability to think

physically as part of a connected thinking body-mind; to their ability to move with whole self-awareness. The other two ways of knowing that the teachers' particularly highlighted as foundational to creativity within dance were visual knowing (rooted in seeing) and linguistic knowing (rooted in verbal language). Details of how the three were intertwined are given below. This section also contains illustrations, where they emerged, of the dance teachers' classroom approaches to these ways of knowing. It should be noted here that this was not to deny other possible ways of knowing, but these three were those prioritised and discussed by the dance teachers.

#### 5.1.3.1 Seeing

Referring to seeing, Kate stated that:

> one thing that art training, college taught me is to look…the more clearly you're able to see something - whether the chair starts further to the left, whatever. Just to be able to look and see, is…a real skill, that gives you real information…the seeing thing is as much a technical thing as a creative thing.

Michael wanted the children to be able to employ this underlying skill of ways of seeing things within their creative work. Whilst watching one of the children working creatively on video he stated that he was looking for the child using an outside eye sensoring what he was doing in relation to the stimuli. The same child watching the same extract discussed using this outside perspective: I look at myself and I think…are my arms as scrunched up as possible…am I doing this? Seeing might be said to belong to a visual way of knowing and, as such, was identified as a skill that aided the ability to know in an embodied way.



Figure 3: Boys working on representing a '£' sign in preparation for 'guess what symbol you see' evaluation task

In order to encourage the children's 'seeing' skills, the dance teachers used a number of common strategies, in preparation for creativity. These included (see Appendix 3 for details of task definitions):

- At a basic level, direct instruction to observe and copy demonstrated movements with simultaneous verbal commentary focused on the qualities of the movement. This involved both the teacher and the children in the teaching role, the latter either to one other child or on some occasions to small groups or the whole class;
- All three dance teachers also used observe and evaluate tasks of varying degrees of open-endedness with varying levels of opinions offered by the dance teacher. These ranged from children checking each other's learned movement work for set characteristics (see Figure 3), and some question and answer in relation to basic stimuli structure, to less often the teachers evaluating children's work in front of the whole class accompanied by an explanation and demonstration of what observeable aspects of the child's movement made it work in relation to the stimuli. The teachers also set up small or large group observe and evaluate tasks with no proffered teacher comment and children's comments encouraged through focused open questions. Often the children's 'like/dislike' style responses to the latter were then extended and explained in relation to the stimuli by the dance teacher, accompanied by a repeat demonstration of the movement from the children or less often by the dance teacher him/herself copying the movement.

As well as using these kinds of observation and evaluation tasks outside creative tasks to lay the foundations of the skills base, the teachers would also intersperse them within creative tasks in which the children had created their own movement. This provided opportunities for the children to improve their work on the basis of what the dance teacher or another child had just observed in relation to the dance idea.

#### 5.1.3.2 Sensing

Kate described sensing as feeling their energy...be aware of what they're doing...are you aware that you're moving in a heavy way?...it's kinaesthetics isn't it?...physical knowledge...They have to feel it and recognise...They have to think is my spine curving, are my knees soft? Sensing was a foundational skill for embodied knowing. All three dance teachers commented on the importance of concentrating and focusing on the physical in order to sense, and used a number of similar strategies to achieve this (see Appendix 3 for definitions of tasks):

- Individuals worked on producing movement under direct instruction (see Figure 4), highly guided discovery, or highly limited improvisations whilst being encouraged through the teacher's verbal commentary to focus internally on physical sensations. Verbal commentary was focused on descriptions, questions and statements of instruction to focus on feelings within body parts, using verbal imagery. The teachers also reduced their own physical demonstrations, seemingly to prevent the children from being distracted from focusing internally on their own physical sensations.

An example from a highly limited improvisation:

> Show me that sunshine, send that warmth, (she does lunge forward, with arms raised slightly above perpendicular, looking up with emphasis on high open stretch to ceiling. Her tone is sing-songy/light) send that lovely glow out around you. (They all, apart from two, are stretching in various positions at different levels, a lot of them using Kate's arm position.) Change it, turning, spinning like a sun, find a new stretch, (she turns fluidly herself, lunges into similar stretch to previously, but with direction of her energy forward rather than upward through chest, children's stretches are much more varied this time, using different levels and body part relationship). Wonderful…Last time, send those beams of light away from you, hold it, go for it Uma, really feel that warmth, is that feeling reaching my hand, send it. (she places her hand above…Uma's stretching head, testing to see if she can feel warmth, her tone is expectant and goes up, Uma looks up and starts to stretch up through her head and breast bone). Wonderful. (Transcriptions/fieldnotes 22.5.04)

Kate raised the children's awareness of the movement sensations underpinning their improvised stretches and encouraged them to reflect on how they were achieving the qualities using a combination of descriptive imagery, descriptions of body parts and sensations, all delivered using variety in her tone of voice and with fluctuating use of her own physical accompaniment;



Figure 4: Direct instruction task focusing the children on internal physical sensations of stretching

- The dance teachers all used preparatory and creative tasks in which children used paired physical contact to heighten their own internal sensations. The teachers themselves would also interject physically within these tasks where they felt it

necessary (see Figure 5). Kate commented on one such interjection based on weight taking through clasped hands: You can see what's going wrong, …it's an instinctive thing, you give them the help that you think is the most appropriate…sometimes it's just a physical thing of feel.

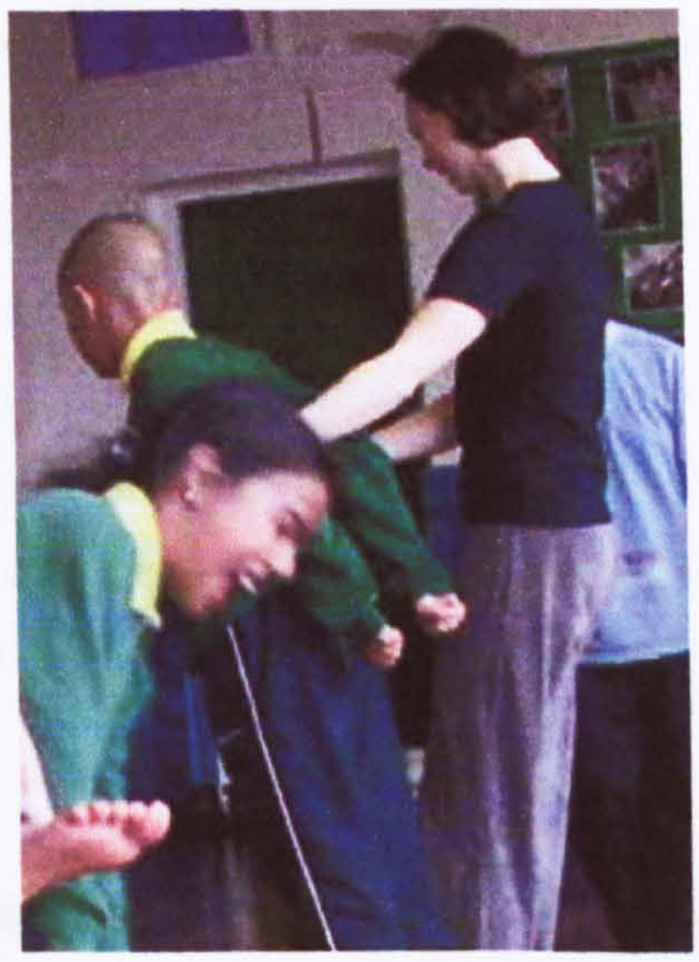


Figure 5: Physical contact used to heighten internal sensations

*There is dance research from the USA and Canada with which the findings in this section have resonance and on which increased understanding of teacher knowledge within the English dance teaching system can be built. Sensing echoes Stinson's (1995, 2004) and Bresler's (2004) theorising and research, which frame dance education within theories of embodiment. Both authors use the term 'somatics' as coined by Thomas Hanna (1988), which is described "as a way of perceiving oneself from the 'inside out, where one is aware of feelings, movements and intentions, rather than looking objectively from the outside in'" (Stinson, 2004, p. 2). Stinson states that long before knowing of somatics, she was teaching children to "feel from the inside out" and understand the significance of the "kinaesthetic sense" and "internal sensing" (p. 2). Stinson also draws on Blumenfeld-Jones who sees "paying attention to one's own motion" (p. 3) as fundamental to dancing. This all has strong similarities with the dance teachers in this study's focus on sensing, and as Kate phrased it 'feeling their energy'.*

*This work has already begun to be drawn into the English system through the research of Bannon and Sanderson (2000), although they note "in the UK…a political and cultural reluctance to accept the value, or even the existence, of the knowledge, embodied in dance experience" (p. 11). This research therefore provides further evidence and support for extending the theoretical framework underpinning dance in education in England to included a greater understanding of embodiment all the way through to the primary level. The fact that sensing is coupled with seeing as foundational for creativity is crucially important as it indicates the teachers' strong foci on perception as part of the aesthetic foundations of dance education,*

*resonating with Bannon and Sanderson's (2000) re-assessment of the importance of embodied experience within the aesthetic in dance education.*

*The findings regarding teaching strategies in relation to aesthetic foundations support and extend Lord's (1997) secondary level study to bridge the gap between theory and practice in aesthetic education by applying a similar level of analysis at the primary age. In the main, the findings are similar to Lord's, although some differences exist. These include the fact that this study showed the dance teachers themselves working in partnering situations, which was not seen in Lord's study, and these dance teachers focusing less on relaxation, more on upbeat verbalisations. These differing strategies are likely to reflect the younger age of the children. The former suggests the teacher needing to interact more with less experienced children to help them sense, and the latter is likely to reflect the fact that younger children might take less responsibility for fuelling their own dance activities motivationally, and therefore need fewer temptations to 'relax'.*

*Lord's study found more complexity to 'seeing' as students were requested 'to perceive both the sensorial characteristics aroused by stimuli' and the accompanying 'aesthetic qualities of movement and the impressions conveyed'. As the teachers in this study were working with primary students they placed more emphasis on the children's basic ability to see movement characteristics and stimuli structures, and, compared to Lord's study, moved less often onto requesting the children to make complex connections between sensorial characteristics aroused by the stimuli and the accompanying aesthetic qualities and impressions conveyed.*

*One final difference was the amount of opportunities for the children to express thoughts following observation and appreciation of professional dance works. In this primary age study, children were almost always asked for an opinion or comment following observation, whereas Lord (1997) noted that these opportunities were very rare in her study due to time pressures. It is interesting that these primary teachers seemed more determined to include children's comments, and evaluations of professional works. This may be due to the fact that, working in school settings in England, the influence of Smith-Autard (2002), a very keen advocate of appreciation, is stronger in England than in Lord's setting in Canada.*

#### 5.1.3.3 Thinking Body-Mind

Building on the ability to sense as part of embodied knowing was the importance of the thinking body being incorporated within the mind. The label thinking body-mind is used to describe this ability, drawing particularly on Green (1993) (see discussion in italics below for details).

Amanda described watching children struggling with their physicality then making the connection...I've noticed different individuals, who you think 'ah' they've got 'it'...they've found their own understanding of what that thing is. Kate commented: his whole body is thinking...he's got it into

his body. He's not thinking how can I draw a circle. A child in Kate's class interpreted this idea: When she says that, it's like as if your body's the brain and I just go into this shape, and you just think and you just do.

As part of the thinking body-mind, the dance teachers were keen to develop movement memory and movement vocabulary, the principles of which were to structure physical knowledge (see Figure 6). Michael stated:

> they're beginning to understand those four different aspects and how they interrelate, then they have that vocabulary, they have that awareness, which is a springboard for them to be creative with. They are the tools for them to be creative.

Michael also went so far as to articulate this thinking into lower order thinking skills…to acquire, understand and apply followed by higher order thinking, to analyse, synthesise and evaluate knowledge as foundational for creativity.



Figure 6: Children physically thinking on memorised movements structured using knowledge of movement principles

It is important to note that the dance teachers emphasised seeing and physical thinking coupled in the mind with what might be called language-based thinking. There was, however, a degree of difference as to the balance between the two, which was most evident between Kate and Michael.

Kate referred to what she called

> overtalking…I see it in other people's teaching and…my own teaching as well... I think it's something dancers do, constantly thinking they're giving encouragement by directing the whole time…let them do it physically, in a silence, in a space. So they're thinking in a different way. She went on to say the voice…can become the…thing that structures everything, rather than them listening, looking, watching, being physically engaged.

This led to her interspersing her verbalisations more sparingly during improvisation tasks in particular. She explained, how during one task:

> [I] blew on [them], and they all woiugh away. Yeah, it's the physical, you know they know a dandelion, they've all blown a dandelion…It is that whole thing, you know, how do you explain that without getting really wordy, and having a lot of children hanging around for 5 minutes listening to a description, and they've lost all that physical movement.

This was in contrast to Michael who had a much stronger tendency to verbalise more continuously during the children's improvisations and also to encourage the children to verbalise their thinking and learning before and after creative tasks. Michael was clear that there was a feeling because you're working within a school environment of making what they've learnt explicit. Because I wanted them to have language by the end, of the basics. This more dominant use of language compared to Kate can also be seen in evidence in section 5.4.

Despite this difference, what is over-archingly important here is that, equipped with the possibility to think physically, the children are equipped with the ability to make their own meaning physically. It is this aspect of the thinking body-mind as part of embodied knowing coupled with language-based thinking and the ability to see, that is a crucial foundation for creativity in the dance teachers' conceptions.

*Green (1993) offers three ways of combining the words 'body' 'mind' within the somatics literature. She states that 'bodymind' often refers to the more somatic type of mind or learning, body-mind refers to the connection between the two (noting that some somaticists object to this term as it suggests a division where in their opinion none exists at all), and body/mind used interchangeably with body-mind, although sometimes also used to suggest interchangeability within the two. As this study is not particularly researching somatics-based learning, the term body-mind is used with the emphasis placed on the connection between the two terms rather than on division, particularly as the dance teachers discussed helping the children to 'find the connection'.*

*The dance teachers' emphasis on movement memory and vocabulary for structuring physical knowledge has strong similarities with Bresler's articulation of 'knowing oneself from the inside*

*out' as including the importance of memory of motion and position, motor co-ordination, and integration of sensory information as part of somatic awareness (drawing on Fitts, 1996). This strengthens the argument further for framing the dance teachers' conceptions within embodied knowing.*

*However, it must be acknowledged that the conception of the thinking body-mind is a difficult one, as the term 'thinking' comes loaded with pre-conceptions from cognitive psychology of being rational, logical and verbal. Michael applied a taxonomy to his conception of physical and language-based thinking from educational psychology drawn from this tradition (lower and higher order thinking in Bloom's taxonomy, for example, Anderson & Sosniak, 1994), together with discussions of Gardner's (1994) theory of multiple intelligences also drawn from psychology, which articulates a strong place for kinaesthetic intelligence and thinking. However, the question must be raised as to whether this theory was used as a framework because of a lack of information regarding theories of embodied ways of knowing, information surrounding which seems to be developing most strongly in the USA, and is beginning to filter through into England.*

*One of its main advantages over Gardner's work is that it stems from a field, which could be described as more traditionally sympathetic to dance than the field of psychology within which Gardner's work is grounded. Interestingly, although not articulating why, Stinson (2004) states that she is uncomfortable with Gardner's conceptualisation of kinaesthetic intelligence. His work has also been criticised by White (1998) (see 3.2.3.2.1). In comparing the different layers of the dance teachers' conceptions of knowing with those articulated as part of embodied knowing, I certainly perceive very strong similarities, hence my use of the term for the category label, and would argue that this theoretical framework could be fruitfully applied and investigated in more depth in dance education in England.*

*Interestingly, as far back as 1989, Lowden wrote of her own conception of body thinking and body/mind feeling, arguing that if the body could think, it could show thought actions such as selecting, finding schematics, seeing connections and making judgements. The dance teachers' articulation of movement memory, movement structures using Laban's principles, and structured physical thinking resonate absolutely with Lowden's words. Developments in theory, and their application to primary age dance education since 1989 in the USA, now seem to offer a strong foundation within which to embed discussions of physical thinking and embodied knowledge in primary dance education, particularly in relation to teaching for creativity.*

*Unfortunately, as Bannon and Sanderson (2000) highlight, the ability to integrate physical thinking within the mind is often questioned by those favouring the dominant ways of knowing within education systems in the West. They argue that, even within the dance literature, there is "a dualistic approach, whereby the use of the body is considered of lower status than the*

*cognitive functions of language and logic" (p. 11). This has not changed much since Lowden (1989) made a similar complaint. The dance teachers' conceptions demonstrate a complex grounded understanding of a way of knowing that underpins creativity within a particular domain, but which, as Bannon and Sanderson (2000) and Bresler (2004) argue, should also potentially be given more space as a valid and valuable way of knowing across the curriculum.*

*Finally, in comparing these conceptions with those unpicked by Bresler (2004), it is interesting to note that she states "contrary to some common assumptions, analysis and vocabulary go hand in hand with kinaesthetic experience and exploration" (p. 8). Whether in fact one of these 'hands', these two ways of thinking, should in fact dominate was a key area of pedagogic tension for the teachers in this study. This links to a theoretical point made by Bresler and Davidson (1995) in their introduction to an edition of* Educational Theory *entitled* Arts and Knowledge. *They commented that although on the surface all the arts education authors within the journal shared a common view of knowledge and learning as constructed, they had become aware of a little noted distinction within constructivist views between constructivism based in the word, derived from Bakhtin "whose work began with the word...reflective of linguistic and literary concerns" (p. 66) and constructivism based in experience, derived from Dewey's work, "that is vital, situated, and occurring within continuous interactions" (p. 65). This raises the question of whether a similar distinction might be suggested between the work of Vygotsky and Dewey, rooted in Vygotsky's (1962) argument that thought development is determined by language, contrasted with Dewey's (1938) focus on action and experience.*

*If to this suggested distinction is added the fact that Vygotsky's work provides the theoretical grounding for much socially constructed pedagogy, immediately the potential root of the pedagogical tension detailed above can be seen. Using Vygotskian-derived strategies (such as scaffolding), which are grounded in a theory stating that thought is derived from language, seems likely to create potential problems when teaching within a domain that endeavours to work dominantly with embodied knowledge. Interestingly, this was not a tension noted by Chen (2001) or Chen and Cone (2003), but they were looking to describe successful expert use of Vygotskian-derived teaching methods. This is certainly not to say that this invalidates pedagogy rooted in notions of learning as socially constructed; far from it, but it does highlight a key area for further investigation in terms of unpacking how such tensions might be overcome and how dance teachers might further develop their own pedagogy rooted within a theory of socially constructed learning that more strongly values embodied knowing. Indeed, the question of tensions and similarities between Vygotsky's and Dewey's theories and the pedagogies derived from their positions has been debated by Glassman (2001) and Prawat (2002), the former detailing the disparities between the two theorists on their approach to 'action' and the latter replying and emphasising their similarities. Further future investigations into these debates and their potential application to pedagogy within dance education is an area ripe for development.*

#### 5.1.3.4 Whole Self-Awareness

Whole self-awareness was the final layer of embodied knowing that the dance teachers conceived as being foundational to creativity. Michael connected the body-mind detailed above and the children's sense of self:

> there's also a sense of their own personal physical self that a lot of them haven't got. And I think again, I'm pushing them to be aware of that, saying things like 'what's your little finger doing, where are you looking?' But that awareness of the being, them as a being in the space or with another person. Unless they're being told, they're not aware of that, most kids aren't.

Kate described how, when the children were exploring movement as a unified whole they just look like themselves, they really become themselves. Amanda explained it's not just an external shape you're making. It's about thinking, feeling, moving the whole of you, which when that happens is great, it's fantastic.

Reflecting on a previous project, Michael stressed the role of the physically inhabited self at the root of being able to express:

> this goes back to inhabiting your body, it was like they became real children rather than these almost adult-like adolescents. They just became themselves and they lost the need to affect all those other things that came from outside…they were young people expressing, rather than young people resisting.

This physically inhabited self is the most complex layer of physical thinking and knowledge into which the dance teachers wish to initiate the children (see Figure 7). It brings in aspects of who the children are as people expressing, what they have to say. It is this physically inhabited self to which the dance teachers hope the children can give personal voice (see 5.4).



Figure 7: Whole self-awareness development within a 'say hello to yourself' improvisation

*As research and writing into conceptions of self were sparse within English primary age dance education literature, this study initially began with a number of possible conceptions drawn from primary age international dance education and creativity in education literature, with which the dance teachers' conceptions might resonate: Craft (2000a) drawing on Maslow (1987) (see 3.2.3.2.1) and Stinson (1998) and Shapiro (1998) drawing on feminist conceptions of self (see 2.5.3). Since the literature review was written, Press (2002) has also published on creativity in dance, drawing on theory on creativity from self psychology. Within her theory of 'the dancing self' she promotes the investigation of "how individuals, through the art of motion, experience the significant enrichment of creative engagement" (p. 15). Drawing on theories from self psychology, she articulates the dancer's ability to:*

> *enter into [the] subjective foundation...of creativity...with a relatively dominant sensual motivational system...connections to sensation enable the dancer to access and experience the depths of subjectivity. Through this heightened awareness of kinaesthetic and sensory experience, the choreographer connects to qualities of perception and vitality affects to inform a sense of subjective self through motion. (Press, 2002, p. 83)*

*Press (2002) chose self psychology as a framework because it explores the relations of sense of self to self, to others, and to one's world. This shows similarities with Craft's (2000a) emphasis on self working in relationship with self, others and the domain as part of creativity.*

*The fundamental importance to the dance teachers of sensing and the thinking body-mind layered with whole self-awareness seems to resonate most strongly with the conceptions of knowing and self put forward by Stinson (1995, 1998, 2004) and Shapiro (1998). This is strengthened by the fact that their conceptions have a further connection to John-Steiner's (2000) theory of collaborative creativity (with which the dance teachers' conceptions also had very strong similarities, see 5.3) as it is grounded in the same feminist (for example Belenky et al, 1986; Miller, 1991; Surrey, 1991) conception of 'self developing in relation' as Stinson's (1998) and Shapiro's (1998) work.*

*The dance teachers' conceptions of self also echo those proposed by Press (2002), although they resonate less strongly with that espoused by Craft (2000a). This relates to critiques of humanist conceptualisations of self put forward by Green (1993) (see 2.5.3), which caused her to shift away from using this conception suggesting "that this framework individualises experience and is in danger of normalising somatics and creativity outside of a social context" (p. 233).*

*It is important to remember that the purpose of this research is not to 'prove' that one conception of self is correct and another wrong, but to understand how these dance teachers conceived of self in relation to creativity. As stated within the literature review, Craft (2000a)*

*couples self-actualisation with the importance of being 'in relationship' when being creative, taking a less static view of self-actualisation than that originally adopted by Green (1993). Indeed, there are still aspects of Maslow's conception of self-actualisation with which the dance teachers' conceptions of self resonate, including the process of creativity as bringing the individual to a point where they are emotionally open, have personal autonomy in attitude, and are accepting of self and others.*

*These findings show that there are a variety of ways of framing self with which these dance teachers' conceptions have differing levels of resonance. In providing images of the possible, this research offers frameworks with which others may find connections with their own conceptions of self and creativity, related to their philosophy on dance education. They may also find that, dependent on their teaching situation and background, their conceptions are different, potentially having more in common with, for example, Craft's (2000a) looser conception of self-actualisation or Press's (2002) articulation of self grounded in self psychology. What is important is that this research has highlighted how these expert dance teachers conceived of knowing and self as underpinning creativity in primary age dance education with which other teachers can compare their conceptions. It has also drawn in theoretical sources from international dance education literature to provide theoretical frameworks with which these dance teachers' (and others') conceptions can be compared.*

*The final remaining theoretical comparison point for this section relates to 'self-expression'. Fryer and Collings (1991) found that the arts teachers in their survey had a significantly greater tendency to characterise creativity as 'self-expression' than the maths/science/technology teachers. Also, Craft (2000a) draws on Fontana (1994) to argue for an 'education for being' through the arts encouraging self-expression and creativity. None of the dance teachers in this study used the term self-expression when discussing creativity, preferring to refer to expression and the foundational understanding of whole self-awareness. This is likely to be related to the move away from MED articulations of dance as self-expressive within dance education.*

*As primary level dance teachers connected into dance higher education institutions, it is also possible that the dance teachers would be aware of developing theory in the work of researcher/practitioners like Preston-Dunlop (Preston-Dunlop and Sanchez-Colberg, 2002) at LABAN. They are working on developing a framework for choreological analyses of dance, which moves beyond phenomenological and semiotic theory to examine the experience and expression of dance as a result of 'intersubjectivity' through interaction with others.*

*Preston-Dunlop and Sanchez-Colberg particularly question Fraleigh's (1987) phenomenological articulation (grounded in the work of Merleau-Ponty, 1962) of those "instances in dance when 'thinking about what I am doing' and the actual doing come together as a present moment of lived experience" (similar to the dance teachers' articulation of 'immersion in being the dance'*

*articulated in 5.3.1) and Fraleigh's argument that "by phenomenally living the part, the dancer 'disappears as herself'" (2002, p. 110). Preston-Dunlop and Sanchez-Colberg argue that this denies the corporeality of the dancer's presence, which in their framework is taken into account as crucial to the intersubjectivity that occurs between dancer and spectator. They go on to argue that Fraleigh's (1987) idea sustains a perspective on the event, one coloured by 'expressive' notions of dance; that is dance as 'expression' being something sent from the dance to the receiving dance audience.*

*The dance teachers' separation of 'self' and 'expression' may connect to these developing arguments. The points raised in 5.2.3.2 regarding the need for greater possibilities for improvisation as performance and performance as a creative interaction between audience and children rather than just expression and communication of dance ideas, may be indicative of the above theories seeping through into expert primary level teaching practice. With its aim to explore primary level dance teachers' conceptions of and approaches to creativity, this study is not aiming to contribute to the above phenomenological, semiotic and choreologically rooted theory base and debate. Indeed, for many primary level dance teachers, this kind of theory may seem far removed from issues surrounding creativity, which are pertinent to them. However, as the work of researchers like Preston-Dunlop and Sanchez-Colberg (2002) is developed, it may ultimately filter through to primary age dance education in years to come. The beginnings of this are suggested within this research, where expert teachers working across primary and tertiary dance education might be said to be bringing this debate into primary age practice, even if only in very small amounts.*

### 5.1.4 Reciprocity

Intertwined with the above, the final foundation for creativity on which the dance teachers felt they needed to work with the children was reciprocity, the ability to comprehend other people's perceptions, ideas and ways of doing things, together with the ability to respond to them. This was fundamentally important to Creativity as Individual, Collaborative and Communal (see 5.2).

For Michael responsiveness to others was not necessarily something the children were used to:

> the talking, the working together. But also the sensitivity, the touch...they are social skills in terms of you know they can talk to each other, and show their ideas. But they are also about space, contact, sensitivity. I think those are really important personal growth and social growth things, that they might not be getting anywhere else in school. And maybe that's why some of them are finding difficulty in them.

Uma, a child in Kate's class, commented on difficulties arising from a lack of sensitivity and responsiveness to others: people's ideas don't get picked and then it's hard to work with them and they go off in a sulk and Ellie commented on its influence on the decision making process: It

depends on the people and how accepting they are of the other person's idea really, it depends what the idea is, and the people who are putting it forward.

Two main ways emerged in which the dance teachers encouraged reciprocity:

- scaffolding (used with the same meaning as in section 5.1.2) reciprocal teaching and critiquing tasks
- developing sociable classroom atmospheres with fluidly structured environments.

An example of scaffolding reciprocal teaching and critiquing tasks:

> In turn, groups of children performed to their classmates their own movement versions of one of three words given by Michael, on which they had worked independently. The observing children were given a set of observation criteria, but were not asked to give verbal evaluations, requiring the children to make judgements without offering them out loud. The task placed all the children in the role of both observer and observed, encouraging empathy for both roles. This task was immediately followed by trio work in which children carried out a medium specifically limited exploration to join together in as close proximity as possible the previously created solo work. Having just experienced what it might feel like to be observed and to make judgements, the children were then encouraged to offer ideas for merging their work together with the notion of empathising fresh in their minds. (Video analysis 3.10.03)

Crucially, it was not just that Michael provided structured, decreasingly controlled incremental steps but that there was a relationship across tasks as demonstrated above by carrying over the feeling of empathising. Two of the children in Amanda's class commented on how this empathising worked: Natalie: when you go up and do it, no-one hardly laughs at you, because it's like your own moves, Michel: Everybody else understands how you feel. This ability to empathise allowed the children to work creatively with both individual and shared purpose.

Sociable atmospheres, characterised by animated engagement and built, particularly in Kate's ongoing class, on rapport, you build up a relationship, were often fuelled by music. All of the teachers used music to set a mood or an atmosphere or a sort of dynamic tone for particular movement dynamics, as well as using music that's rhythmic, energising, fun for them, but is not too familiar...so that it is very much there as a sound framework...and it helps create that sense of unity which fuelled the sociable atmosphere. Coupled with this, the importance of fluidly structured environments (see Figure 8) lay in the fact that, spatially, there was the possibility for the children to interact with a huge array of their class mates, allowing for new possibilities of people to work with, even someone the children wouldn't normally engage with due to physical classroom or class friendship structures.



Figure 8: Meet and greet improvisation using sociable working atmosphere and fluidly structured environment

*Firstly, reciprocity is closely connected theoretically to whole self-awareness. As the image above illustrates so well, and as articulated in section 5.2, the dance teachers conceived of creativity as individual, collaborative and communal. An ability to relate self to others built on an understanding of reciprocity was therefore foundational to the dance teachers' conceptions of creativity.*

*At the heart of the reciprocal tasks, and sociable atmospheres was the dance teachers' use of empathy. This strongly echoes the empathetic foundations of John-Steiner's (2000) theory of collaborative creativity based on the work of feminist writers such as Surrey (1991) and resonates with similar concerns in Stinson (1998). Surrey argued that empathy, the ability to experience and respond to the inner state of another person, is at the heart of conceptions of self 'in relation', where self is developed and organised through practice in relationships. In working in such a way, the dance teachers' conceptions of self were therefore not only strongly rooted in embodied knowing, but also had a great deal in common with feminist conceptions of self developing in relation. The dance teachers' conceptions also have strong parallels with Craft's (2000a) and Press's (2002) emphases on self existing and developing in relationship with self, others, domain and one's world, and Press's (2002) similar articulation of the importance of empathy. Reciprocity is also articulated by Press as an important means of connecting the individual self to others.*

*Secondly, in relation to the teaching strategies used, the dance teachers used slightly differing fluidly structured environments than teachers studied in mainstream education. On one level the fluidity allowed for similar activities described by Hubbard (1996) in which children could decide where they wanted to work and with whom, together with being able to seek assistance from the teacher and other children. However, the fluidity of the structures did not go so far as that*

*described by Hubbard (1996) or Claxton et al (2005) to allow the children to 'environment set', that is, freely decide on times, places and interactions which would best fuel their creativity.*

*There are two possible explanations. The first linked to the dance teachers' conceptions of creativity as individual and collaborative as opposed to Hubbard's (1996) emphasis on independent creative projects. In order that the children and the dance teacher could work collaboratively and communally there often needed to be less emphasis on individually chosen creative activities. Secondly, the dance teachers were working to fuel the children and develop the foundations of openness, ways of knowing and reciprocity. It was therefore unlikely that the dance teachers would stretch their fluid structures so far, as the children were too inexperienced both in dance and in working with others in dance to be able to take responsibility for making those kinds of decisions independently.*

### 5.1.5 Summary

So, returning to the question raised at the beginning of this section - what were the personal attributes and dance based skills and preparations that the dance teachers conceived of as underpinning the creative process and how did the dance teachers approach them as part of their practice?

The key attributes were fuelling the children with motivation (echoing Chen, 2001), tenacity and a sense of the value of dance, and developing the children's confidence to be open to the unusual (similar to Craft, 1997) and what dance might be.

Fundamental to how the dance teachers approached these attributes with the children were the shift from extrinsic to intrinsic motivation (echoing Hennessey and Amabile, 1989; Jeffrey and Woods, 1996) fuelled by a cycle of mutuality with the dance teachers' own motivation (reflecting the writings of Gough, 1999; John-Steiner, 2000; the findings of Fryer, 1996; and Fortin, 1992), together with the use of 'unusual' language, language of 'personalised possibilities' (extending the findings of Claxton et al, 2005) and scaffolded task structures (building on Chen and Cone, 2003).

Intertwined with these personal attributes, all three teachers aimed to develop embodied knowing, coupled with visual and linguistic knowing and layered from:

- the children's combined ability to sense movement from within to
- their ability to use a thinking body-mind (movement principles and movement memory as the basis for children to structure their physical knowledge), using terminology from Green (1993), framed by the theory of Stinson (2004) and Bresler (2004) grounded in Hanna (1988) to
- their ability to move with whole self-awareness (compared and contrasted with Craft, 2000a; Green 1993; John-Steiner, 2002; Press, 2002; Shapiro, 1998; Stinson, 1998).

In relation to the last layer, a difference between this study and that of Fryer (1996) is highlighted as to the respective use of the terms whole self-awareness and expression and self-expression. Possible reasons for this are given, derived from dance education theory (Smith-Autard, 2002; Preston-Dunlop and Sanchez-Colberg, 2002).

It was also noted that pedagogically, teaching for this way of knowing raised tensions in the balance between language-based and physically-based thinking (see also 5.5.2). Drawing on Bresler and Davidson (1995), it was suggested that this tension might stem from two different strands of constructivism, one rooted in a theory of thought derived from language (Vygotsky and Bakhtin) and one in a theory of thought derived from experience (Dewey). This is a key area for further investigation in terms of unpacking how such tensions might be overcome and how dance teachers might further develop their own pedagogy rooted within a theory of socially constructed learning that more strongly values embodied knowing.

The final foundation for creativity was reciprocity, which was particularly entwined with the development of whole self-awareness 'in relation' (compared with Craft, 2000a; John-Steiner, 2000; Press, 2002; Stinson, 1998). This was encouraged through

- scaffolding reciprocal teaching and critiquing tasks
- developing sociable classroom atmospheres with fluidly structured environments (compared and contrasted with Claxton et al, 2005; Hubbard, 1996)

There are four main areas of significance across this section. The first is that the study demonstrates the importance of developing the foundations of aesthetic understanding through appreciation which is intrinsically entwined within seeing and sensing in the development of embodied knowing within the dance teachers' conceptions. It is particularly important to be able to show this prioritisation of the aesthetic at the primary age. Gough (1999) has criticised those teachers who have the idea that observation and criticism can only be used to contribute to aesthetic understanding with teenagers and adults. She argues that this need not be the case. I would argue that when added to Lord's (1997) work to bridge the gap between theory and practice in aesthetic education at the secondary level, this study can bridge a similar gap at the primary level through the detailed analysis of pedagogy in relation to the dance teachers' aesthetic underpinnings of creativity. It simultaneously offers support for Gough's (1999) argument.

The second theoretical development relates to the dance teachers' conceptions of self, which they articulated in more detail than English dance education theorists such as Smith-Autard (2002). Their conceptions found greater resonance with theorists in the USA who have applied feminist theories of an embodied empathising self in relation to creativity (Shapiro, 1998; Stinson, 1998; John-Steiner, 2000), and theories from self psychology (Press, 2002). The conception of embodied knowledge acknowledges the complexities of a physically inhabited

self, knowledge and meaning-making in relation underpinning creativity in dance education, and can provide a strong foundation for moving forward discussions of creativity in primary dance education in England in the twenty-first century.

The third theoretical development relates to the pedagogies which the dance teachers used to build the foundations for creativity, which although only labelled as such by one of the teachers, seemed implicitly rooted in a view of knowledge as socially constructed via interaction similar to that put forward by Vygotsky (1978). The illustration of a cycle of mutuality, intertwined language use and demonstrations, scaffolding structures, reciprocal tasks and sociable classroom atmospheres adds to the small but growing body of understanding of the application of socially constructed views of knowledge development in primary age dance education (for example Chen, 2001; Chen and Cone, 2003). The pedagogical tension detailed above also provides a strong starting point for investigating the theoretical underpinnings of these pedagogies.

The fourth point relates to the findings' contribution to teacher knowledge theory in relation to creativity. The findings demonstrate the challenges facing specialist expert dance teachers in delivering 'creativity' in a variety of educational settings, showing that for these dance teachers there was considerable foundational work for creativity in dance. This must be acknowledged if children's 'creativity' is to be authentically encouraged. The findings echo the NACCCE Report's (1999) argument that for dance, physical literacy is a problem, and that teachers need to work on value and embodied knowledge, together with reciprocity, openness, confidence, motivation and tenacity. These findings illustrate how, in the situations within which they were teaching, expert dance teachers achieved this.

## 5.2 CREATIVITY AS INDIVIDUAL, COLLABORATIVE & COMMUNAL

Another question which emerged from the early stages of the fieldwork revolved around the dance teachers' conceptions of and approaches to creativity in the dance domain as structured by and within different kinds of relationships: how were relationships and interactions important to the dance teachers as part of creativity, and how were they structured?

As analysis developed, this theme moved beyond questioning relationships and interactions to question an assumption which underlay much of the literature within creativity in education (on which I had drawn for my review), and by sensitisation to that literature, my own assumption about creativity – the fact that historically it is predominantly individually conceived. As this theme became stronger, I returned to the theoretical conceptions of creativity to examine this assumption, in particular Smith-Autard's (2002) Midway Model which acknowledges social development and group work, but discusses creativity theoretically coupled with individuality and as focused on the "originality of the individual" (p. 10) (see 2.4), and Craft's (2002) little c creativity theory which emphasises the importance of being in relationship with self, others and domain (see 3.2.3.2) yet "places high value on individuality" (p. 119).

What emerged from researching with these dance teachers certainly encompassed creativity as individually conceived, but also indicated that creativity itself was conceived more actively as part of 'group work' and 'being in relationship' with self, others and domain, as collaborative and communal. The dance teachers' conceptions are illustrated below and compared with literature from my original review, together with new literature in which creativity is actively conceived as individual and collaborative. Before articulating these findings, it must be stressed that the intention is not to discard the theoretical conceptions of creativity as individual and occurring 'in relationship' put forward by Smith-Autard (2002) and Craft (2002), but to apply the dance teachers' conceptions to extending and deepening thinking about creativity as a collaborative and individual endeavour within dance education.

### 5.2.1 Individual & Collaborative Creativity

In terms of individual creativity, Amanda was clear that for her helping the children to be productive citizens in work, or whatever it is...it's about dealing with individuality and personality. Children from all three teachers' classes commented on individual creativity, for example Ollie: Thinking of your own ideas, not pinching other people's...trying to be different. It's not just about being able to do it, it's about being able to think of your own...a lot of people learnt that. Kate commented on her attention being drawn when children were not taking personal responsibility for individual creativity. She recognised the trap the children might fall into: I think it's a very easy thing to fall into your head and try and work it out, and for them to try and think what does Kate want me to do, what's the right answer? Developing a sense of self-responsibility, distinct from the teacher, for individual creative outcomes (see Figure 9) was vital for all three teachers.



Figure 9: Self-responsibility for individual creativity

Creative collaboration involving shared purpose and shared responsibility for a joint creative outcome was also strongly encouraged (see Figure 10). In collaborative creative work, Michael worked towards: their imagination, energy and ownership ignite. This is when they have to think more for themselves...It becomes more social activity, watching, responding – more democratic – we're all in this together & have to take and share responsibility. The collaborative ownership and responsibility towards which all the teachers were working, fuelled the children's sense of collaborative agency and allowed them to begin to influence the proceedings within the dance classes.



Figure 10: Creative collaborations involving shared purpose and responsibility

Kate stressed that she wanted to get the group to work as a group, to be aware of what other people are doing in the group, and get it to make them make decisions...how they're relating to each other. Amanda wanted the children to be aware of the key difference of engaging in collaborative creative activity, of having to share through negotiation, and stated:

it's not just my decision, I'm having to take on board my partner's decision. That might mean you're making an editing process, as you're going along, and you're choosing the best bits of both, but actually that's still not what I would do completely on my own.

The children's comments showed that they too recognised this difference. Josh stated:

it's like the stretch. If you're doing it in a pair, you can't just have one person stretching and the other person just sitting there, so you kind of work out how they can do that stretch and how they can get into that stretch without just being the same, so if you reach your leg or your head. Like joining it together.

It was important to the dance teachers that there was a dynamic relationship between children's individual and collaborative creative activities. They were keen for the children to bring self-responsibility in developing dance ideas from their individual creative endeavours to inform their collaborative creative activities and, also keen for the children to use the outcomes of their collaborative interactions to fuel their individual creativity. However, two of the dance teachers placed differing degrees of stress on the importance of achieving individual creative outcomes as opposed to using collaborative creative processes to improve individual creative abilities.

Whilst acknowledging that collaborative creative activity was a social thing...a way of bouncing ideas off each other, I think leading to a more creative interaction, Michael was very clear that for him it was important that individual creative outcomes were achieved, if only in very small measure, prior to collaborative work. He stated:

I do try to get them to explore on their own first and I think that's important to say. Because I do think that otherwise it can be a real cop out, to put them in pairs. Not a cop out for me, but in terms of one of them can very easily, unless they've got the social skills, can dominate or step back.

Alternatively, in her situation, Amanda was happy for self-responsibility for individual creative outcomes to be developed within collaborative creative activities. She was clear that the thing I haven't really done with them...is them coming up with lots of solo stuff. She explained:

I just think that it's a more risky strategy getting them to work solo. It may have worked but I think it was very important they felt successful very early on. So I thought it probably wasn't a risk worth taking.

Amanda reasoned that collaborative activities could contribute to developing individual creativity:

working with a partner you have that sounding board, so you're having to engage in that activity in a number of ways, and yes if you're working solo all of that's happening up here. I think it's good for

them in an early stage of their dancing to have to verbalise it sometimes as well, so they become very aware of a process, because not only are they physicalising it but they're talking about it as well.

A description of collaborative working from Ollie, demonstrated that Amanda's approach instilled an understanding of bringing self-responsibility to collaborative activities:

you gotta think of your own ideas and they can like add onto that. That one move you can say you jump over you, and he'll say...yeah you can do that, and I'll roll over my back, and end up in the same place, sort of compromising.

*The illustrations above clearly demonstrate these expert dance teachers actively encouraging both individual and collaborative creative activity. And yet some previous research into 'group work' in arts education has shown group activities used simply as forms of classroom management or avoided altogether for fear of activities getting out of control. Completed after the initial literature review, Odena (2003) carried out a doctoral study into six classroom music teachers' perceptions of creativity. He cites Odam (2000) who studied group work in music education and found much of it to be a 'waste of time' (Odena, 2003, p. 195, p. 213). Bresler's (2004) account of her investigation with a dance/drama teacher in the USA noted that "most of the activities were individual...Teachers often restrained interactions between children, possibly as a way to achieve control" (p. 145). Spurgeon (1991) writing in Australia also noted that he felt collective composition, composing a dance on the basis of shared responsibility, was overused, and therefore potentially not always effective in dance education.*

*In contrast, these expert dance teachers were keenly aware of the pitfalls of both individual and collaborative creative activities if not adequately prepared for (see also 5.1), and responded through their own reflections to overcome these pitfalls with differing approaches in their differing situations to ensure that the interrelationship between individual and collaborative creative activities was a contributory and intrinsic part of their approach to creativity. Rather than the more negative articulations of group work detailed above, these findings are much more in line with currently developing research which views social processes and group work as intrinsic to creativity, for example research in theatre, performing arts, creative writing and music education (for example Bryan, 2004; Odena, 2003; Sawyer, 2003; Vass, 2003). This work often draws on the theorising of John Steiner (2000) considered in detail below, and is building a body of deepened understanding of collaborative creativity in educational settings to which these findings can contribute.*

*Odena (2003), who similarly to this study focused on teachers in schools, found that classroom music teachers felt that group dynamics could improve the quality of the pupils' work and produce a positive effect between pupils. This is similar to the dance teachers' conception of collaborative work facilitating more fruitful individual creative activity (Amanda's reference to the*

*children using each other as sounding boards). However, the dance teachers' conceptions here do go further, as they are clear that they not only want the children to be able to work together to improve their ability to create individually, they also want the children to be able to share responsibility for a developing dance idea as well. They want their creativity to be collaborative as well as individual.*

*This stress on creativity as both individual and collaborative is highly likely to reflect the professional dance performance worlds to which all three dance teachers have access, particularly Amanda. Butterworth (2004) (published after the completion of the literature review) highlights that there has been a distinct shift, beginning in the 1970s, away from the choreographer as creative expert. She highlights that although choreographers have always used the special capabilities of different dancers, American dance techniques at that time began to involve more frequent use of improvisation and the specific roles of choreographer and dancer became less discrete. The full swing of this shift is articulated in her model, which demonstrates a spectrum of five choreographer roles from expert to collaborator. This represents a shift from the choreographer as the creative individual behind a dance work, towards a co-creative situation which is more often found in contemporary dance works today (Butterworth cites the work of Wayne McGregor and Evelyn Jamieson towards the collaborative end of the spectrum).*

*It is this ability to co-create which the dance teachers in this study emphasise alongside individualised creativity. At no point did any of the teachers establish a creative scenario in which the children took on the role at the other end of Butterworth's spectrum, dancer as 'instrument'. Very occasionally the dance teachers used the dancer as interpreter of given movement, but this was always quickly followed by the children collaborating creatively on developing the material which they were learning and interpreting.*

*However, Butterworth's model does not transfer directly to understanding creativity at the primary age as it is predominantly a model for teaching choreography, not for understanding creativity, and the dance teachers' conceptions of creativity do show dynamics (articulated within the next section), which differ to those found within Butterworth's model. It therefore seemed appropriate to search for new literature within the wider creativity literature which, coupled with Butterworth's spectrum, might provide a theoretical context for understanding these dynamics. In returning to the literature, I found the work of John-Steiner (2000) and Fischer, Giaccardi, Eden, Sugimoto, and Ye (2005) the most relevant.*

*John-Steiner (2000) is critical of the "notion of the solitary thinker [which] still appeals to those molded by the Western belief in individualism" (p. 3). In the foreword to the book, David Henry Feldman argues that the history of this individualism lies in Piaget's developmental theory which placed a "lone seeker of knowledge at the centre of the developmental process" (p. ix). John-*

*Steiner argues that "careful scrutiny of how knowledge is constructed and artistic forms are shaped reveals a different reality. Generative ideas emerge from joint thinking...and from sustained, shared struggles to achieve new insights" (p. 3). John-Steiner analyses the dance collaboration between Martha Graham and Erick Hawkins, and the music/dance collaboration between Igor Stravinsky and George Balanchine, in her articulation of the fundamental importance to the creative process of knowledge as socially constructed (thinking is not confined to the individual mind), and creativity as occurring within thought communities and through social processes.*

*It is important to highlight that at the heart of the creative collaborations considered by John-Steiner (2000) are creative individuals. She is clear that there may well be a difference between collaborations in the arts and the sciences. In the former there is a greater emphasis on artists' individuality, the need for an individual, recognisable style. This is, however, embedded in a broader framework of shared understanding.*

*Working in Computer Studies (drawing on John-Steiner (2000)'s work on collaborative creativity, Gardner's (1993) work on individual creative genius and research from interactive computational visual art (for example Candy & Edmonds, 2002)), Fischer et al (2005) describe an integrative model of creativity that seems particularly applicable to the dance teachers' conceptions. They describe interactional computer program designs that allow for the working integration of individual creativity within a socially constructed knowledge environment together with co-creative activity. This integrative structuring of individual and collaborative aspects of creative activity which can exist separately or in relationship within the same environment is very similar to the way individual and creative activity exist in the dance teachers' classes. As Fischer et al (2005) describe it, "individual creativity drives social creativity, and social creativity triggers further individual creativity" (p. 14).*

*Fischer et al (2005) also articulate different forms of integration: (1) serial: creating something (perhaps in isolation) that is then brought into the social venue so that others can build upon it (either in the social context or in isolation); (2) parallel: separately creating elements that are then brought together and combined into something new; (3) simultaneous: jointly creating something at the same time. All of these combinations of working were evidenced in the dance teachers' approaches, demonstrating collaborative activities not employed merely as a means of group management and control, but carefully considered, and showing a sophisticated understanding of the potential inter-relationship of individual and collaborative creative activities.*

### 5.2.2 Dynamic Relationships Within Collaborative Creativity

#### 5.2.2.1 Teacher & Child Creativity

One over-arching characteristic of collaborative creativity was that the dance teachers ensured their own creativity as dance artists, as well as teachers, was allowed authentic space, collaborating in children-teacher interactions (see Figure 11).



Figure 11: Children and teacher discuss shaping the dance

As a funded professional choreographer as well as a dance teacher, Amanda noted that:

> The way I work as a choreographer … isn't actually that different from the way I work with the kids. Because for me the dancing is at the heart of what I do, and the exploring that's what interesting in terms of creativity. And I think there's something about teaching that makes you a better choreographer…You see things that students come up with, you think that's a really interesting idea…I'd never thought of it in that way…it feeds each other.

Kate very clearly engaged in authentic creative collaborations with the children. A good example of this came when Kate established a situation in which she guided the children as choreographers, using her own creativity as an artist to work with them to make all their ideas happen:

> Kate: you come back in twos, two by two, like the animals on Noah's ark with that wonderful supportive dance. The order in which that happens we don't know yet, it depends on how it looks, it depends on how we do the movement. So what we actually need to do next, is see what everyone's come up with…You're going to be the choreographers. We're going to watch two by two. You've got to watch them and think – would my movement be good with that? Or maybe you see Julie and Uma performing and then you see Jenny and Dina performing, and you think…what things go

together really well? Julie: strawberries and cream. Kate: Like strawberries and cream...As you watch each others' choreography you may think, those are just made to go together. Other things you think – no doesn't go together. Be thinking that as you watch because you will be making the decisions as to what goes where. (Video analysis 5.6.04)

The children's suggestions included, Clare: mine and Ira's might work quite well with Julie's and Uma's. It's like...when I'm swinging, Ira's on the floor and when Uma falls into Julie's arms. Kate agreed with her: There's a connection going on. The discussion continued until as a group including Kate, they decided on the structure, which Kate then oversaw, making small alterations as she viewed the dance from the audience perspective.

Michael's approach, even without a project performance, showed the strong presence of his creativity as a dance artist. Michael explained that he often worked from having been inspired to create the dance work from this stimulus, which he was then able to structure creatively for the children to join him on the creative journey. Because of the inexperience of the group and the way in which he worked, there were fewer instances of collaborative teacher-child creativity in Michael's classes; however, he described how he enjoyed bringing his creativity as an artist to the fore when working with a more experienced group:

I really did take their ideas and try to mould them and along with them, craft them, rather than go in and know that it had to get to that point. I didn't have a clue where that was going and I really enjoyed that process...it was very immediate....taking ideas directly from what you were seeing, and being able to throw it back at them. We videoed everything, so that they'd look at it and they'd tell me what they thought and make decisions.

*As Amanda articulated, this dynamic of teacher and child collaboration stems from the creative ethos that the specialist dance teachers bring from their professional dance experiences, where the person in the position of choreographer is often a collaborator rather than a director. The idea of being creative in two capacities as both an artist and a teacher was also one that the teachers in Odena's (2003) study expressed. Although interestingly, and in contrast to these specialist teachers, the classroom music teachers in his study felt that their creativity as an artist was not necessarily expressed inside school.*

*The combination of the two roles of artist and teacher has been considered by Stein (2004) as part of the Harvard GoodWork Project. Stein explored the experiences of professional artists working in arts-in-education programs in schools, noting that their profession currently lies between education and the arts. Comparison between the visiting artists in Stein's (2004) study, and Jeffery et al' (2005) study of similar role-taking within an English further education institution, and the expert specialist dance teachers in this study, is carried out in section 5.5.2. Suffice to note here that these expert dance teachers seem to be a different kind of hybrid from*

*the artists in Stein's study in the way in which they combine their creativity and skills as artists and teachers.*

#### 5.2.2.2 Collaborative Dynamics

Within the collaborative creative activities that the dance teachers instigated, there were a variety of different dynamics. Kate commented: I just think they are co-operating very well, but in different ways.

##### 5.2.2.2.1 Controversial Collaborations

Lorraine, in Kate's class, commented on a dynamic, which she had experienced and enjoyed, where children worked in different ways and had to find a way of negotiating between their differences:

> It is good that when you work with different partners that they have a different way of dancing, but sometimes it's really difficult to choose because that person's like oh no that's not a good idea, let's have my idea, and you're like no I don't want that idea, I want that idea because if you're very different at dancing it's just really hard to find out what you want to do.

Here, the children had little in common in the way they liked to create dance and experienced controversy as part of their collaborative creative activity.



Figure 12: Four boys in the foreground who were negotiating controversy

##### 5.2.2.2.2 Complementary Collaborations

Mary, in Kate's class, commented on a dynamic in which she was involved with Victoria - the girls taking different roles: I often work with Victoria. Victoria's quite a nice partner, she's really quiet, she seems really quiet and she seems like she'll never talk, but when you work with her she's very chatty

and she's actually the one who comes up with really good ideas. When I watched them work together, they joined their strengths to collaborate in a complementary way: Victoria suggests the movement ideas, Mary moulds the movement and gets them ready to show (24.4.04).

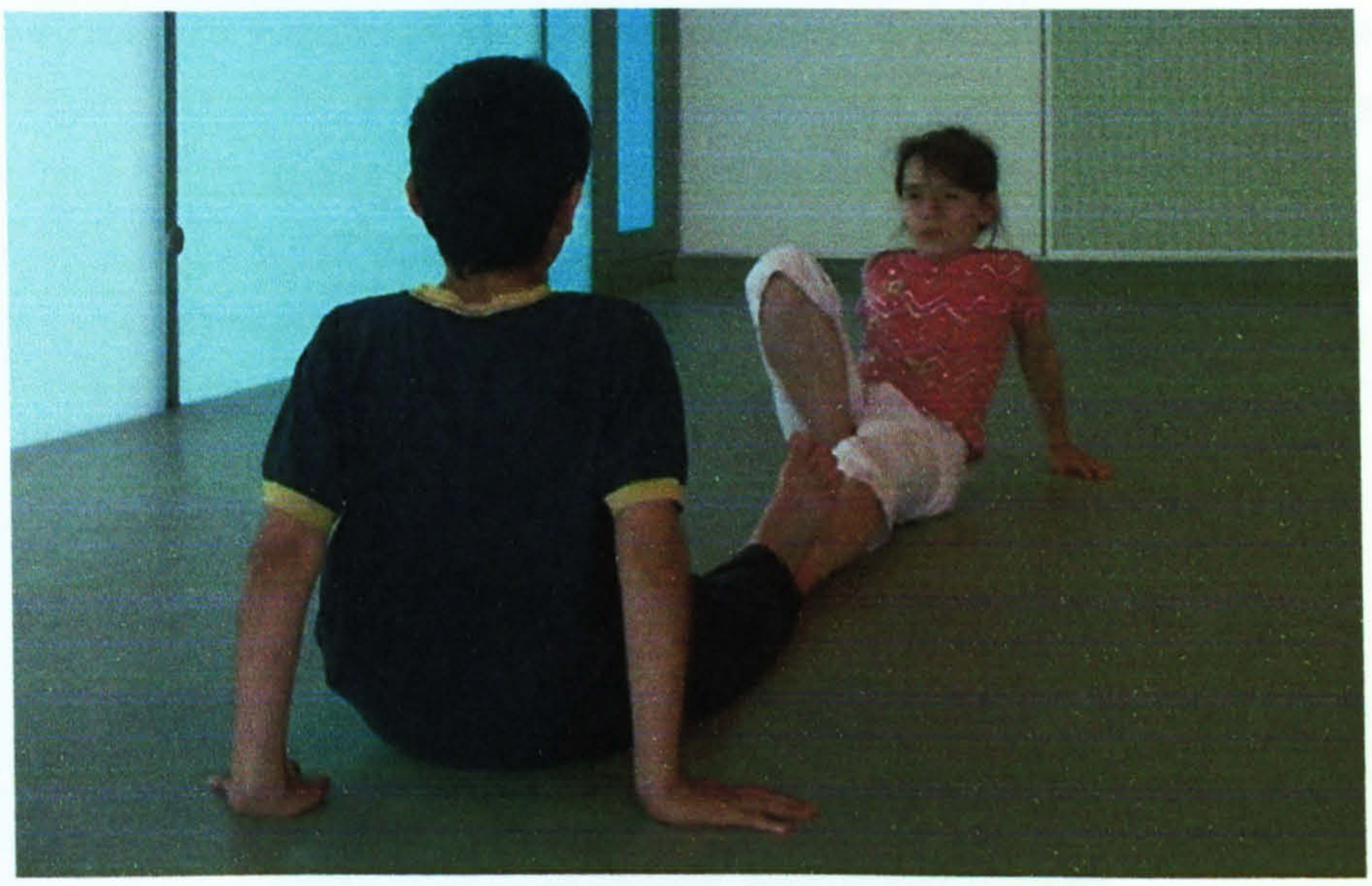


Figure 13: Jon and Izzie who collaborated in a complementary way

#### 5.2.2.2.3 Integrative Collaborations

Kate commented on a very equal collaborative dynamic between two girls, discussing the children working on video: I mean that's a very equal relationship isn't it....They're working 50/50...these two obviously, they're very similar personalities. Rachel, one of the girls in the video commented: what you do sometimes is choose the pairs...that are your friends, that are like you...cos you think that you like them because you've got the same things in common...you've got the same ideas. Here, the children worked in a very integrated way, sharing ideas and using their commonalities to fuel their collaborations.

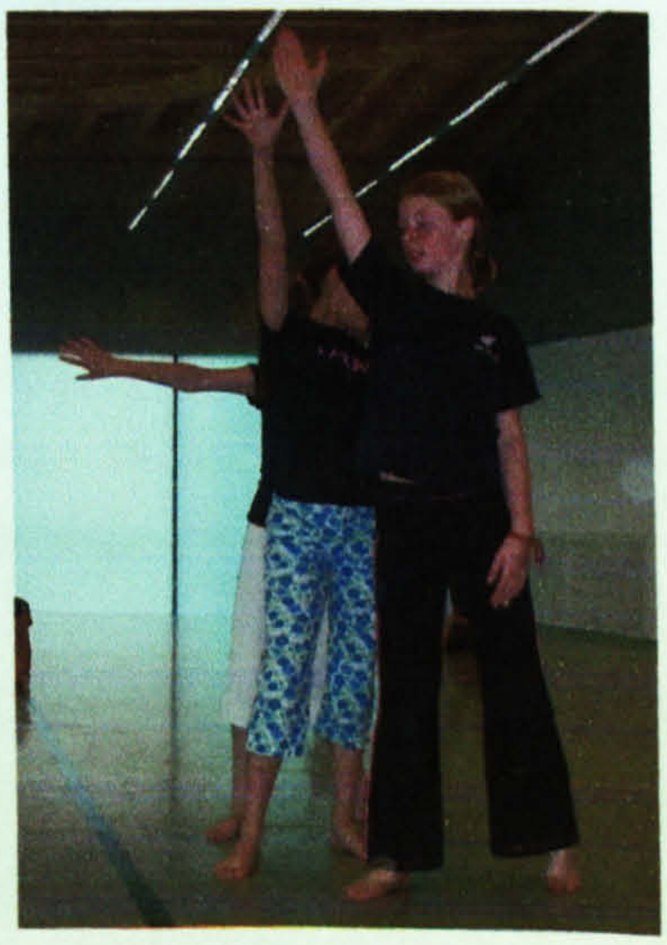


Figure 14: In the foreground Rachel and Clare, who worked integratively

#### 5.2.2.2.4 Inclusive Leadership

Amanda was aware that collaborative relationships could also develop a completely different dynamic: particular individuals came out as leaders…They were taking charge and making creative decisions on behalf of the group, usually in consultation. You know, I didn't feel anyone railroading anyone. Michel, openly acknowledging that he liked to lead, described how they voted on developing their dance: Because I'm usually like right let's try do this, and we all try it and we all try another one and we have a vote. Allie, one of the children in Kate's class, was keen to have someone in a leadership role: You kind of need a central person to say right I want you to show me your ideas and then we'll have that one and that one.



Figure 15: Michel on the left leading inclusively

Sometimes the emerging dynamics were flexibly left to the children; however, the dance teachers were not averse to engineering collaborations. This either involved facilitating creatively successful collaborations that suited the children: if I knew the class really well, I would make pairs and keep those pairs. Because I've seen some that are really productive or shifting the collaborations in order that they get used to finding different ways of making the dynamics of creative collaboration work:

> it's really important to shift partners …they will have bad sessions, but that's part of the learning process, they have to learn how to deal with that, but it is really important to keep shifting them so you don't get little cliques developing.

*The dynamics of two of the relationships that were observed within collaborative activity indicate further resonance with John-Steiner (2000) as they are fledgling versions of two of the types of collaborative activity she proposed: supportive complementary (as opposed to oppositional complementary collaboration – often found as a form of collaboration stretched across the*

*scientific domain, see John-Steiner, 2000 for further information, evidence of which does not appear within this study) and integrative collaboration.*

*Collaborative creativity involving children taking different roles and joining their strengths represents a fledgling version of supportive complementarity which John-Steiner (2000) defines as collaboration predominantly characterised by division of labour. Collaborative creativity involving an equal dynamic and commonalities of practice represents a fledgling version of integrative collaboration which John-Steiner (2000) describes as thriving on shared vision, a common set of beliefs, and a sense of bonding. In her study of artistic collaborations, she articulates how successful artists' collaborations often go through complementarity before entering a more intense united phase of integration, during which time common aims are developed and pursued. There is resonance here with the fact that integrative collaborations, as described by Kate and Rachel above, often seemed to be favoured by collaborating friends. This echoes the importance that John-Steiner gives to emotional support as part of integrative artistic collaborations.*

*In both these comparisons, it must be remembered that John-Steiner (2000) is discussing creativity of the extraordinary kind, referencing collaborators who have transformed their field. In addition they may have worked together over a long period of time to achieve integrative collaboration and may have come from different fields when working in supportive complementary collaborations. What is important here is the characteristics drawn out above which define the differing types of collaboration and which can be seen to characterise the fledgling collaborative dynamics encouraged by the dance teachers.*

*Controversy does not appear as a distinct form of collaboration in John-Steiner's categories of collaborations, but works as a thread across her other categories. She highlights conceptual conflict as often key within scientific collaborations, together with the importance of well-timed criticism within arts collaborations, and the role of arguments within family collaborations. It is possible that it appears distinctly in this study, since Kate described it as a way for the children to understand how to work with controversy, a kind of practice set-up. This idea does show similarities with more educationally focused literature. For example, Johnson and Johnson (1982) considered the ability to resolve controversies when working as a group as an important type of conflict to be able to overcome rather than avoid. The dance teachers' allowance for collaborations including controversy and even encouraging the children to be able to collaborate in these circumstances seems to reflect the mentality of researchers like Johnson and Johnson (1982).*

*The acceptance of some of the children emerging in leadership roles, albeit ones which are inclusive and considerate of the rest of the group, within the dance teachers' conceptions of creativity may reflect something of their balance between individual and collaborative creativity,*

*particularly the notion of individual creativity in dance often involving a choreographer working collaboratively with dancers but maintaining overall control of the process. This resonates with John-Steiner's (2000) discussion of Group Theater, a 1930s New York theatre company, as part of her family pattern of collaboration, in which creativity was a joint endeavour, but two people took on roles of leadership through democratic co-participation. The leadership roles which the dance teachers were happy for the children to take are also reminiscent of those which Bennis and Biederman (1997) consider key for leaders who succeed with creative collaborative activity in business and political circles: leadership characterised by decision-making which does not limit the autonomy of the other participants. Children in inclusive leadership roles provides an interesting comparison with Butterworth's (2004) model where the students are never shown in any kind of leading role, inclusive or directorial. As a model for teaching choreography this seems a strange omission on Butterworth's (2004) part.*

*It is important to note that the dance teachers approached individual and collaborative creativity and the dynamics therein from a perspective of fluidity (see also fluidly structured environments, 5.1.4), allowing and encouraging the children and themselves to engage in creative activity in which they worked individually, feeding the outcomes of this individual creativity in various ways into complementary, integrative, controversial and/or inclusively characterised leader/follower relationships.*

### 5.2.3 Communal Creativity

The key factor identifying the dance teachers' conceptions and approaches as communal was the almost guaranteed stress on individual and collaborative outcomes being wound together, or taught with the intention of winding them together, cumulatively into a whole group communal dance outcome across which all of the children and the teacher experienced shared ownership and agency.

This led to a kind of higher order whole group collaboration, structured on the interaction of the multiple dynamics of individual and collaborative creativity and their outcomes, which was rooted in a developing group movement identity. Crucially, where possible, this cumulative collaborating whole group then went on to perform, and in so doing engage in creative interactions with wider circles of community outside of that group.

#### 5.2.3.1 Group Movement Identity

The development of a shared group movement identity was fuelled by the teacher and children's interactions which when accumulated together led to cross-fertilisations of the styles of their individual and shared movement creations. This development was guided by the teachers and ultimately resembled the kind of group identity, albeit in these cases more temporarily, that might develop within a professional dance company.

For example, Amanda's group's style was shaped by martial arts movements (including kicks, arm thrusts and deep lunges to the floor; see Figure 16), street dance (including sharp isolated upper body movements, smooth hip swings and hand gestures) and Amanda's own contemporary style (including much more varied use of spatial orientation, potential body part isolation and relationship, dynamics and interpersonal movement relationships than the children were used to).



Figure 16: Martial arts movement style feeding into the group movement identity

The teachers commented on how the children fed off and encouraged each other when watching each other's work:

> I think it's something about when they're watching others work now, they'll watch each other and maybe smile or laugh or something or go 'ooh that's good'. So I think it's about acknowledging in each other when they've done something that is interesting or humorous, or provokes a positive response in some way.

This appreciation of each others' new ideas could then be seen developing into cross-fertilisation of ideas in creative tasks. When working on a creative task set as individual activity:

> Two boys: one starts to try a balance on his knees, the other starts to spin on his knees, followed by first boy, a third boy is next to them copying and trying the knee balance. 2 girls work together on a knee balance next to the boys; they stop and point at the boys. 2 girls next to them look around, one tries doing a backward bridge, balancing upside down on all four hands, the other copies her. Ollie tries out a balance with his hands under his legs; he then tries out a developed version of the back balance which takes him onto his shoulder. (Video analysis 8.1.04)

The children can be seen working individually on solos, whilst cross-fertilising similar actions and body part relationships, some but not all leading to new variations on the theme.

Michael went so far as to label some of the movements that the class had developed together for quickness of reference:

> it's important to be labelling things, to be calling things by a name... That might be a technical name, it might be that we make up a name. But I can see like, if I talked about sharp scissor blade movements – they would know that, shooting star stretches – they would know that...so there's a shared vocabulary in the class that helps you to refer back to things when you need them. A sort of common understanding.

The groups had a shared bank of movements on which they were all drawing and constantly developing when working creatively, thus feeding a group movement identity.

#### 5.2.3.2 Interaction with Wider Circles of Community

The final factor which accentuated group identity, making the group cohesive in relation to other communities around it, was the emphasis that the dance teachers placed on being able to communicate ideas with and interact with wider circles of community.

For the community classes, Kate had agreed to develop a dance piece to be performed in a 300-seat theatre to the children's family and friends, and members of the local community. It provided an ideal opportunity for the children to perform to, and on some level, communicate their ideas to the wider circles of community within which their dance class existed. Following the performance she related comments from parents:

> their dad said, absolutely flabbergasted. He had no idea that his children were capable of producing anything remotely reaching that, he was absolutely gob smacked...brilliant kind of experience for them, but way beyond his expectations...And Jo's mum came to see me and said she just cried. Just watched him and just cried and you think, yes.

It is interesting to note too that, whilst acknowledging the performance's power to communicate with the children's wider circles of community, she also discussed wanting to have the flexibility to present dance that was a little less polished, and that was true to the energy and interest level that came alive when the children improvised:

> should it just be a much more improvised piece that we present? Which I think it probably should be. But...you're expected to deliver 3 or 4 minutes of something that's polished...instinctively, when you start, especially with this age and you see what happens to the energy and the interest level when you start to go, OK 4 counts of this – Maybe it should just be a structured improvisation and that's what we show and maybe that's what we should have the confidence to show.

Kate was pushing for the potential for more creative possibilities in performance.

This was, in fact, something that Amanda was able to achieve by responding to suggestions from the children not only to communicate with their audience, but to interact with them creatively too:

> it was lovely when, James, last week said can we get the audience to join in, if we want. That's the sort of enquiry that is actually great coming out of this. It's about thinking out of the box in some ways, coming up with an interesting way, approach to what the end of term sharing might be.

Amanda structured the sharing so that it not only communicated the technical and creative processes through which the children had been, together with some of their dance outcomes, but also engaged the children and Amanda in creative interaction with the audience. This included the audience doing abbreviated versions of the processes with short creative audience outcomes, and also involved the audience interacting with the children in different roles by asking them to set the boundaries of a simple improvisation task within which the children improvised (see Figure 17). The children interactively shared their processes and products in this way with one audience of the rest of their school, and another of parents of children in the school. In this situation, Amanda clearly conceived of her creative community from the project communicating and interacting creatively, with the wider circles of community within which that community was situated, as fundamental to the children's creative activities.



Figure 17: Trying out improvising in performance: the children in the background take the audience role, those in the foreground improvise a 'p' as requested by the audience

*One of the defining characteristics of creativity as communal, the developing group movement identity, echoes Bond's (1994) research within dance education. She analysed the influence of an intense dance programme on social and task engagement of a group of six non-verbal children with dual impairments of hearing and vision, and drew out the concept of 'aesthetic community' within this situation. This was characterised by shared aesthetic values, heightened group relatedness, reciprocal communication, celebration and collective style of movement. The dance teachers' conceptions of and approaches to creativity within this study show a great deal of similarity to the concept found in Bond's (1994) study. In particular the group movement identity developing through cross-fertilisation and the children's appreciation of each others' work found here are reminiscent of Bond's collective style of movement and shared aesthetic values. Heightened group relatedness and reciprocal communication also parallel the findings of this research in relation to socially embedded approaches taken to creativity by the dance teachers.*

*The findings of this study go a step further by articulating the collaborative creative dynamics and highlighting the importance of interaction with wider circles of community in dance education with non-disabled children. In understanding these additional findings of this research, it is again useful to compare them with John-Steiner's (2000) framework of collaborative creativity.*

*This last kind of creative dynamic has strong resonance with John-Steiner's (2000) 'family collaboration', previously mentioned in reference to inclusive leadership. However, in this study it seemed more appropriate to title the pattern 'communal'. Much of the evidence for John-Steiner's (2000) family pattern comes from studies of actual families who created collaboratively (for example the relationship between the Van Gogh brothers) or from groups who established communities like families (for example the Group Theater who sometimes lived together and had time to develop a 'family' pattern). The groups in this study were more concerned with communities than families.*

*The characteristics that they shared with the family pattern were: sharing group objectives; when collaborations were taking place, the capacity for roles to shift and be flexible; and a sense of belonging to the group. In this study, again, it is a fledgling version of the adult experts studied in John-Steiner's (2000) work, that are created in the dance teachers' projects, but the group performance objectives, group identity and fluidity of collaborative roles all mark the dynamics here as communally creative.*

*The additional quality which I have ascribed to communal creativity in this study is the creative interactions in which the group had the capacity to engage with the wider circles of community around them (although it should be noted that although these were possible, they were not always engaged in).*

*This is touched upon in John-Steiner's (2000) work in her discussion of 'thought communities' as the context within which collaborators create their work, but is drawn out more in Sawyer's (2003) theory of group creativity. He discusses audience collaboration at its extreme as a key part of improvisational theatre and jazz jamming, which, although, to a lesser extent than in improvised performance, he also sees as important within pre-structured performance. At that extreme he cites (Corbett, 1995) who describes the audience as being "participant observers" (Sawyer, 2003, p. 70), much like the audience in Amanda's sharing.*

*Again the evidence for the audience being considered as collaborators in Amanda's project, and Kate's pushing for more improvisation including children's reactions to the audience in the moment (although on a much lesser level than in Amanda's project), reflect these specialist dance teachers' access to changing performance conventions and understandings within professional dance. These can be found, for example, within the work of Preston-Dunlop (1998) who draws on semiotics, body theories, aesthetics and psychology to develop a choreological perspective on choreography (although not a theory of creativity). She has developed a nexus of movement, sound, performer and space for understanding the interaction and negotiation of meaning between the process, the medium, the dancer, the choreographer and the spectator. This theory allows for understanding across what she acknowledges as the huge array of possible ways in which dance is now created and presented, for example, site specific, in collaboration with other arts genres and on the web.*

*The dance teachers' approaches to creativity as communal, characterised on one level by the fact that the performance itself also contains degrees of communication and interaction, which can itself be creative in terms of generating meaning and even influencing the performance, is strongly indicative of possibilities in the wider 'thought communities' surrounding the children's projects. This resonates further with John-Steiner's (2000) argument for knowledge and meaning-making to be conceived as socially constructed as an underpinning for collaborative creativity.*

*There is one final point to be made in relation to communal creativity: the importance of cultural influences as part of the 'thought communities' within which communal creativity functioned. The group movement identity which developed within each project was the unique interaction of movement styles brought to the project by the children and the dance teachers, be they martial arts, street dance, aspects of folk dance (children in Michael's project were practised in Turkish and other ethnic dance forms) or contemporary dance. It seemed important that the dance teachers allowed space for all of these cultural influences on the group movement identity within the creative dance outcomes that were generated.*

*This shows similar findings, although not as fully developed, as recent research carried out by Burgess-Macey and Loewenthal (2005). They studied children's creative learning within calypso education projects and found that the cultural 'funds of knowledge' that the children brought to the project were vitally important to the creativity therein. This research has certainly not studied this aspect of communal creativity in such a focused way as their research which had a strong cultural agenda from the outset; however, the inclusion of cultural influences from both the children and the teacher on the developing group identity may well be an aspect of communal creativity in dance education worth closer investigation (see 6.3.2 Future Directions).*

### 5.2.4 Summary

This section therefore demonstrates a considerable development in the questioning and exploration of this area through the investigation. This began as a question of the role of relationships, underpinned by an assumption of creativity as individualised, and shifted to exploring the dance teachers' conceptions of creativity as individual, collaborative and communal, together with the interactions, interrelationships and dynamics therein.

The findings within this particular section therefore go beyond demonstrating how dance education theories are shaped and translated into classroom practice by the expert specialist teachers, and suggest avenues for deepening theoretical understanding of a particular aspect of creativity within dance education.

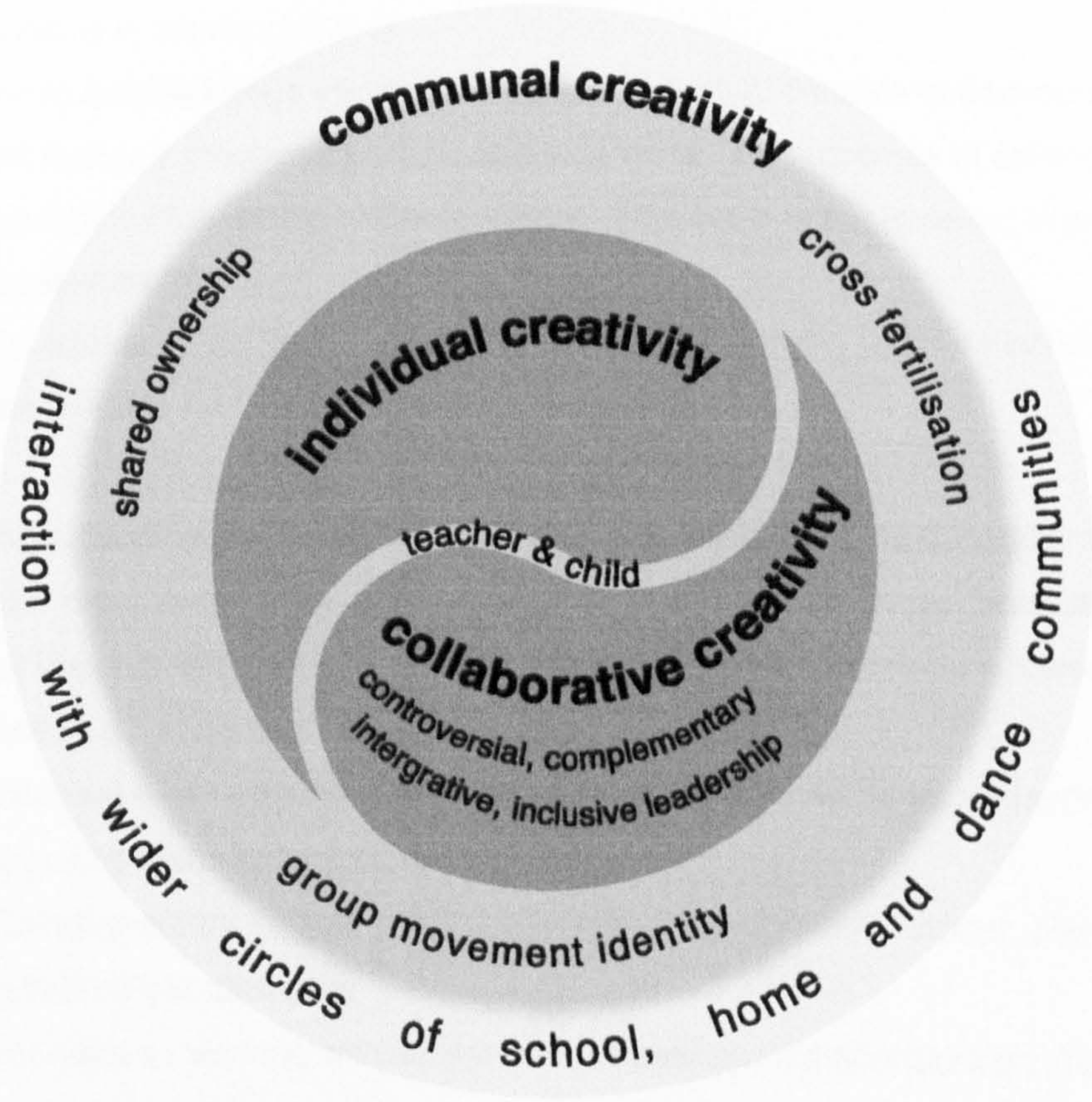



Figure 18: Creativity as Individual, Collaborative & Communal

The findings are summarised in Figure 18, and build on articulations of creativity as individual and occurring 'in relationship' (Smith-Autard, 2002; Craft, 2002).

The over-arching theoretical development from this section is that the dance teachers' conceptions of creativity offer a greater depth of understanding of collaborative and communal conceptions of creativity within current primary age dance education theory and practice. A number of studies on group work in arts education have shown that it is often considered a waste of time, ineffective, or simply a means of group management (Bresler, 2004; Odam, 2000; Spurgeon, 1991), and yet this study (resonating with the work of Bryan, 2004; Odena, 2003; Sawyer, 2003; Vass, 2003) suggests that when conceived of, reflected upon and approached by dance teaching experts, collaboration can form a fundamental part of the dynamics of creativity, as well as contributing generally to children's social development and ability to work with others.

Understanding can be deepened through the articulation of the interrelationship between individual and collaborative creativity:

- Individual creativity, the ability to be creative and take self-responsibility for an individual creative outcome, encouraged alongside collaborative creative activities involving shared purpose and responsibility for a joint creative outcome. (The pedagogical tension that arose with regard to this relationship is considered along with other tensions in section 5.5.2.1).
- These activities were interrelated so that individual creative endeavours informed collaborative creative activities, and vice versa, the outcomes of collaborative interactions fuelled individual creativity. This could occur in serial, in parallel or simultaneously.

These articulations particularly drew on the work of Butterworth (2004), Fischer et al (2005) and John-Steiner (2000).

Further understanding can be gained through the articulation of the dynamics within collaborative creative activities, over-arching which was the dance teachers' authentic creativity as an artist coupled with their creativity as a teacher. The collaborations themselves were characterised as:

- Controversial - working with collaborators with different ways of creating and potentially opposing ideas and purposes
- Complementary - creating collaboratively using division of labour, playing to different collaborators' strengths
- Integrative - working with similar and sympathetic collaborators on shared ideas and purpose

- Inclusive leadership - collaborations in which one child within smaller groups or the teacher in larger groups took an inclusive leading role.

These articulations particularly drew in the work of Bennis and Biederman (1997), John-Steiner (2000) and Johnson and Johnson (1982).

A final higher order style of collaboration was identified as communal creativity. This was characterised by individual and collaborative outcomes being wound together into whole group outcomes across which children and teacher experienced shared ownership. This was also characterised by the group movement identity (resonating strongly with Bond's 1994 articulation of aesthetic community) developed through cross-fertilisation and including a sense of belonging, and where possible, involved engaging and interacting creatively with wider circles of community. This depth of understanding was facilitated by drawing in the work of Burgess-Macey and Loewenthal (2005); John-Steiner (2000); Preston-Dunlop (1998); Sawyer (2003).

As can be seen above, these findings resonate strongly with theories of collaborative creativity and current developing theory within tertiary/professional level dance education, which focuses more on collaboration and inter-subjectivity. As a growing body of work, these represent a shift in thinking on creativity in the West, a shift from creativity as individualised to creativity as collaborative, communal, social and group based without denying the role of the individual. As discussed further in Section 6.3.2, I would suggest that this study provides the groundwork for more in-depth specific study in this area in wider dance educational settings: in particular, study relating to the dynamics of the interrelationship between and within individual and collaborative creativity in different situations, and deeper consideration of the cultural influences on communal creativity.

## 5.3 CREATING THE DANCE

Another of the key questions which arose in the early stages of the fieldwork, particularly generated by sensitisation to articulations of process within international dance education research (see 2.4.2, 2.5.1 & 2.5.2) and creativity in education research (see 3.2.3.2.2), was understanding the dance teachers' conceptions of the creative process. Not surprisingly, they all used the 'creating' activities listed in Arts Council (1993) (see 2.4.2): imagining, researching, exploring, improvising, developing a dance vocabulary, problem solving, decision making, selecting, repeating and refining. But how did the dance teachers conceive of the creative process that flowed through these activities? There were four important sub-categories within this theme that structured the dance teachers' conceptions of process: immersion in being the dance; inter-relationship of generating possibilities and homing in; two-fold imagination; and capture.

### 5.3.1 Immersion In Being the Dance

Michael, Amanda and Kate all conceived of the children immersing or absorbing themselves in the developing dance idea, being in the idea and being in the space as key to the creative process (see Figures 19 and 20). It was strongly linked to integrity:

> you immerse yourself in it and go with an idea...what the kids said, you just sort of know when it's right. ...this idea of integrity...I don't think it's a conscious thing, but I think it's about really letting the idea that you're using come through.

And:

> like they'd gone into their own...I think of it in terms of when I'm working like that...you go into your own world...you're in...a landscape of other bodies moving around you. But they're a blur, you're in it, you know they're there, but they're nothing to do with you...you're just pursuing your own movement exploration.

Immersion was not just individual: When they're doing their more improvised work...looking for that process going on where they're absorbed within... when they're working with their partners or groups.

Video analysis also showed immersion:

> if Frank is looking out beyond himself it is not to look at others, but looking out into space as part of his movement, e. g. looking up through his crossed hands as part of his explosive jump...Frank refines his sequence until he can go to the floor extremely smoothly in 'smooth fall', paying great attention to movements with legs/hands to sustain shape, slow speed and decreasing height of fall to floor...he is intently focused on his activity, rarely distracted by noises or activities around him, remaining concentrated on his movement detail. (Video analysis 11.11.03)

Immersion was a blending of person, or people, and developing idea.

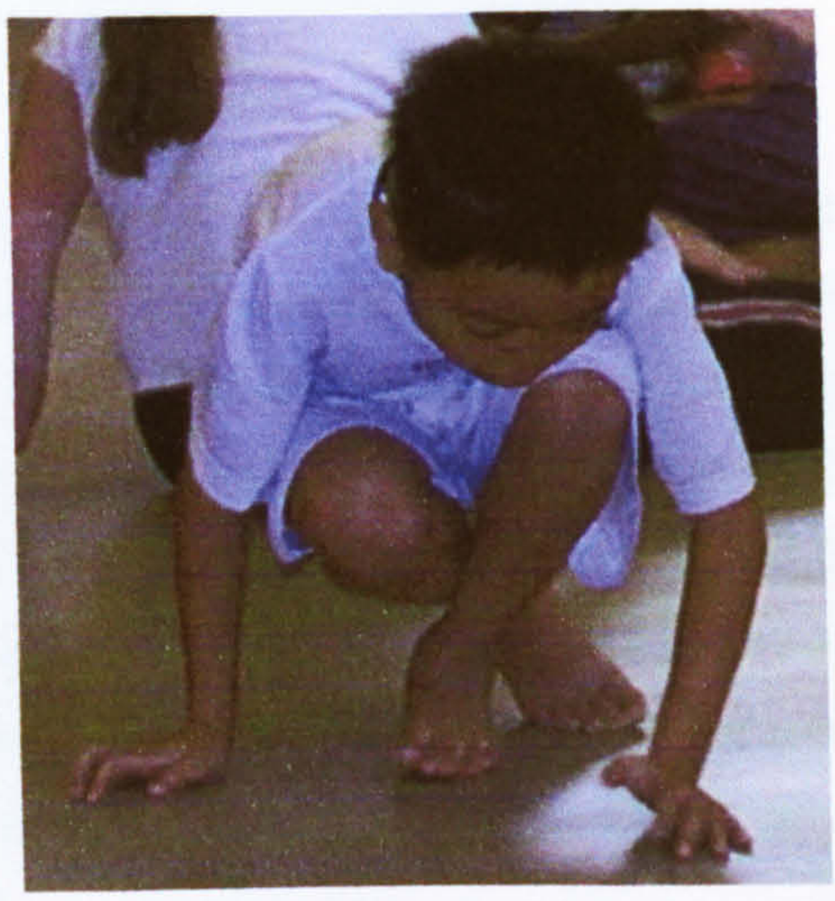


Figure 19: Sam immersed in 'smooth fall'



Figure 20: Joint immersion in 'reaching out'

Although often the children were working with starter ideas given by the dance teachers, one of the dance teachers' highlights when working towards creativity was the children going beyond the parameters of the task. This would involve the children having become so involved with their development of the idea that they wanted to change it and take it in a new direction to that specified by the dance teacher.

*Immersion in being the dance has similarities with two areas of the literature. Firstly, with the international dance education literature, particularly Shapiro's (1998) work rooted in embodied knowing and gaining understanding through the body, and Press' (2002) theory of 'the dancing self' derived from self psychology (already discussed in section 5.1.3). The children are quite literally being the idea on and in which they are working to create their dance, demonstrating the*

*thread of embodiment from the foundations, which the dance teachers laid in sensing, using a thinking body-mind, and having whole self-awareness, through to being the dance when engaging in creating activities.*

*The concept of immersion in being the dance and a concentration on the now relates to a second area of the literature which encompasses the experience of time as part of the process. Immersion echoes Csikszentmihalyi's (1996) concept of flow, particularly: distractions being excluded from consciousness; disappearance of self-consciousness; merging of action and awareness; and sense of time becoming distorted. Immersion and its similarities to flow resonate with Bond and Stinson (2000/01), who found similarities between descriptions of the superordinary as a common experience of 600 children who had taken part in a variety of different types of dance in five countries, and Csikszentmihalyi's concept of flow.*

*Immersion also directly reflects the choreographer, Rosemary Lee's, discussion of "the velvet stream" or state in which she absorbs herself when in the creating moment in her choreography. She states "flow maybe is the same as the velvet stream maybe". (Lee, undated). However, the dance teachers' emphasis on the 'now' as part of the creative process, contrasts with the dominant emphasis on the 'future' within generic conceptions of creativity in education. For example, Craft's (2002) theory is self-categorised as having a "future orientation" (p. 119) because of the emphasis on time for honing the outcome, and allowing time away from the idea for incubation (Wallas, 1926). Another example of the dominance which seems to be given to encouraging time away from the problem and incubation is in the NACCCE Report (1999) the example given for the appreciation of the importance of time, is "the way in which time away from a problem may facilitate its solution" (p. 91).*

*Although I searched the data, the dance teachers were not actively encouraging the children to incubate. Indeed, in Amanda's final member check interview she commented that although aware of the importance of time away from the product for incubation, she felt that it doesn't have to be structured for that to happen, when they're ready for that to happen it'll happen. For her, within that short-term project, it was more important to emphasise to the children the something about the activity that is about now. In taking this approach, I would argue that the dance teachers are facing what Bannon and Sanderson (2000) have referred to as a tension between "Western cultural fascination with time [which] attends more lucidly to reviewing the past and planning the future than attending to the experience of the present" (2000, p. 19) and dance experiences which are spontaneous and sensate.*

*The findings prompt me to suggest that when discussing creativity generically in relation to education, it should be possible to conceive of it as both now-oriented and future-oriented. It would seem wise to encourage understanding of both orientations in relation to the creative process as a generic activity, but one which can take place within different domains which may*

*place different emphases on the two time orientations for appropriate, domain-specific reasons at different junctures in the process.*

*In contrast to the implication of this finding for the generic creativity in education literature, it may be the case that those dance teachers who have to work to emphasise the 'being', may benefit from consideration of time away from the developing dance idea, and the importance of allowing children to develop a dance idea over time, rather than insisting on completion within a specified time limit.*

### 5.3.2 Inter-relationship of Generating Possibilities & Homing In

Immersion was coupled with the dance teachers encouraging the children to let go of any constraints in order to generate possibilities, or alternatively to home in their attention on the idea and their working in it. The use of these terms represents the two clusters within which the activities detailed in Arts Council (1993) appeared within the dance teachers' activities.



Figure 21: Improvising to generate travelling possibilities on different levels

When generating possibilities in relation to the developing dance idea, the dance teachers encouraged the children to explore, generate ideas and go beyond the obvious to develop new possibilities: I wanted them to generate lots of their own ideas…trying alternatives and coming up with interesting possibilities and so we'll also maybe explore an idea…we'll try some of the obvious…I'll push them to try other ways and rather than trying to keep making it academic or try to make it neat, or even to try and make decisions before they've explored it physically and the things they come up with 1, 2 and 3 are probably not the most creative or exciting things that they will discover if they're allowed just to play (see Figure 21).

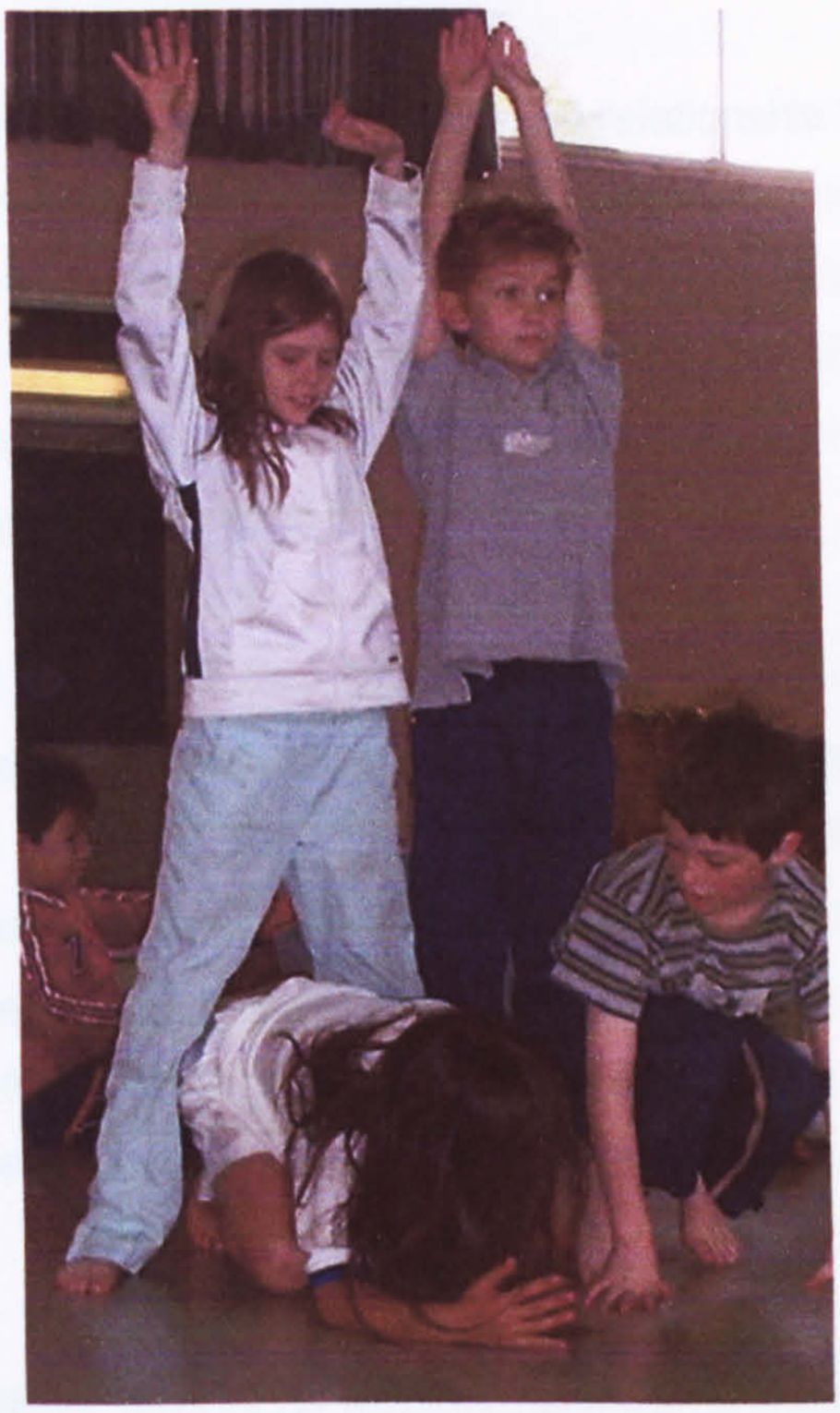


Figure 22: Homing in as a group on developing the idea 'box with a lid'

When homing in, the dance teachers encouraged the children to direct their attention to reflect on and evaluate the idea by making creative decisions and how they were working in relation to it to make considered decisions, problem solve, edit and refine. Amanda commented on how she noticed the children becoming a little bit more discerning themselves.... of the choices that they have. So that they're not necessarily working with the first option, they're thinking about what would work best, or what would be interesting (see Figure 22).

In terms of the sequencing of generating possibilities and homing in, it was not simply a matter of the children generating possibilities, then homing in on one. It was the developing idea, which the dance teachers wanted the children to use to guide their combined use of the two activities.

Video analysis developed understanding of this relationship. Michael and Amanda, who were working with children less experienced in creating dance, initially separated out generating possibilities and homing in into separate tasks. During class one, Michael asked the children to generate movement possibilities around weaving, opening and closing, or climbing (the movements of spider, fly and mouse from an African creation story) followed by a separate task in which they were required to select an idea, and make decisions about it in relation to one of the ideas of weaving, opening and closing or climbing. In early classes, generating possibility tasks were often followed by homing in tasks: a very simple relationship between the two.

When the dance teachers felt the children were ready, the relationship between generating possibilities and homing in, within and between tasks became more flexible. By class five for Michael and, quite quickly for Amanda, class two, in tasks with quite high limitations on exploration (see Appendix 3 for task categorisation), they both allowed the children to judge within tasks how long to spend generating possibilities and how long homing in, guided by what felt right to them for the developing dance idea.

The dance teachers also all used tasks over a number of classes to work on a developing dance idea in cycles of generating and homing in. For example, during class two, Michael asked the children to return to their homing in activity on the three animals' movements. Michael then asked the children to explore and generate new possibilities in threes using their refined animals' movements as a starting point. Over the two classes, Michael had therefore required the children to work in a cyclical way; generating possibilities, homing in on them, taking the results of this homing in and using these as a starting point to generate further possibilities.

Further increased task flexibility allowed for more complexity, for example space to generate and refine a number of subsidiary possibilities in response to one developing dance idea; these subsidiary possibilities might then be merged together and further refined, or kept as independent responses to the developing idea within the dance. In one of Kate's classes the following generating and refining activity took place in response to a request to physically consider support for someone in need within a close relationship:

> Jo asks his partner to give him a foot, she gives him both and with him standing he takes her weight through his hands (she supports herself on her hands too). Kate – 'wonderful', prompts them to find different ways. Eliza beckons him in to her, as she kneels in a ball low to the floor, Jo balances his leg on her back, loses his balance, then tries both legs. As his legs touch her back, she rises up, shifting the weight, sending him into a backward roll, which she pushes him through. They take hands to try and stand, which half works, and they stand anyway. Jo tries to balance his leg on his partner's back. While he is bending down, she stands up and slips his leg onto her shoulder, he hops and holds his balance. They do the first leg one again, then take the second tried move from Jo going into the roll and develop the partner's supporting role in the roll. Eliza, standing, pulls Jo up from sitting. (Video analysis 15.5.04)

Jo and Eliza simultaneously generate and refine two possible responses to the idea of supporting someone who is vulnerable, the first is Jo taking the weight of Eliza's foot, developed to taking the weight of her feet, the second is Eliza supporting Jo's feet, rising from ground level to standing, nudging him into a backward roll with Eliza's support in the roll developing as they work on the movement idea. Ultimately, both of these generated and refined movement ideas

became part of the pair's completed support dance, together with a number of other developed movement ideas all of which were refined and merged together.

*In comparing the findings with the literature, the dance teachers' conceptions of the activities within the creative process resonate with Chen's (2001) articulation of the importance of different types of thinking as part of creative dance (see 2.2). However, Chen (2001) did not investigate the teachers' conception of the inter-relationship of these types of thinking. Odena's (2003) investigation of secondary music teachers' perceptions of creativity, although offering some insight into teachers' understanding of the creative process in that they perceived of it as fluid and flexible, did not show the teachers to have any clearly formulated ideas beyond this.*

*In seeking to understand the significance of the dance teachers' conceptions of the relationships between generating possibilities and homing in, it is therefore necessary to turn to dance education and creativity in education theory. Firstly, from within international dance education theory, the dance teachers' conceptions have strong and important similarities with Hanstein's (1986) work. As articulated in the literature review of this study (see 2.5.2), and drawn out further by Press (2002), Hanstein theorises that the creative process consists of a cycle of idea finding (exploration of the unknown with a conscious attempt to defer judgement), which leads to problem finding and idea shaping/forming. Idea transforming then occurs through a conversation between medium and idea, followed by solution finding. Solution finding often continues the process between idea and medium, revealing new ideas and problems. Press (2002) highlights the importance, within Hanstein's work, of the engagement between the student and the medium being relational.*

*The dance teachers' conceptions of the relationship between generating possibilities and homing in resonate strongly with Hanstein's cyclical articulation of process, demonstrating idea finding and problem finding within generating possibilities, and idea shaping/forming/ transforming and solution finding within homing in. The complex inter-relation between the two activities in more advanced classes also shows strong similarities with Hanstein's statement that solution finding often leads to the beginning of the cycle again. Press' (2002) point regarding the relational nature of engagement also resonates with the dance teachers' emphasis on the children's immersion in the developing dance idea as guiding process. This research therefore demonstrates that these expert specialist dance teachers have an in-depth, sophisticated understanding of process beyond that demonstrated in Odena's (2003) study of classroom music teachers. Their handling of the children's developing understanding of the inter-relationship between generating possibilities and homing in provide strong images of possible practice in relation to creative process.*

*Turning to the creativity in education literature, the dance teachers' conceptions reflect the commonly stated difference between ideation and evaluation (Sawyer, 2003) or generation and*

*criticism (Fryer, 1996), and the articulation of creativity as cyclical. The clusterings of generating possibilities and homing in also show similarities with Fryer's (1996) suggestion that these two thinking activities are to do with "different foci of attention (broad and narrow)" (p. 40). Their conceptions of the fluidity, flexibility and complexity of those cycles, coupled with their conceptions of time use within the creative process (detailed above) does, however, make it clear why there appears to be a shift away from conceiving of creativity as rigidly cyclical within this body of literature. This is reflected in Fryer's (1996) criticisms of the rigidity of Wallas' (1926) phases model of creativity: preparation, incubation, inspiration and illumination (see references to Wallas in section 3.1, 3.2.3.2.2, 3.3.1), and a hint at these criticisms within the NACCCE Report (1999). Claxton (2003) has also suggested that the creative process at the heart of artists' work does not neatly fit Wallas' traditional staged cycle, warning against 'over-assuming' its universality of application. Inherent within these criticisms, seems to be the fact that Wallas' model is based in a scientific problem solving approach to creativity.*

*In their resonance with Hanstein's theory, the dance teachers' conceptions support the idea of the creative process as cyclical, but emphasise the importance of flexibility in the relationship between ideation and evaluation. This is because it is the developing dance idea guiding that process, not a pre-identified or found problem. The dance teachers did not shy away from using problem solving as part of their task setting and discussions of creativity, yet these were embedded within an approach which was about idea development, including the possibility of changing the problem or idea if appropriate. Interestingly, Craft (2000a, 2002), although using the terms problem finding and solving within her theory, states that she uses the word problem "in a loose way, to mean other possibilities" (2000a, p. 9). Although drawing on Wallas' work, Craft couples it with other conceptions of process in order to also emphasise the importance of multiple layering of cycles and processes within creativity (see 3.2.3.2.2).*

*The articulation of the dance teachers' conceptions as including immersion in being the dance (with a focus on the now as well as the future), and a fluid, flexible and complex relationship between the activities within the process, therefore supports the shift away from rigid cyclical conceptions of generic creativity. Craft's (2000a) articulation of possibility thinking (being imaginative, asking questions, problem finding, problem solving and play, see 3.2.3.2.2) which has recently begun to be extended in a project documenting possibility thinking (Craft, Burnard, Grainger, Duffy, Hansson, Keene, Haynes and Burns with Woods, 2005), and Claxton with Edwards & Scale-Constantinou's (2005) CREATE framework (curiosity, resilience, experimenting, attentiveness, thoughtfulness and environment setting) represent approaches which focus more on the 'habits and dispositions of mind' used in complex relationships within process, rather than attempting to articulate rigid stages which can be applied generically to process.*

### 5.3.3 Two-Fold Imagination

Two-fold imagination was the ingredient that fuelled possibility generation and homing in and pitched the developing idea into new territory. Amanda described the slightly inexplicable process of being immersed in the idea and using imagination: he'll maybe try a balance…then he might try another, and the second one's more interesting, or maybe he immediately just leaps to a more imaginative solution, but somehow he seems to do that.

Imagination was two-fold because the teachers were working with physical imagination and dramatic imagination, whilst being clear that, although often intertwined, they were distinct: there's a two-fold thing going on there, you're not asking them just to imagine they're in the dark, in which case they could just stumble around. I've got a very clear movement objective there, at the same time. The aim was to awaken a dramatic imagination that engages with the theme and forges a link with physical imagination – a process manifested in an outward expression.



Figure 23: Being physically imaginative to 'say hello to yourself'

As a trained drama teacher, Michael was particularly clear on this distinction between physical and dramatic imagination. But for all three dance teachers physical imagination was prioritised before and above dramatic imagination. Physical imagination (see Figure 23) was rooted internally and closely linked to the embodied way of knowing (section 5.1.3), Kate asked: how else can you do it? Use your imagination, dig deep…what other movement can you use? It was important that children could distinguish between physical imagination layered with dramatic imagination (see Figure 24) and 'acting' so that their movement did not slip into stereotypical response, literal responses, with very little variety of movement. Kate commented on a class where this had happened: they went into play-acting as well, which I can't stand… They just act it out. They stay within that role. They just really limit, they just do the most obvious gestures.



Figure 24: Layering dramatic imagination after physical imagination to create a 'comet'

The key for the dance teachers to children blending two-fold imagination with their immersion in the dance idea was the creation of physically and dramatically fuelled imaginary worlds. Amanda described these as vital to finding integrity in movement:

> if they trust themselves to go to that place, the movement solutions they come up with have a greater integrity…when Ollie and his partner showed their ledge duet, you really got the sense that they were on this ledge…so it gave the actual material itself a sense of place.

One of the children commented: you can make different worlds in your mind. So you can think of different things there, so when you're moving it kind of affects your movement.

These shared imaginative worlds were often initiated by the dance teachers evoking scenarios through physical imagery (for physical imagination) or story-telling (for dramatic imagination) to then be built upon by the children in individual or collaborative creative activity. One story began:

> A very very long time ago there was no light anywhere in the world, it was very hard for the animals to see. They bumped into trees, they fell into holes, they even stumbled over each other. This made them very unhappy (Study Michael: lesson plan 1).

However, the telling was carefully timed so that, using their physical imagination, the children explored the ideas of stumbling, before hearing the story. In this way, the children were encouraged to work with their physical imagination first without over dramatising their movements.

*The inclusion of imagination will be dealt with briefly, as its presence is not surprising. (Although, in comparing these findings with those of the small body of creativity in dance teacher knowledge research, it is quite surprising to note that, although considering aspects of critical thinking including creative thinking, Chen (2001) never mentions imagination as part of her investigation or discussion).*

*What is of importance here is the articulation of imagination as primarily rooted within an embodied way of knowing (see 5.1.3), distinct from dramatic imagination. It is important to note that this does not preclude other kinds of imagination, but means that physical and dramatic were the conceptions prioritised by these dance teachers in these situations as part of their understanding of process. In the dance education literature, this conception mirrors Redfern's (1982) articulation of movement imagination that dealt exclusively with kinetic ideas rather than ideas which use movement as a symbol of emotional feeling or literal ideas (see 2.4.3). The latter has strong similarities with the dance teachers' distinction of dramatic imagination. Preston-Dunlop (1998) referenced kinetic imagination within professional dance, which is fuelled by the poetic treatment of the body. This echoes the dance teachers' use of physical imagery to encourage physical imagination. She also referenced dramatic imagination, being clear, as were the dance teachers, that this is "laid onto choreographic steps" (p. 51).*

*Although the dance teachers did not actively reference it, they can also be seen to use the differentiated concepts of imagining and imagination (see Redfern, 1982 in 2.4.3; Craft, 2000a in 3.2.3.2.2). As can be seen above, they conjured up and asked the children to work within imaginary worlds. This involved hypothesising or establishing different worlds together, which the dance teachers then wished the children to use in order to stimulate being imaginative. The children were being imaginative when, as Amanda stated, they were able to 'leap' to imaginative solutions.*

*The importance of two-fold imagination and its inherent distinction is considered further in relation to purposeful play (see 5.4.4.1).*

### 5.3.4 Capture

Capture and recapture were terms used by the dance teachers which hinted at the elusiveness of original creative ideas and the difficulty of using intuition to pin them down by judging which ones to capture and which ones to leave by the wayside. The term also suggests the rarity of this event, which the dance teachers also stressed. Capture was elusive because when the children had generated a potentially original idea using all of the above processes, in order to pin it down they had to bring to bear a combination of: openness; reciprocity; seeing and sensing; thinking body-mind; and whole self-awareness all connected to what it was they wanted to say using their knowledge of movement conventions.

This was clearly about the children being able to intuitively apply their developing aesthetic awareness: they're beginning to develop that aesthetic awareness about what feels right or looks right and for what reason, and how you would make changes. This was tentatively referred to as an: intellectual level as well as an intuitive or gut reaction:

> if they can apply those elements of those areas at an intellectual level, I don't know if that's the right word, rather than just intuitively, but they know why they're doing it. You know it is a gut reaction – I'm going to make that movement really large and big, but why have I done that?

Amanda noted the children in her class beginning to acknowledge what felt good or right, and how they tend to notice those interesting and unusual things when they see them in someone else (see Figure 25).



Figure 25: Observing dances to work on capture

When judging the originality that resulted from 'capture' all the dance teachers were primarily interested in whether an idea was original for that child. When they knew children better they were also looking for more capable children to be generating ideas which were original for the group. The dance teachers used the following criteria when they were judging whether they thought children had created original movement ideas:

For Michael, the key to judging children's responses as original was whether that movement communicated the idea under consideration effectively, whether that movement really expressed what you think presents this not what they think is the hidden right way of the teacher's expectation and whether that movement was new for that child.

When Amanda was judging originality the key was whether that movement was interesting, unusual or new for that child, whether that movement was expressive of them and put something in of themselves in that material, whether that movement works best...within the parameters of the task.

Kate did not actually refer to 'originality' in her interviews, but what was key to judging creativity for her was that you'll see movement you've never seen before, whether that movement expressed to the audience something very personal, what they have to say related to the idea they were considering, whether that movement is interesting, out of the ordinary or not obvious for that child, and whether they know when they've done something they've never done before.

*The importance of intuition clearly resonates with Smith-Autard (2002) (see 2.4.1), although the dance teachers are not as precise. Drawing on Reid (1981), she is forthright on the incorporation of prior knowledge in guiding the 'feelings of rightness' that make up intuition, which guides creative process. It is important to Smith-Autard (2002) that intuition includes an interchange of feelings and thoughts about dance "knowledge-that" (p. 13), and is not, as she warns against, a purely subconscious, subjective response to the developing dance idea.*

*However, as the dance teachers' tentativeness in discussing this concept perhaps hints, there is still ambiguity in this area, even within generic theoretical articulations of creativity. For example, intuition is referred to by Craft (2002) as part of the impulsive, non-conscious self, which is distinct from the rational, conscious self. Craft distinguishes between intuition and rationality rather than discussing them as so intrinsically inter-related as Smith-Autard (2002) does. The data in this study does not go deep enough to offer further conceptual clarification regarding intuition and related teaching, but this certainly seems an area of the creative process ripe for further investigation (see 6.3.2). One study which may be able to shed light on this complex question is the RESCEN Project (2006, in press). Early indications show that their publication discusses the blending of knowledge within intuition as part of professional artists' creative process, offering analysis of professional level creativity, which may be useful in educational settings.*

*The second point of comparison with the literature in this section relates to Odena (2003). Similarly to his teachers, the dance teachers' judgements of originality were particular to that child, or within collaborative creative activities, particular to the children involved in the collaboration. This is what the NACCCE Report (1999) refers to as individual creativity rather*

*than historic creativity (see 3.2.3.2). On occasion, and as also found by Odena (2003), the dance teachers set slightly different criteria (what the NACCCE Report refers to as 'relative originality') for children who they perceived to be more likely to generate unique ideas within the context of their peer group.*

*In relation to judging originality, the dance teachers seemed happy to consider aspects of process as well as final product. This included making sure that they, the teacher, knew that the children were engaging in activity that was about their way of presenting the dance idea rather than the child's conception of what the right answer might be. This shows resonance with Craft's (2002) discussion of Elliott's (1971) 'new creativity' in which process is important and creativity is not completely tied to product/outcome (see 3.2.3.2). It also parallels Fryer's (1996) finding that, when judging creativity, teachers were keen to collect information on students' creative performance from different sources, including students' ideas and questions, work produced and students' behaviour.*

*Originality was the most popular marker of creativity in Fryer (1996), with showing initiative, pleasing to the pupil, expressing depth of feeling also popular indicators, all criteria implied within the dance teachers' discussions above. Interestingly, appropriateness as an indicator of creativity was highlighted by only a quarter of the teachers in Fryer's study. Both Michael and Amanda actively included it within their judgements of originality, and Kate hinted at it in her discussions, with evidence of relating to the idea to be found within her observation and evaluation tasks. This difference in findings could be because of the strength of appreciation in the midway model within dance in education.*

*Kate was the only one of the three to hint at another question raised in Fryer (1996): who judges originality? Kate suggests that children need to know that their work is unusual for them. This is not quite the same as saying that the children should judge whether or not their work is original, but comes close to this idea, which was agreed with by approximately half the teachers in Fryer's (1996) study. Although they did not actively discuss it, all the teachers also used peer observation and evaluation as a way of assessing work (found by Fryer, 1996 too).*

### 5.3.5 Summary

As part of developing understanding of experts' conceptions of creativity at the primary level, this section considered how the dance teachers in this study conceived of the creative process, and articulated four main concepts. These extend beyond Chen's (2001) study of expert knowledge in relation to creative thinking at the primary level, to provide images of the possible of expert conceptions of:

- Immersion in being the dance emphasising the ability 'to be in the now' (echoing the theory of Csikszentmihalyi, 1996; RESCEN discussions, ongoing)

- the flexible, complex and loosely cyclical inter-relationship of generating possibilities (by exploring, going beyond the obvious, generating ideas, trying alternatives and other ways) and homing in on the ideas (through reflecting, evaluating, making considered decisions, refining, problem solving, editing and refining) guided by the developing dance idea (resonating with Hanstein, 1986; and Fryer, 1996)
- Two-fold imagination with physical imagination prioritised before and above dramatic imagination, both fuelled through shared imaginary worlds (showing similarities with Redfern, 1982; Craft 2000a)
- Capture: the ability to intuitively draw on developing aesthetic awareness to pin down personally original ideas (showing similarities and differences with different parts of Fryer's 1996 findings and Smith-Autard, 2002).

This is significant because it demonstrates how theories, of which expert specialist dance teachers are implicitly or explicitly aware, are shaped and translated into classroom practice. It also demonstrates the applicability of theories such as Hanstein's (1986) developed in dance, and Csikszentmihalyi's (1996) developed in creativity in education, both in the USA, to developing understanding of creative process within dance education settings in England.

In relation to generic conceptions of creativity in education, the findings of this study, resonating with the dance education theory that they do, support the recent shift in approach away from problem solving derived cyclical models towards articulations of 'habits and dispositions of mind' (Claxton et al, 2005). The two conceptions which offer the most support for this shift are immersion in being the dance and the flexible, complex and loosely cyclical interrelationship of generating possibilities and homing in guided by the developing dance idea.

The first raises awareness of the 'now-orientation' to process alongside the prioritised future orientation exhibited within creativity in education literature (Craft, 2000a; NACCCE, 1999). The findings suggest that it might be helpful to encourage understanding of both time orientations in relation to creativity as a generic activity. This would allow for conceptions of process that can be successfully applied within different domains, which may place different emphases on the two time orientations for appropriate, domain-specific reasons at different junctures in the process.

The second raises awareness of creative process conceptualised as prioritising idea finding and development alongside problem finding and solving. The dance teachers' conceptions demonstrate the importance, when prioritising idea development, of allowing that idea development to guide the inter-relationship of generating possibilities and homing in. This is, as opposed to when prioritising problem solving, allowing pre-identified problem and notions of 'fitness for purpose' for that problem to guide the generation and evaluation of solutions in a more rigidly cyclical fashion. This offers support for Claxton's (2005) argument of not 'over-

assuming' the universality of aspects of generically conceived creative process and supports the shift towards approaches which focus more on the 'habits and dispositions of mind' (Claxton et al, 2005) which are used in complex relationships (for example, Craft et al, 2005).

## 5.4 TEACHING FOR CREATIVITY – SPECTRA OF APPROACH

### 5.4.1 Introduction

One question arose during early fieldwork that grew out of all four dimensions of the sensitising framework: people, process, domain and environment, and which built on the exploration and illustration of sections 5.1 to 5.3. The question also had high currency within the literature. It was - how did the dance teachers teach for creativity incorporating a balance between personal/collective voice and craft/compositional knowledge and understanding?

All three teachers' approaches to creativity incorporated this balance. Personal/collective voice was about the dance teachers encouraging 'what' the children had to communicate, and how they wanted to communicate it, both individually and collaboratively, rooted in the children's developing whole self-awareness in relation to others, and their imagination.

Craft/compositional knowledge and understanding was rooted within Laban's movement framework of body/action, relationships, space and dynamics, coupled with the skills of sensing, seeing and a thinking body-mind, as well as basic solo and collaborative compositional skills. In particular the combined balance was about the children understanding aesthetic conventions of how movement form could be used to communicate ideas, that is, understanding which aspects of movement and sensorial qualities conventionally contribute to a movement's ability to represent, in order that the children could work with these to communicate their ideas creatively.

All three dance teachers worked to encourage this combination, yet they did not all, as Smith-Autard (2002) advocates, teach for an 'equal emphasis' (see 2.4). Following analysis, it became clear that the dance teachers' conceptions of and approaches to creativity represented different weightings between personal/collective voice and craft/compositional knowledge and understanding. It transpired that Amanda offered the most equally weighted balance, with Kate weighted more strongly towards the development of personal/collective voice and Michael weighted towards craft/compositional knowledge and understanding. These different weightings represent a spectrum of opinions from the dance teachers in relation to the classic 'expression and form' debate included within Smith-Autard's Midway Model (see 2.4.1). This is represented for these teachers working in these situations at the time of the research in three differently balanced see-saws in Figure 26.

It should be noted that although each teacher had a preferred weighting, the fulcrums of the see-saws can shift fluidly dependent on situation, including the needs of the children and the project objectives, and timing in the teachers' careers. This is considered further in 5.5.2 Shaped by Experience and 5.5.3 Support and Expectation. As much as possible this section attempts to encompass and articulate this combination of the teachers' preferred weighting and the characteristics of the situation in which they were working during the research.

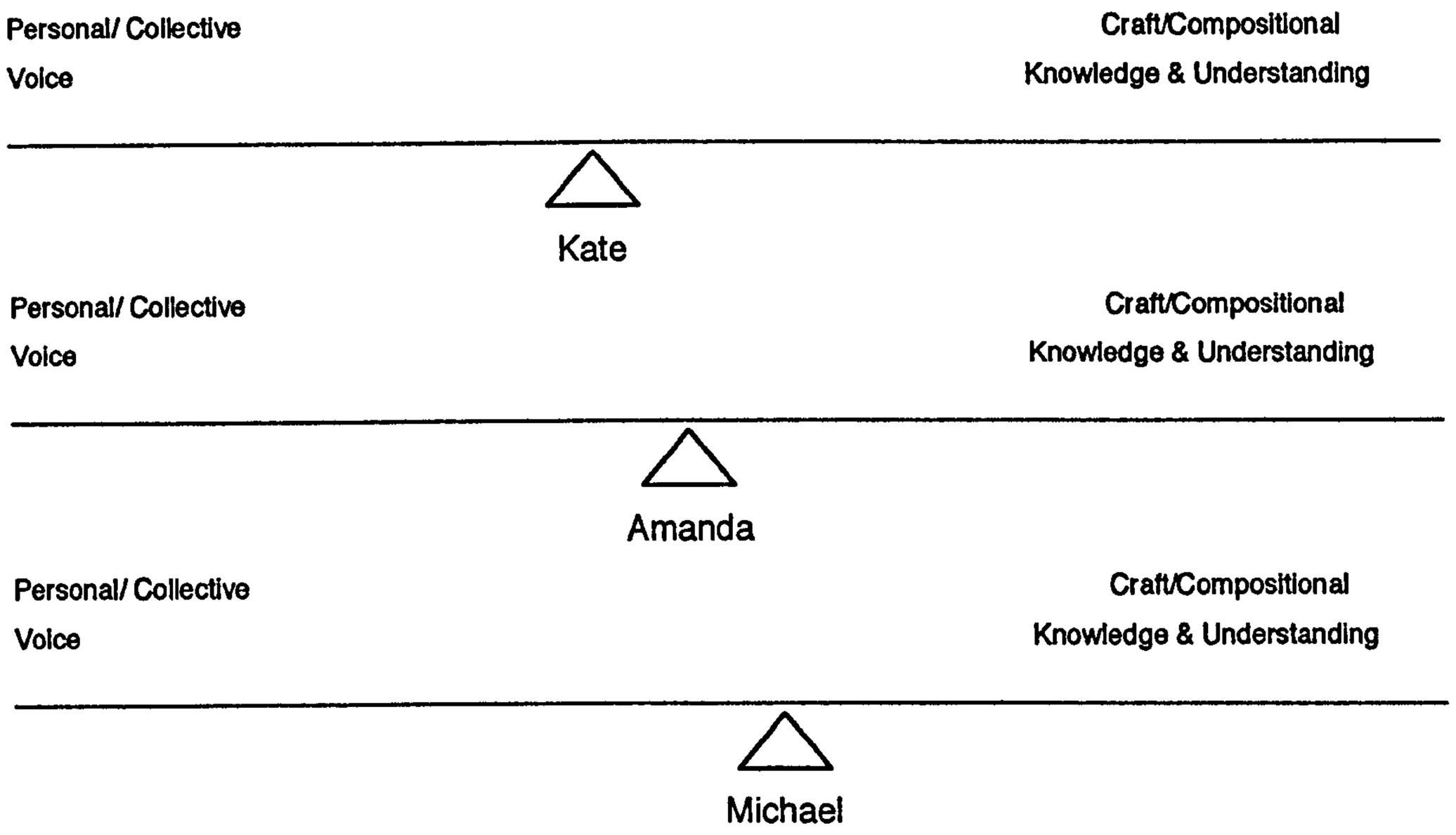



Figure 26: Balances between personal/collective voice & craft/compositional knowledge and understanding

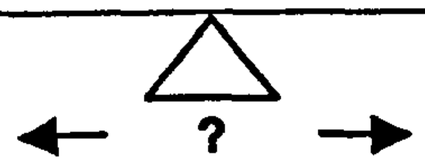
What is most important about this section is that it demonstrates the spectra of possible pedagogical strategies that the teachers used to achieve their weightings. This allows us to see inside Smith-Autard's (2002) suggestion of open-ended and directed teaching methods (see 2.6.1), to consider in more detail what strategies were being used and reflected upon by these teachers in order to teach for creativity, whilst incorporating the balances articulated above.

In exploring this question of balance by illustrating the teachers' practice in relation to it, three pedagogical spectra emerged and are explained within this section. These relate to the creative source, teacher proximity to the learner and task structuring. They all consider aspects of the tension between freedom and control required for creativity, which will also be explained across the chapter.

The pedagogical spectra are articulated separately below, but the three dimensions were intricately intertwined within the teachers' practice. For this reason, the reader may find themselves cross-connecting between the three rather than seeing them as coherently separated. This is intentional.

The question of balance and the related pedagogical spectra and conceptual tension between freedom and control is complex. In order to assist the reader before they begin, Table 3 offers a summary of the section.

| | |
|---|---|
| **Personal/Collective Voice** | **Craft/Compositional Knowledge & Understanding** |




| | |
|---|---|
| **5.4.2 Creative Source: Inside out or Outside In** | |
| 5.4.2.1 Inside Out prioritised before Outside In<br>❑ Stimuli teacher/child derived, relatively unknown outcome<br>❑ Within creating tasks – child initiated<br>❑ Within appreciating tasks – child initiated | 5.4.2.2 Outside In prioritised before Inside Out<br>❑ Stimuli teacher derived – relatively known outcome<br>❑ Within creating tasks – teacher initiated<br>❑ Within appreciating tasks – teacher initiated |
| **5.4.3 Proximity & Intervention** | |
| 5.4.3.1 Distance<br>❑ Relationship based on praise and democratic approach<br>❑ Re-active teacher intervention | 5.4.3.2 Close Proximity<br>❑ Relationship based on praise and constructive criticism<br>❑ Pro-active teacher intervention |
| **5.4.4 Spectrum of Task Structures** | |
| 5.4.4.1 Structures for Purposeful Play<br>• Risk taking + acceptance of failure<br>• Pick and mix structure<br>• Fun, silliness + mess | 5.4.4.2 Structures for Tight Apprenticeship<br>• Safety and structured stages<br>• Progression contingent on step by step success<br>• Working hard |
| **Freedom** ⟷ **Control** | |

Table 3: Teaching for Creativity: Spectra of Approach

### 5.4.2 Creative Source: Inside Out or Outside In

The first of the pedagogical spectra ranged from whether 'inside out' was prioritised before 'outside in' or vice versa. This concerned whether the creative source was prioritised within the children or within dance knowledge, more often than not, knowledge manifested within the teacher. Favouring personal/collective voice, but certainly including craft/compositional

knowledge and understanding led to a preference for 'inside out', vice versa for the opposite balance.

#### 5.4.2.1 Inside Out prioritised before Outside In

The most striking aspect of Kate's approach was her keen interest in working from the 'inside out' from what the children have to say, particularly:

> they just...become themselves...you always know yourself when you're being yourself...you'll see movement you've never seen before. And that's...the ideal scenario and it's about wanting them to feel really good about who they are and what they do because then they're going to find something...new. It's about confidence building.

She argued that: they learn so much about themselves and they share that in whatever way. Reinforcing this, two children stated: Like touching yourself, speaking to yourself, being more aware of yourself, what you're doing and you're just putting yourself into the dance (also see 5.1.3.4 Whole Self-Awareness).

Balanced with this, and still very present within creative tasks, was the 'outside in', working with existing dance knowledge: I'm also trying to teach them...about dance...that's just as important as them being expressive...I want them to know how they can manipulate movement, and space, and time...it's about learning skills, but also finding your own ways of using all those things...It's the art form of dance.

Pedagogically, this stance strongly influenced Kate's approach in a number of ways:

- Stimuli initially teacher/child derived, relatively unknown outcome

Kate and the children discussed and worked on the theme supporting relationships focused in part on playground dynamics. Early on, Kate set tasks with open-ended outcomes. Although it was Kate who later shaped the overall dance structure, this was in response to the children's movement work, with internal structuring developed between teacher and children (also see 5.2.2.1 Teacher and Child Creativity).

- Within creating tasks – child initiated

Within creating tasks, Kate was anti 'colouring-in':

> do you give them movement material as a starting point or not? I think the fact that it is all their material is really beneficial...because it is theirs...I do like seeing children's movements...I know by giving phrases...it does give a structure and a clarity and it can look neater, but it is like colouring in and I do believe that.

It should be noted in relation to this point, that in her member check interview, Kate clearly acknowledged that the fact that we all work differently is really important to tell people, and that each teacher was able to achieve creative results through their own 'way'. This meant that when setting creative tasks, Kate wanted the children's movement to dominate. For example:

> On your own, find different ways of reaching out. (Kate does quite a tentative stretch with her arm to side, it doesn't reach it's ultimate destination). I want you to imagine (she puts her fingers to her temples) either the same person 5 times or maybe 5 different people are all round you, and you're going to reach out to those people (she stretches her hand out again, again not going to its logical conclusion), maybe because they need your help…or for whatever reasons you know…You can reach out with different parts of your body, yeah? First of all imagine who these people are around you and find five different ways of reaching out, (she improvises physically, the movements are quite tentative, pulling back before they have begun) show them that you want to make contact (Video analysis 24.4.04).

Kate's demonstrations were full of false starts and shifting possibilities. This made them quite difficult to pin down, as she was keen for the children not to copy her way of moving, but to generate their own way.

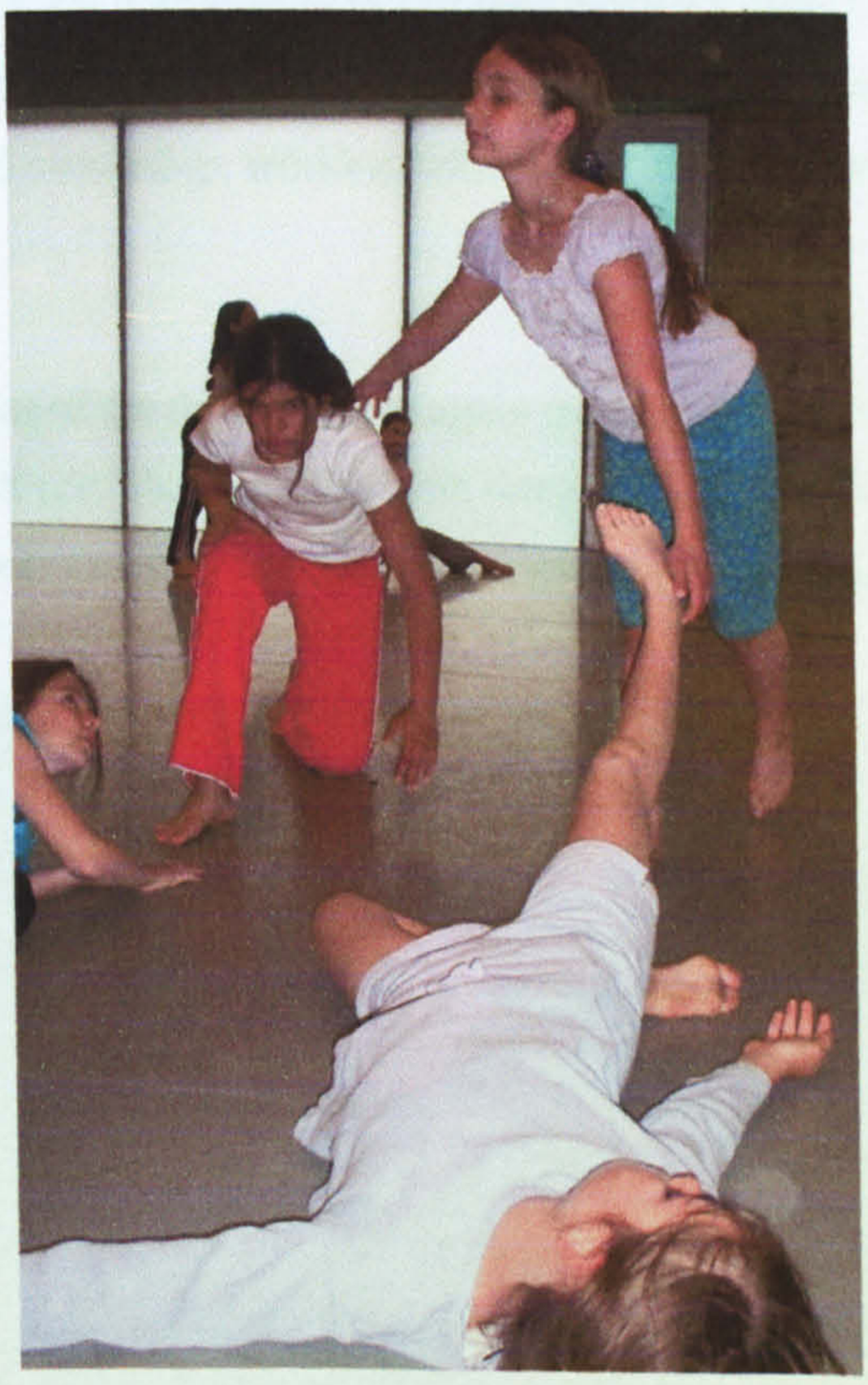


Figure 27: Collaboration on movements derived from the creative task detailed above

- Within appreciating tasks – child initiated

Almost without fail, Kate began with quite open questions such as what do you think? prompting the children to offer responses such as I thought that mine and Ira's might work quite well with Julie and Uma's which Kate then drew out with questions such as why did you think that? which prompted further responses. It was only following this that Kate would build on why successful compositions had worked: So there's a connection going on between those two duets, having offered the children the possibility of leading the evaluation first.

In summary, it is important for the reader to remind themselves of the situation in which Kate was teaching (see 4.7.1): an ongoing community class which children attended voluntarily, some of whom had been creating dance in their weekends for up to seven years. There was therefore a considerable amount of time and willingness to allow for the prioritisation of the 'inside out' and personal voice. However, aspects of this approach such as Kate's anti 'colouring-in' stance held across her practice, in her work in schools and other educational settings (short observations were also undertaken in other settings, together with discussions with Kate). Working 'inside out' was certainly able to blossom in this setting, but it was also an intrinsic part of Kate's approach to creativity.

### 5.4.2.2 Outside In prioritised before Inside Out

Michael and Amanda worked 'outside in' before 'inside out' in their situations, referring to a process of internalisation and ownership, working with taught movements for vocabulary and choreographic tools:

> I taught them the beginning of the duet, because again they needed that vocabulary…that actually allowed them to have more confidence to play with things they added on to those ledge duets... it also gives them some of the tools that they can use in their own creativity. (see Figure 28).



Figure 28: Working on the ledge duet

Michael explained, referring to his lesson plan (containing objectives and teaching /learning tasks) that in these situations: The first part of that creative work is though, as it says there, that they copy mine...giving everyone a foundation, even those who perhaps don't need it initially. Then they work with the stimuli in their way: I'm asking you to invest in this, and you're revealing that you invest in this...There's a deeper level...bringing ideas from inside themselves in response to the theme. Whilst watching herself on video, Tracey described using Michael's movement with her partner: what we're doing there is his bit, but we're doing it different directions...me and Sarah decided one go that way, the other go this way, so that we came back in...next to each other (also see 5.2.2 Dynamic Relationships Within Collaborative Creativity)

Pedagogically, this preference influenced their approach in a number of ways:

- Stimuli initially teacher derived – relatively known outcome

Tasks were often structured so that creative journeys were relatively pre-envisioned. Michael referred to himself in these situations as the director who has designed this piece of work, because the story inspired it and leant itself to being divided into these tasks and activities (also see 5.2.2.1 Teacher and Child Creativity). However, as he shifted to working from the inside out, responses could be more personally derived: it's their individual responses...So although you have, as the director, director/ teacher, your vision...you know where you're guiding towards...you're not looking for this outcome that is everyone doing what you want them to do. Amanda also demonstrated this shift: the amount of time I'm thinking about the session is probably about the same, but I'm not committing to paper this series of steps to go through in the same way at all.

- Within creating tasks – teacher initiated

In setting creating tasks favouring 'outside in', Michael offered clear movement possibilities, providing starting points. For example:

> With Tracey, Michael demonstrates a learned pair sequence containing an opportunity to improvise. Person A does 8 walks in any direction in time to the music, then 8 stationary knee bounces, then has 8 counts to improvise a light-filled movement. As person A starts their knee bounces, person B begins the same sequence in order that they join person A then entwine their improvised light filled movement around person A. He demonstrates with a lot of energy, stretching to the very ends of his light filled shape, which Tracey is good at responding to in the moment, he also describes suggestions as he does them. (Video analysis 11.11.04)

- Within appreciating tasks – teacher initiated

Michael gave detailed feedback explanations and questioning of children's creative work. For example:

> I want you to look at the shape they make, do they think about levels? Because you could do, you

could try and make your shape look more interesting through contrasting levels, do they use any of our dancing with a partner ideas, contact, are they doing it head to head, side by side, are they thinking about the possibilities?

These served to raise questions and offer the children tight examples of the kinds of insights they might have into creatively successful work. (In appreciation tasks, Amanda favoured an approach, which was 'inside out' throughout, and much closer to Kate's exampled above).

Again, I refer the reader back to the details of the situation in which Michael and Amanda were teaching (see 4.7.1): short term-long projects with inexperienced children, Michael's a school year younger than Amanda's, and his situation influenced by issues of value and motivation (see 5.1.1). Time was therefore at a premium and prioritising 'outside in' was therefore a key way of initiating children by learning by example rather than the more time-consuming 'inside out' of learning through exploration. Michael was working with younger children in a more problematic situation, which, on its own, may have led him to favour 'outside in' more, but he also leant more towards prioritising craft/compositional knowledge and understanding in his overall approach, therefore further leading him to prioritise 'outside in' more strongly than Amanda (Amanda's appreciation tasks favoured the prioritisation of 'inside out' tasks throughout similar to Kate's in 5.4.2.1).

Working with this pedagogical spectrum was therefore a complex interaction of the teachers' preferred balance, and the situation in which they were teaching, particularly factors of time, surrounding value and children's experience level (also see 5.5.2 and 5.5.3).

*Through comparison of these teaching situations, the spectrum of possible creative sources and its use is made explicit. These dance teachers showed different ways of working with 'inside out' and 'outside in', with Kate focusing more on the children as the source of theme, movement and opinion and Michael and Amanda focused more on given themes, sequences and, in Michael's case, opinions, as sources. The term 'inside out' is one sometimes used in expert teachers' publications, for example, Emslie and Ackroyd (2004) and Lee (2004). They state respectively:*

> *we are encouraging dancers to work from the inside out: finding a balance between the internal and the external...to find ways of supporting the dancer...with discovery of the true self, the core of one's being...who embodies a freedom of expression. (p. 22)*

*and "my constant aim is to find a way to work primarily from the inside out rather than the outside in" (p.12). Kate's approach might be said to resonate the most with that of Emslie and Ackroyd (2004), but Michael and Amanda's prioritisation of working 'outside in' prior to 'inside*

*out' demonstrates the subtle differences in how ultimately achieving working from the 'inside out' might be approached in different situations by different teachers.*

*As highlighted by Michael and Amanda's projects, specialist dance teachers are often required to work on short, intense projects with children relatively inexperienced in dance. Both teachers working in this situation favoured an 'outside in' approach which shifted via internalisation and taking ownership to working 'inside out'. On one level this was clearly because working 'outside in' is less time consuming. The important point about both Michael and Amanda's projects though is that they did shift to working 'inside out'. And this highlights a danger in these situations: that the shift to working 'inside out' may not happen or that working 'inside out' may be overly dominated by working 'outside in' because of situational pressures.*

*Craft's (2000a) concepts of impulse and intuition (see 3.2.3.2.2) can be equated with aspects of working 'inside out' such as Michael's 'bringing ideas from inside themselves'. For Craft, it is impulse that roots the creative process in personal voice, personal meaning-making, and the capacity to route-find. In relation to teaching for creativity in dance in the above situations, it seems important to emphasise that working 'inside out' was not submerged by working 'outside in'. Had this happened it would have been to the detriment of the children's ability to access their own creative impulses. This is not to advocate a return to Modern Educational Dance's 'springs of feeling' (Smith-Autard, 2002, p. 12), but to ensure that by allowing space for working 'inside out', children can authentically give voice to ideas which are meaningful to them in dance.*

*The initial prioritisation of 'inside out' or 'outside in' also has connections to the different roles given to improvisation within choreography by Smith-Autard (2000) and Blom and Chaplin (1989) (see 2.6.1). Kane (1996) highlights this difference when referring to Smith-Autard's (1976) first edition of Dance Composition and the flow chart that she presents for the beginnings of composition: stimulus; decision on type of dance; decision on mode of presentation; improvisation; evaluation of improvisation selection and refinement; motif. Kane states that*

> *improvisation is surprisingly late in the list which could imply to students that stimuli for dances do not tend to come from movement exploration itself but from cerebrations about anything from feeling to kinaesthetic reactions. Then again she does write from the British point of view. (Kane, 1996, p.135)*

*Blom and Chaplin (1989), who to some extent could be argued to offer the 'American point of view' (to quote Kane) and I acknowledge that this distinction is highly generalised, allow that improvisation might occur earlier on in the choreographic process, as a source of the stimulus itself: "in the moving...something becomes important" (p. 9).*

*In relation to these dance teachers, it seems to me that Michael's preference for 'outside in' prior to 'inside out' might be explained by his strong background in school dance (5.5.2), influenced by Smith-Autard's (2000, 2002) theorising which suggests selecting the stimuli before improvisation. Within this framework it makes sense to offer the children pre-selected stimuli, perhaps with pre-prepared movement interpretation or, in a less polarised adaptation of 'outside in', pre-selected stimuli for improvisation. Kate's background (see 5.5.2) is less influenced by the theories of Smith-Autard (2000, 2002), and her positioning of improvisation within the compositional process. This could be another explanation for Kate's initial prioritisation of 'inside out' before 'outside in', where stimuli are teacher/child derived, and relatively unguided improvisation with low specific limitations (see Appendix 3 for task definitions) was often the starting point for the choreographic process.*

*By delving behind the teachers' actions, these findings therefore demonstrate the importance of raising awareness amongst specialist dance teachers, and those who educate them, of the reasons behind the selection and inter-relation of creative sources. This particularly relates to the underlying theoretical conceptions underpinning teaching approaches, which contribute to weighting the balance between personal/collective voice and craft/compositional knowledge.*

### 5.4.3 Proximity & Intervention[1]

The second of the pedagogical spectra ranged from whether the dance teachers supported and challenged the children from a distance or at close range, coupled with their style of intervention. The reference to distance is metaphorical and actual, encompassing distance in terms of the amount of freedom of choice they encouraged the children to exercise within the relationship by keeping their 'distance' or working in close proximity to the children's creative activity, and the actual distance at which the teachers remained or intervened when the children were creating. Intervention style could be described as re-active or pro-active, that is whether the teachers favoured interventions prompted by seeing the children in need of assistance, or whether the teachers favoured interventions which, to a certain extent, pre-empted the children's need for assistance. It should be noted that when 'keeping their distance', this did not mean that the teachers were stepping back from collaborative creative relationships (see 5.2.2.1 Teacher and Child Creativity) with the children, but that they allowed the children space within those collaborations and individually.

#### 5.4.3.1 Distance

- Relationship based on praise and democratic approach

Kate and Amanda both favoured using praise and a democratic approach to allow support, but also space for freedom of choice and personal challenge, Kate stated: if I'm being a bit strict, it's

[1] I would like to acknowledge conversations with Penelope Best on separate collaborative research which triggered thinking on this part of analysis

not working for me, it's not working for them. Lawrence, the classroom teacher, commented on Amanda's relationship with the children:

> I like the manner that she has with them, it's mainly positive, praise...nobody is ever put down. In that circle where she starts things off, she makes a point that even the lesser ones get recognised...which I thought was good.

Kate often included discussions with the children, seeking and responding to their opinion on appropriate music, or choreography (see also 5.2.2.1 Teacher and Child Creativity), leading Clare to comment: we do the choreography and then Kate puts it all together and introduces bits which are like the connecting bits. Similarly, Amanda involved the children in shaping their sharing: I want to be as responsive as I can to where the group are at and individuals within that group, (see also 5.2.3.2 Interaction with Wider Circles of Community), allowing children to instigate their own journeys: he seemed to have a really good choreographic understanding of what would be interesting... I feel he's prepared to try new things very much, and take other people along with him on that journey.

- Re-active teacher intervention

Both Amanda and Kate supported the children from a distance with their presence, but often not intervening. While the children were playing with 'keyboard' ideas, Amanda rarely intervened unless specifically requested or unless she could see children struggling (see Figure 29). This distance allowed freedom to play with ideas and make mistakes (also see 5.3.4.1 Structures for Purposeful Play), allowing the children to overcome their own challenges:

> Natalie and Amelia stand apart doing nothing for a while. They try one of Amanda's suggestions swapping roles – it doesn't work. Natalie suggests another of Amanda's possible @'s, moving Amelia to make it work. They unsuccessfully try first one again, they talk, they try Amanda's @ on the floor, they repeat the second one of Amanda's that they tried. Natalie suggests and does a version of this which involves changing the body facing of one person to make the @ a different way (Video analysis 11.2.04).

During this episode, Natalie and Amelia did nothing, were unsuccessful, were successful, were unsuccessful again, finally generating their own new @ symbol without Amanda's intervention but with her present nearby.

Amanda and Kate also both consistently preferred to use suggestions and very open questions (rather than question clusters, see below): play around with ideas....think about how you could make a forward slash...I'd like you to find a way of making a dash...each group is going to have a surprise element. This language, coupled with distanced support, suggested that the children could include the teacher's ideas, but without the pressure to have to do so.



Figure 29: Circulating without intervening

5.4.3.2 Close Proximity

- Relationship based on praise and constructive criticism

Michael's relationship with the children was based on supporting, building confidence and security:

> trying to give some safety, some security...As I usually do when I'm teaching, try to build up step by step, so they felt secure all the way along, they knew what they were doing and why they were doing it.

It also had a more control-based element in order to emphasise learning craft/compositional knowledge (also see 5.4.2.2 Outside In prioritised before Inside Out), with the lesson:

> like a production. In that, as the director of it, you have an idea of that end product, a vision if you like, and, so that's where you want to get to...And then you think, but these are the people I've got. How am I going to get them to there? How am I going to empower them to get to there? But also, what do I need to give them to get them to there, in terms of skills and knowledge and understanding and confidence.

Michael wanted the children to understand their role:

> they need to start seeing their role within this...about the quality of the work now, that we've reached that point where they need to be taking responsibility for it. They should be learning the structure, and how to work within that structure.

From this base of support and security, Michael challenged the children through focused criticism:

> I really want more, and I'm going to really show you I want more from you, I know you can do it…There's a deeper level and I can't genuinely praise them because that's - so it's sort of saying eventually we got there, but you did this and this.

Michael's method required him to take control of some activities:

> What I'm trying to do is challenging people to do their best, because I think they often get away with it, doing half, 70% and trying to get them to do their best, and to be original and unique and inventive and creative. That sort of sense of you can do it, but they have to be challenged to do that, it doesn't necessarily come naturally.

- Pro-active teacher intervention

Challenging the children led to a strong pedagogical emphasis on 'question clusters' at the beginning of and during (see Figure 30) creative tasks: How are you going to do this smooth turn? Don't jump. How can you balance? What are your eyes doing? How do you control it? These were key to encouraging the children through lower order to higher order thinking skills (also see 5.1.3.3 Thinking Body-Mind):

> How to phrase questions to promote higher order thinking skills, enquiry, evaluation in the speaking? I think they are involved in this higher level enquiry when they work practically via composing, making decisions, evaluating. I can guide this process through questioning. How can you…? What if…? Explore…? Find a way to… So they respond physically and intellectually and imaginatively whilst engaging in practical tasks. (Diary p. 4-5)



Figure 30: Drawing attention to movement detail to be used within enquiry

This second pedagogic spectrum appeared rooted in the dance teachers' preferred 'way', and also their personal manner. It was much less to do with the situations in which they were teaching, although their use of proximity was obviously tempered to some degree by these situations. Consideration of the shaping influences of the dance teachers' preferred 'way' can be found in section 5.5.

*Through comparison of these teaching situations, the spectrum of teacher proximity and intervention is made explicit. Teachers positioning themselves at different distances from the children's creative activity (using actual distance and language style), and using re-active or pro-active intervention is indicative of the amount of freedom and space they allowed the children within their conceptions of creativity. It is particularly related to the power balance between teacher and learner.*

*Amanda and Kate's use of distance and re-active interventions shows commonalities with a number of studies into teaching for creativity including Craft et al (2005), who referred to teachers using invisible pedagogy positioning themselves 'off centre stage' as Amanda and Kate did. Their style also has much in common with Anttila's (2003) dialogical approach to dance education with this age group, which resides within the theories of Freire (1972) and Buber (1970). By paying close attention to the power dynamics in her own classroom she placed a strong emphasis on teaching as listening and encountering, with interference tempered by these two activities, seeing children's agency as deriving from them being experts in their own world. There are obvious parallels here, in particular, the distance Kate and Amanda both used to afford the children space.*

*Michael's relationship style resonates more strongly with one style of teacher/learner relationship for creativity from within tertiary dance education. Lavender and Predock-Linnell (2001) argue for the importance of critical consciousness (the ability to describe, analyse, interpret, evaluate and imagine/implement revisions to dances) at the heart of dance-making, emphasising struggle and challenge as inherent activities not to be avoided by teacher or student (see 2.6.1). Michael can be seen exerting his power as the teacher in order to close the distance between himself and the students' creative activity, presenting them with controlled situations in order to challenge them. In emphasising craft/compositional knowledge he also gives them the tools with which to exert their criticality, which he examples himself in his critical question clusters and willingness to criticise children's work.*

*Michael's more close up, critical style also echoes Gough's (1999) argument (see 2.6.3) against Lerman's (1993) more dialogical and affirmative-based approach to criticism (closer to Amanda and Kate's proximity and intervention style), which in Gough's opinion restricts criticism from being as challenging and rigorous as it might. Interestingly, however, in their final member*

*check interviews, both Amanda and Kate were clear that they felt their approach was as challenging as Michael's, but achieved its results in a different way.*

*Their dialogical end of the spectrum seems to me to be more common within the creativity in education literature. For example, Odena's (2003) findings of secondary music teachers' perceptions of themselves as facilitator, nurturer and helper in relation to creativity, and Craft's (1997) finding of the use of a care ethic when teaching for creativity. Interestingly, Craft noted this care ethic for men and women, whereas in this study, Michael's relationship style encompassed criticism and struggle rooted in support rather than a notion of nurturing, suggesting that the care ethic may not be the whole story. Craft (1997) suggests, and I would agree, that these kinds of relationship and possible gender differences might need further investigation.*

*In the meantime, this finding does provide a more unusual example of teaching practice in relation to creativity, suggesting that 'close proximity' and 'pro-active intervention' might well be a useful and overlooked strategy as part of a reflexive approach to teaching for creativity. It is important to note that Michael was not using authority for its own sake, but from reflection on his practice had come to use control and criticism to challenge for creativity in tight tasks (see 5.5.4.2) as part of his tool kit. This illustrates a positive use of teacher power and authority in order to teach for creativity. This has strong similarities with Green's (1993) work on somatics and creativity. She was clear that the dynamics of power should not be excluded from discussions of pedagogy, emphasising that authority cannot simply be done away with. Influenced by Foucault's (1980) critique of the relationship between power and knowledge construction, Green analysed the power relationships she experienced herself as a teacher of somatics and creativity, and stated that perhaps:*

> *a reflective approach to pedagogy in general may help to decenter authority and work toward an educational project that does not attempt to rid the teacher of her/his authority but allows us to become aware of how it plays out and use this awareness to develop a pedagogy that can be most useful and helpful. (Green, 1993, p. 241)*

*It is exactly this kind of reflective approach to pedagogy that led the three teachers in this study to their different, but equally considered, stances on and applications of their proximity and intervention style.*

### 5.4.4 Spectrum of Task Structures

The third of the pedagogical spectra was particularly related to the way in which the dance teachers shared responsibility for the creative activities with the children, whether this was immediate or gradual. It should be noted that this did not mean that children could not take sole

responsibility for activities at times, but it was often shared communally and collaboratively inclusive of the dance teacher.

As the children shared that responsibility, it then concerned to what degree creative activities were controlled for bursts of creativity, or let go for more freely explored creativity (closely related to the proximity and intervention spectrum above).

The spectrum also related to how much space there was within the structures for personal/ collective voice balanced with craft/compositional knowledge.

#### 5.4.4.1 Purposeful Play

Kate and Amanda both used and discussed play as a way of encouraging the children to engage in the creative process (see 5.3 Creating the Dance), purposeful play characterised as follows:

- Risk-taking & Acceptance of Failures

Risk taking (see Figure 31) and the acceptance of failures were key activities within purposeful play: They're taking risks, they're exploring, they're improvising…they've found things that are interesting. Kate emphasised the importance of

> taking it a step further…learning through mistakes…my kids make so much mess, and it drives me crazy, but I love it because that's what children do. It's like playing…I would much rather they fall over and make a complete - they have to fail, they have to know that they can fail and get back up again, and nobody says anything, and they can just go forward, because that's how they learn. If they just do what they know they can do, well they'll never do anything.



Figure 31: Taking physical risks whilst playing with movement responses to '\' symbol

- Pick & Mix Structure

Kate wanted to give them as much freedom as possible, and was aware that I probably work quite freely compared to other people. Structures allowing freedom to play were key: if the structure's kind of right each time you do it, you have more freedom to do the play...the structure's important. Play structure was giving them that grounding and also that security. Because I think actually to be able to play...that safe, secure environment is actually important.

Purpose was rooted in the stimuli within the structure. Stimuli were either complex in their emotional and form content (Kate described her stimuli as often being about humanity and human relationships, the theme of the performance being supporting relationships. Amanda used the danger of traversing a high ledge and the potential consequences) or, particularly for Amanda's less experienced group, there was a range of choice when using simpler stimuli (translation of letters on a computer keyboard into dance 'versions'). Amanda was quite clear that dance class play was different to playground play in that in the latter they're setting their own rules and agenda. This happened much less in the dance class. Both teachers created a structure allowing for a pick and mix approach to which parts of the creative idea the children might choose to work on. For example:

> Over the space of a few minutes Amanda suggests to the children that they can include a movement which represents a '/', which represents the '@', which represents the '-', and a surprise keyboard symbol. These suggestions are delivered in quite quick succession, each with a number of physical demonstrations of possible movements with space for responses in between. (Video analysis 11.2.04)

From previous experience, the children knew that Amanda would not emphasise inclusion of all the symbols, but the ones that they did include should be exciting, unusual and appropriate. This was borne out in the evaluation task later by Amanda's very positive evaluative comments of a group who had not included the '-' symbol but who produced an innovative 'ESCAPE' surprise symbol by running from the hall as the end of their dance.

- Fun, Silliness + Mess

Amanda was pleased that:

> they're more prepared to maybe be silly, that idea of play, really is the word...so much of creativity is about play, you discover and explore through playing. I think there's maybe something about when you're at school, playing is what you do out in the playground and you know you sit and do the other stuff. That they're prepared to yeah maybe be a bit silly, and that is probably OK. And have sort of licence to do that.

Amanda and Kate also made reference to play involving fun and children making a mess, also that often it is a communal activity.

#### 5.4.4.2 Tight Apprenticeship

In this situation, and linked to Michael's stronger emphasis on craft/compositional knowledge and understanding, Michael's creative tasks were often structured as apprenticeships, allowing the children to glean dance craft/compositional knowledge through experiences of modelling an expert which intrinsically also led to the children's own creativity.

- Safety & Structured Stages

In order to give the children the secure foundations for bursts of creativity, Michael modelled three learning stages:

> First stage is that physical where you're looking for them to use a physical imagination...they're learning skills and gaining confidence...a given movement vocabulary. Physical as opposed to an expressive level, an immersion in the space, the body...A second stage...you introduce a theme, image, context...you're asking them to layer...a more dynamic interpretation of material they've already developed, worked on, or been given...that's the transitional stage where you're asking them to engage on another level that's not purely physical...the third stage is where you're hoping to see the two fusing, where you set them off on their activities...where they're actually independently using the physical and the dynamic to translate whatever the theme is into their movement, their dance...It can happen within 1 session...or across 6 sessions.

Importantly, the security nets and safety structures provided a very tight parameter, which was key with the children's level of experience to help them to be more creative in that time. Rather than just an endless, just explore this and...it goes on and on...limitation almost promotes that burst of internalisation cause they've got to get it done.

- Progression contingent on step by step success

Michael wanted to know that all the children had achieved success at each stage before moving on to the next:

> you can't get to those places until you've seen evidence of them, understanding, applying and dancing...It's proof in some ways, that they've understood...you've allowed them to make that journey to there or they've made that journey...Now we can carry on, and we'll keep that and use it and develop it...So yes, they're very important landmarks.

This contingency on success, and craft/compositional knowledge meant that the stimuli used within the tight parameters were often specified by Michael, and were simple and easily 'translatable' into dance, including objects (for example, wooden box with lid – see Figure 32) and narratives (for example, an African creation story). As the children progressed through their apprenticeship, more choice and variety was offered, for example, a choice was given of a large number of images of professional dancers, as a starting point for creative collaborative work.



Figure 32: Collaborating in response to being shown a small wooden lidded box

- Working hard

Finally, it is worth noting that Michael did make reference to play within his interviews, but was not keen to use the term: it can easily go wrong, it can easily present all the wrong images, because of all the difficulties involved in that and prevent the children from hard work and commitment to the work. He did not want dance to be an easy option. When Michael did allow play he emphasised that it's always quite within a small field of parameters, so hopefully they can play with security, and productively. It's not that sense of here's an idea, play with it and see what they come up with. Even in tasks where Michael allowed for some 'play' this was still not characterised by having fun and being silly, or the freedom of the pick and mix approach and unknown creative outcomes. Michael's approach succeeded in this situation because explorations were tightly controlled with the emphasis strongly on security, success and modelling of Michael's hard work to produce knowledge and bursts of creativity.

It is again appropriate to consider the situation for this spectrum. Michael was working in a situation where he felt unhappy using 'play' because of the surrounding influences of value and motivation, coupled with the fact that his preferred 'way' prioritised craft/compositional knowledge and understanding, which the children in this situation were also particularly lacking. He therefore favoured three stage apprenticeships, which, through a gradual handover of responsibility would ultimately give the children the knowledge and skills that they needed. This method, coupled with his use of close proximity and pro-active intervention, was a way of ensuring that, when the children did take a share of responsibility, they were relatively in control

of tightly apprenticed skills with a relatively low amount of space for choice within which they worked hard to achieve bursts of creativity.

Amanda, although working with a group of similarly inexperienced children, had a very motivated, supported group. 'Risk taking' was one of her project objectives, and her preferred 'way' was balanced more evenly between personal/collective voice and craft/compositional knowledge. With this combination of factors, Amanda therefore took the opportunity to share responsibility almost immediately with the children and use purposeful play as one of the main creative task structures. This method, coupled with her approach of encouraging from a distance, required the children to be relatively free or less in control of craft/compositional skills. This therefore allowed more space for personal choice and voice as they played purposefully to develop what they had to communicate.

Kate was working with a highly experienced group with whom she already shared responsibility, and coupled with her weighting towards personal voice this certainly allowed her, similarly to Amanda, to require the children to be less 'in control' as they played purposefully, allowing space for their choice and the development of their ideas. However, in contrast to Amanda's situation, as Kate's group went through different complex phases of generating possibilities and homing in (see 5.3.2), in the run up to their polished performance, the balance of responsibility shifted back and forth in degree between the children and Kate. It finally rested almost wholly with the children as they took to the stage to perform, and Kate took her place in the wings.

Working with this pedagogical spectrum was again therefore an interaction between the teachers' preferred balance and the situation in which they were teaching, particularly factors of surrounding value and children's experience level. Within this spectrum, the teachers' preferred balance was, however, more strongly influential in terms of the dominance of purposeful play or tight apprenticeships within which they chose to teach for creativity.

*At both ends of this spectrum the dance teachers were therefore sharing responsibility for creative activities with the children. In the case of purposeful play, responsibility was shared almost equally and immediately. In the case of tight apprenticeships, responsibility shifted over time. This shows similarities with research rooted in Woods (1990) and developed by Jeffrey (2003, 2004) and Jeffrey and Craft (2004). They explain how, when teaching for creativity, the teachers make learning relevant and encourage ownership by passing control back to the learner.*

*There are two differences between the findings of this study and the findings of Jeffrey and Craft (2004). Firstly, the word responsibility has been used in preference to 'control' as derived from Woods (1990), as it has implications of always being 'in control'. It was particularly important in Kate and Amanda's purposeful play structures that there was a degree of letting go,*

*taking risks and possibly failing. Taking responsibility was therefore a more appropriate phrase here. Secondly, the dance teachers did not 'hand over' responsibility, but shared it with the children, because the creativity was rooted in the individual, collaborative and communal (see 5.2) including the teachers' authentic creativity as a dance artist (see 5.2.2.1).*

*In the case of purposeful play, once responsibility was shared, there was a relative amount of freedom for both generating possibilities and homing in (see 5.3.2) and the space for the children's personal/collective voice. Returning to the question (see 2.5.4 and 3.2.3.2) regarding what kind of play the dance teachers included, purposeful play was about evolving meaning-making in movement through fun improvising and exploring, including mistakes and risk taking, and was closely linked to physical imagination, sometimes layered with dramatic imagination (see 5.3.3), within a pick and mix structure provided by the dance teacher. This is a very specific form of play even in relation to the dance and play literature. As detailed in the literature review (see 2.5.4), Lindqvist (2001), drawing on Vygotsky's (1995) drama-rooted conception of play (highlighting meaning-making through the interaction of world, action and characters) preferred play that was more closely equate-able with drama activities to be incorporated within dance classes. She explains that this is because "dance is not easily intelligible...and not sufficient for children, who are not always very skilful at expressing themselves in dance movement" (2001, p. 51).*

*Published since the literature review was written, Anttila (2003) has also discussed play in relation to dance for primary age children. She draws on her own translation of Kalliala's (1999) work on Finnish play culture to discuss different forms of play including: games that involve competition; chance play involving luck; and imaginary play or mimicry. Anttila (2003) argues that play can also be seen on a continuum from enjoyment, spontaneity and freedom to commitment to rules and aims (Kalliala, 1999). Ultimately, she incorporated mimicry play within her classes, which involved "transforming oneself into a fictitious character and acting according to it...s/he throws oneself into her/his role and gives up her/his own personality in order to perform somebody else" (Anttila, 2003, p. 248). As part of her concluding comments on play, she goes on to cite Heikkinen (2002) and agrees with his drama education/play research to suggest that there might be such a thing as "serious playfulness" (Anttila, 2003, p. 260) which concerns creating fictions within which children can make decisions that are impossible to make in real life, creating new ways of meaning-making and encouraging multiple interpretations of scenarios.*

*Yet, the findings of this study, in contrast, show the dance teachers encouraging a dance or movement-based form of play which does not resort to characters or dramatisation for its meaning-making (in particular see 5.3.3 and shifting children away from play-acting), although these can be used in addition through dramatic imagination. This is because the dance teachers gave time to establishing Foundations for Creativity (5.1) and craft/compositional*

*knowledge and understanding. It is this combination that allows the children to 'play' within a meaning-making framework in dance, rather than drama or dancedrama.*

*Kalliala's (1999) continuum from enjoyment, spontaneity and freedom to commitment to rules and aims, cited by Anttila (2003) is, however, useful in contextualising the dance teachers' conception of play. An important component of purposeful play is the pick and mix structure, within which the children can play with their own structuring and rule systems. This therefore probably places the dance teachers' conception of play midway on Kalliala's continuum.*

*Finally, referring back to the different theories of play that Craft (2000a) articulates (see 3.2.3.2), which offer another lens through which to view the dance teachers' approaches, the work of Moyles (1994) is useful. Moyles cited in Craft, suggests that through play, children explore, then use knowledge, then recognise and subsequently solve problems using it, and that making mistakes is also an important part of the process. I would argue that, in the improvisation and exploring within the pick and mix structure, exactly this process is going on during purposeful play. Although, returning to an argument from 5.3 Creating the Dance, the children are likely to develop ideas more often than solve problems during their play. In relation to Craft's spectrum stretching from ideas play to dramatic bodily play, I would suggest that purposeful play incorporates many aspects of this spectrum as it involves playing bodily with movement ideas. As seen in section 5.3.3, the physical imagination at its core may be stimulated by the use of dramatic imaginary worlds and may have dramatic imagination layered onto it, but it is also possible for purposeful play rooted in movement to exist without dramatisation.*

*Purposeful play therefore represents one end of the spectrum at which, once the children had begun to share responsibility, they were able to explore relatively freely and exercise a relatively high degree of personal/collective voice. At the other end of the spectrum was the structure of tight apprenticeship, which saw a gradual shift of responsibility, explicit craft/compositional learning and a more controlled space leading to bursts of creativity.*

*The structure of tight apprenticeship is reminiscent of the model of cognitive apprenticeship proposed by Kane (1996) (see 2.6.2), in which students are scaffolded through the processes of a knowledgeable expert, using modelling, coaching and fading. Michael's approach, working on small aspects of creating, rather than entire performance pieces, worked to scaffold the children through three stages of learning, one contingent on the next. This included, where appropriate, providing a starting sequence or stimulus, and using carefully timed question clusters, movement descriptions, physical imagery, imaginary worlds and degrees of physical demonstrations to enable the children to complete their own dance sequence, which would have been beyond them without scaffolding. As the children became more proficient in the depth and detail of each stage, Michael stepped back or faded his input, shifting responsibility to the children. Tight apprenticeship is closely connected to working 'outside in', where the*

*children work with expert dance knowledge in a variety of forms, before shifting to working 'inside out'.*

*This strategy is also strongly reminiscent of Chen and Cone's (2003) very detailed study of an expert dance teacher's use of sequential open-ended tasks, learning cues and instructional scaffolding to help students generate divergent and original movement responses and refinement of dance quality and expression, two elements of critical thinking. Chen is clear that the study only investigates these two elements and suggests further study might investigate how students use other critical thinking elements like problem solving and decision-making. It has not been the aim of this research to separate out aspects of creativity and show how each is taught for in isolation, as I would argue that teaching for creativity is contingent on the interaction of different elements and dimensions, hence the attempt to present inter-related spectra of possible teaching strategies here. So, although this research does not take an approach like Chen's, the spectrum articulated here can draw support from its commonalities with Chen's description of successful scaffolding structures for the generation of original movement. The two studies show many similarities in the approaches of the two teachers studied.*

*In relation to teaching for creativity, this study shows that tight apprenticeship and scaffolding must be placed within the spectrum of task structures with purposeful play tasks which are not scaffolded, and which contain much more freedom and space for children to make mistakes and to experience exploratory time without teacher intervention. This spectrum demonstrates the importance, where appropriate, (for example in Michael's project) of using apprenticeship, gradual responsibility sharing and more controlled structures for teaching for creativity; contrasted with, where appropriate, (for example in Amanda's project) of using purposeful play, immediate responsibility sharing and more spacious, free structures for teaching for creativity. Both teachers were working with relatively inexperienced children, so this is therefore not to suggest that teachers should always start with apprenticeship followed by purposeful play. Choice of strategies is crucially dependent on the teacher's own way of working, the children and the surrounding situation.*

*Two literature comparisons stretch across all three pedagogical spectra.*

*The findings can usefully be compared with Lowden's (1989) distinction, made in her book for dance teachers of primary age children, between two overarching approaches to understanding the rules (or knowledge base) in the dance lesson: being governed by rules or discovering the rules. She describes the first as learning controlled by the rules and tested techniques, and the second as arriving at and discovering rules through negotiation with the teacher. For Lowden this encompasses issues of responsibility, tensions between success and risk taking, and*

*between the children's work and past work. These spectra are not grounded in quite the same distinction as that made by Lowden, but the detail provided should be useful to primary level specialist dance teachers contemplating her distinction.*

*Finally, as stated in the literature review (2.6.2), Mosston and Ashworth's (1994) work provides a strong exemplar framework upon which understanding of the dance teachers' strategies for teaching for creativity could be modelled. One of the main similarities is between Mosston and Ashworth's emphasis on shifting decision making, particularly within styles G to J, and these spectra's emphasis on mechanisms for responsibility sharing.*

*However, one of the main differences with the spectra that emerged here is that they do not represent whole task types which can be applied ready packaged from the text book. This is partly due to acknowledging the complexity of teaching for creativity within dance as art in different situations, and partly due to the fact that the spectra are derived from teaching action rather than representing an attempt to create theory applicable to all physical education. The emergence and inclusion within this research of articulations of complex process structures (see 5.3) demonstrate the fluidity and unpredictability of the concept under consideration. This is coupled with an emerging emphasis in section 5.5 on the teachers' reflection in and on action. The applicability of a Mosston and Ashworth style spectra which offers pre-packaged tasks framed within a task anatomy of preimpact, impact and postimpact is questionable here. This is especially the case when the impact set is defined as the time during which pre-impact decisions must be implemented and adhered to, with adjustments seen to be necessary as a result of imperfect planning or mistakes. Little space is therefore allowed for reflection and response to the needs of the children within their particular situation.*

*What seems more appropriate in responding to these research questions is that which has emerged here, the explanation of the three spectra of creative source, proximity and intervention and task structures which can be seen entwined and inter-related as constituent pedagogies in teaching for creativity. This is not to deny the value of the Mosston and Ashworth's (1994) thinking as a useful framing device, but it is to agree with McFee (1994) when he argues that it is more useful to elaborate taxonomies "specifically applied to dance...under our artistic account" (p. 160).*

### 5.4.5 Summary

In considering how the dance teachers taught for creativity incorporating a balance between personal/collective voice and craft/compositional knowledge and understanding, the above findings have emerged. A detailed summary of the pedagogical spectra will not be offered here (see Table 3 in 5.4.1), but the three inter-related spectra that emerged were: creative source; 'inside out' or 'outside in'; proximity and intervention; and task structuring.

The theoretical developments offered by these findings are four-fold.

Firstly, the findings delve inside and develop Smith-Autard's (2002) suggested combination of open-ended tasks and direct instruction, moving away from Mosston and Ashworth's (1994) spectrum style of packaged tasks to unpack the complexities of balancing personal/ collective voice and craft/compositional knowledge when teaching for creativity as a specialist dance teacher with late primary age children by:

- responsive shifting between inside or outside as sources of theme, movement and opinion, and at least to some extent, ensuring that the children experience the creative impulse as their own in order that they authentically gave voice to ideas which were meaningful to them in dance (drawing in Blom and Chaplin, 1989; Emslie and Ackroyd, 2004; Kane, 1996; Lee, 2004; Smith-Autard, 2000, 2002) combined with
- a personal teaching style which allowed for support and challenge through the manipulation of teacher proximity and re-active or pro-active interventions. Proximity was indicative of the amount of freedom the teachers allowed the children per se for creativity, each taking differing personal positions (applying Anttila, 2003; Craft, 1997; Gough, 1999; Green, 1993; Lavender and Predock-Linell, 2001; Odena, 2003) combined with
- considered choice and manipulation of specific task structures characterised as ranging from fun purposeful play to hard-working tight apprenticeships which appropriate to the situation
    - shared responsibility gradually, immediately or passed it backwards and forwards to varying degrees
    - allowed differing amounts of keeping control and freedom from having control which
    - allowed differing amounts of space within tasks for bursts of creativity or more sustained creative explorations (drawing in Jeffrey 2003, 2004; Craft and Jeffrey, 2004)

Secondly, the findings contribute to a current international debate in dance education (Anttila, 2003; Lindqvist, 2001; also drawing in Moyles, 1994 in Craft 2000a) as to the kind of play that might be fruitfully conceptualised within children's dance education, by offering examples of conceptions of play in dance that do not resort to dramatisation, and which sit on a spectrum with apprenticeship task structures (Chen and Cone, 2003; Kane, 1996).

Thirdly, and closely linked to the first theoretical development, the findings contribute to understanding how teachers might use the balance between freedom and control advocated in the NACCCE Report (1999), in two ways:

- They demonstrate how the teachers took differing positions on the degree of control that might lead to creativity, and how they manipulated teacher proximity and

intervention to achieve these degrees of control

- The dance teachers also all worked either gradually or immediately to share responsibility

  (rather than control) for creativity. As part of this responsibility sharing, the dance teachers established structures of purposeful play or tight apprenticeship which each allowed differing degrees of freedom to explore, and freedom to exercise personal/collective voice in relation to craft/compositional knowledge. The balance between freedom and control was about inter-relating the two, rather than control followed by freedom.

Fourthly, the findings contribute to teacher knowledge theory in relation to creativity. The level of pedagogical detail of the research builds on previous studies by Fryer (1996), Craft (1997) and Odena (2003), and illustrates the teachers' differing balances of freedom and control/ voice and knowledge and how they achieve them. The findings may well be applicable in wider teaching circles interested in creativity by illustrating how expert teachers in a particular domain achieve their differing balances between personal/collective voice and aspects of domain knowledge.

This is the last of the four themes which were generated directly from sensitisation to the interface between the dance education literature and literature from the social systems approach to creativity in education. The final section of this chapter deals with a question which has threaded through the previous sections, that of the shaping influences on the dance teachers' conceptions and approaches.

## 5.5 SHAPING INFLUENCES

The four themes above demonstrate the commonalities and differences between the three dance teachers' conceptions and approaches and how they relate to the literature. The final question that emerged, threading through the above themes, was: how were the dance teachers' conceptions and approaches shaped and influenced by their experience and the situations in which they were teaching? The emergence of this question, was indicative of my own growing surety in the study's methodological and epistemological stance, demonstrating concern for the intricacies of the dance teachers' meaning-making in relation to creativity, and overtly acknowledging and probing how teaching for creativity develops in a situated way via reflection.

### 5.5.1 Shaped by Experience

All three dance teachers showed strong influences of their own professional arts and teaching experience, and personal experience on their conceptions of and approaches to creativity. Their pathways are individually detailed below.

**Michael**

Michael's training as a teacher at PGCE (Drama and English) and MA level, and work as a teacher-trainer (see 4.7.1), led to a strong emphasis on teaching and learning, and his approach to creativity showed hallmarks of educational theories and techniques. His discussions reflected a view of children's learning which clearly interwove theorists such as Vygotsky, Bruner, and Mosston and Ashworth. For example, his use of terminology and related practices such as scaffolding and modelling (see 5.4.3.2), and reference to Mosston and Ashworth's (1994) reciprocal tasks (see 5.1.4). This particularly manifested itself in his weighting towards teaching for craft/compositional knowledge and understanding in comparison with Kate and Amanda. Michael used mechanisms to test and see evidence of children's learning progress as they created, such as the ability to write up the structure of a dance sequence. He stated that

> because you're working within a school environment of making what they've learnt explicit. Because I wanted them to have language by the end, of the basics...aesthetic skills...what they'd learnt.

Michael's conception of creativity was also influenced by wider curriculum issues, such as the justification for dance within the curriculum:

> I'm very keen that they realise it's hard work, both physically and intellectually and imaginatively. That I want them to know dance comes in many forms and that it is an art form. And it demands, requires the respect that seems to automatically go to music and drama and art.

This could be found strongly manifested in Michael's reluctance to encourage 'playing', and his willingness to criticise children (see 5.4.3.2, 5.4.4.2).

Although not trained in dance, Michael had undertaken ongoing dance classes, courses (see 4.7.1) and performance work since his early twenties. He also discussed an influential local dance teacher and pioneer, who had encouraged him to take courses, perform, and watch professional dance work, and the importance to him of other body practices such as karate and yoga. Through all of this, he had gained skills and understanding in movement and dance (see 5.1.3.3), and delved further into dance theory. For example, his conception of translation (5.4.4.2) is a term used by Smith-Autard (2002) at the heart of her model. The influence of this conception of 'translation' can be seen manifested in the priority that Michael placed on 'outside in' before 'inside out' and stimuli focused more on understanding movement conventions than personal voice (see 5.4.2.2).

**Kate**

Not a trained teacher, Kate had a very different set of experiences, personal and professional, which shaped her conception of and approach to creativity. Firstly, a brilliant dance teacher at school, who was very inspirational, had triggered Kate's enthusiasm for dance: I just loved it and I just got it, and it's just stayed ever since.

Her later educational background, developed through undergraduate and graduate study in the visual and performing arts, the former influencing the way she thought about creativity as a dance teacher. For example, her anti 'colouring in' stance (see 5.4.2.1), which led her to challenge her community: I think dance is really guilty as an art form of wanting to be neat and tidy and pretty. This was strongly tied to Kate's stance on prioritising the children's ability to be themselves, being interested in what they had to say and their personal voice (see 5.4.2.1). It was Kate's visual arts background which led her to draw out awareness and 'seeing' as key foundations (see 5.1.3.1):

> I paint as well. The one thing that art training...taught me is to look...just the more clearly you're able to see something - whether the chair starts further to the left, whatever...it's a real skill, that gives you real information.

Kate's personal experience of eight years as a full-time mother also strongly shaped her approach to creativity. She drew on her experience with her own children to explain some of the key aspects of her approach to creativity: playing, making mistakes and children knowing that they can fail (see 5.4.4.1): You know like my kids make so much mess, and it drives me crazy, but I love it because that's what children do.

During the 1980's, Kate worked as an outreach and community dance worker and co-founded two dance education companies, working in a variety of community settings. Her conception of creativity was strongly characterised by her emphasis on developing personal voice, which is strongly indicative of the importance placed on issues of self, identity and voice within

community dance. For example, Lomas (1998) writes of her experience of working with a community dance company in terms of a process of self-exploration and self-discovery, referring to a project on which she worked entitled 'Being Ourselves', a phrase coined by Kate, 'being yourself', (see 5.1.3.4, 5.4.2.1) as part of her conception of creativity.

**Amanda**

Amanda described how she fell into dance teaching, through a combination of an injury and the influence of my mother, a prominent dance educator and educator of dance educators in England. Although Amanda was not teacher-trained, much of her practice, including her conception of and approach to creativity, was influenced by her writings and practice:

> I grew up with her trying out her lesson plans on me, and I wasn't even aware of it at the time...osmosis, so a lot of that went in. And when I started...I would talk through my lesson plans with her, and the more teaching I did, the more interested I became in it...I do know my mother's book inside out.

The influence can be seen in her insistence on the importance of play (see 5.4.4.1), together with her almost equal balance on developing personal voice and craft/compositional understanding (see 5.4).

Amanda referred to this combination as a down to earth approach, which was about broadening its [dance's] appeal...that's not about lessening it in terms of quality. These are the contemporary dancers of the future. This approach struck me as reflective of her mother's writing, including an opening reference in one of her books to play as key to the creative process, and questions posed within her writing such as 'how we can promote interesting and positive attitudes towards dance', and 'make dance relevant and contribute to the world we live in?'.

Amanda also described her experience of teaching as part of her MFA in the USA as inspiring to her practice, and from her teaching on in-service training courses and on dance education modules at HE level (see 4.7.1), the importance of working at all those different levels in terms of addressing teaching, I find really interesting, because of course they each influence each other.

Another influence from Amanda's professional experience on her approach to creativity, which stretched beyond her mother's work, was the core connection that Amanda recognised between her work as a choreographer and as a children's dance teacher (see 5.1.2.1), in relation to the integrity of the children's response (see 5.2.1):

> I think that they are all very connected actually. The way in which I work as a choreographer...isn't actually that different from the way I work with the kids. Because for me the dancing is at the heart of what I do, and the exploring that's what interesting in terms of creativity.

For the three dance teachers, the key factors which therefore influenced development of their 'way' were

- Personal experience, including the encouragement of an influential figure in setting them on the road to dance teaching
- Teacher training (if they received it) and/or professional development experiences
- Professional teaching experience
- Professional dance experience

*The findings above show the experiences that influenced the dance teachers' practice and their conceptions of and approaches to creativity inherent within that. They resonate with Fortin's (1992) findings that the teachers' practice in her study "is deeply rooted in their own biographies" (p. 272). They also echo Berliner's (2001) argument that experts' ways of working are born out of the professional arenas in which they have built their careers. Odena's (2003) findings with secondary music teachers showed three strands of influence on practice, the musical, the teacher-training and the professional teaching. In addition, this study stresses the teachers' personal experience, together with more eclectic means of gaining teacher training, both of which influenced their 'way' of teaching for creativity. All of the dance teachers were particularly personally influenced by a prominent dance educator, whose own way of working then influenced their practice and fed into and interacted with other influences within their conceptions of creativity. The influence of personal experiences was less in evidence for Odena's (2003) teachers working in full-time education where teacher-training may take over from personal experience.*

*One professional experience factor which was highly influential on the teachers' approach to creativity was the prioritisation of ways of knowing within the learning cultures within which they have experience. For example, Michael's professional experience of predominantly teaching dance in schools shaped his emphasis on verbalisation and externalisation as the necessary means of framing and assessing children's understanding. This approach is suggestive of practice rooted in a Vygotskian approach to learning which emphasises thought as determined by language and where verbalisation allows understanding to be assessable.*

*Kate's more community-based professional experience emphasised less the inter-translatability of felt sensations and verbal articulations. Her teaching within this research also demonstrated dance outside of the school system, within a large dance education institution, where training need not always be predominantly verbally-linguistically based. Her stance is therefore indicative of a learning culture in which physical/embodied knowing is more likely to be experienced as a way of knowing in its own right alongside the verbal and linguistic. This might reflect a learning culture akin to that which is increasingly becoming possible within Higher Education in dance institutions including body experiences and the somatic priorities of*

*"intuitive, internalised approaches to neuromuscular exploration" (Bannon and Sanderson, 2000, p. 18) as embodied ways of knowing (see 5.1.3).*

*This therefore highlights the potential influences on teachers' conceptions of creativity in dance and points towards the need, when teaching for creativity, to be alert to the extent and necessity of their influence on pedagogy.*

### 5.5.2 Belief & Reflection

All three dance teachers demonstrated confidence and belief in their 'way' of teaching which fed into their conceptions of and approaches to creativity, and had developed over their careers: teaching's one of those things, that you have all the theories...but actually you learn the most by putting those things into practice and finding ways of making it work for you. Kate stated: you can only teach what you know and creatively, to do it well, what you believe.

It is vitally important to note, however, that each 'way' was not static, but constantly evolving. For example, Kate discussed her developing practice during the research: I've had a break and come back. I still feel that my learning curve is quite steep at the moment. In her final member check interview, Kate commented: my confidence has grown, I've been teaching for another year, back in the swing of things so I do generally feel much happier to take a lot more risks and I'm much more reflective in the way I work. During the research Kate had shifted from a place of steep learning to one of much greater confidence in her 'way', a time of consolidation which was allowing her take those risks...to start pushing the boundaries a little bit. Interestingly, Michael had a very strong conception of his 'way' when the research began, particularly due to his ongoing delivery of CPD initiatives for teachers relatively inexperienced in dance. During the research process, and particularly following reading the findings, Michael began to reflect even more on his practice, and to push the boundaries of his 'way'. He stated:

> since doing this – I've adapted more to do play, experimenting with that...I'm performing again more, I realised how important awareness of your own feeding in is, since doing this...I've shifted as well, further down the scale, freeing up, keeping all the scaffolding things, be a little less regimented, especially recognising when you can and moving on from here.

Michael shifted from a relatively consolidated 'way' to a new reflection and learning phase in his evolving practice.

The evolution of their 'way', whether during a period of steep learning or consolidation was fuelled for all three teachers by active risk-taking and reflection, both on and in action. Kate discussed whether you ever dare risk them improvising for four minutes on stage? And: It's that whole risk thing of saying, OK, we're generating new material, what three weeks before the performance, is that sensible? Amanda reflected on creative activities: I wasn't convinced about the photographic

positions... If I was to do it again, I could have set it slightly different, it might have been more effective in dance terms. She was also aware that risks were real and might not pay off, meaning she had to re-think in action: getting them to make a phrase on their own, but I learned from that one...the next thing I did was get them to work with a partner, and that enabled them, that was more effective.

Michael also articulated responding creatively in action: creativity in teaching is how to embrace them all... having to be very adaptable...very open to what's around you, very observationally aware...as though you've got a huge web while you're teaching, that you've got to catch things in before they go...it demands creative teaching and there's not many moments...when you're looking outside in on yourself...it feels very much in the moment...focusing on individuals as you pass them...in amongst them, I think that helps. You're not apart from them, observing...You are in that group and therefore you feel, you sense, if you like, the landscape of bodies that's moving around you. It's doing it with them and picking up from them and giving back to them, ways of deepening.

#### 5.5.2.1 Dilemmas & Decisions

What was vitally important to evolving practice from their reflections in and on action, was that the teachers were constantly drawing on past experience and then learning from the outcomes of their risk-taking and reflective decision-making, whether learning involved consolidating and reinforcing previously developed practice or shifting practice in a new direction. In analysing the data to understand how the dance teachers' reflections contributed to the evolution of their practice, a number of dilemmas emerged regarding teaching for creativity, pin-pointing key times for reflection and risk-taking. These will be articulated here in order to

- demonstrate the dilemmas, and their possible solutions dependent on the teaching situation
- offer examples of reflection and risk-taking and their influence on evolving practice.

##### 5.5.2.1.1 Readiness & Rarity

As discussed in section 5.1, Amanda and Michael particularly commented on developing the children's 'readiness' for creativity. Readiness was related to ensuring positive children's attitudes (valuing, motivation, tenacity, curiosity, openness and reciprocity see 5.1.1, 5.1.2 and 5.1.4 for strategies), and increasing their physical literacy (establishing an embodied way of knowing within a classroom culture predominantly verbally/linguistically based, see 5.1.3 for strategies).

Michael and Amanda in particular, faced a decision between working with the children's attitudes and physical literacy to lay the foundations for creativity or proceeding immediately to creative work. In each of their situations, they took their decisions on the basis of the needs of the children in the situation in which they were working. For example, in Michael's case, he had confidence in his previous experience and judgement to spend time valuing dance and the dance project with the children, and addressing motivational issues (see 5.1.1 for strategies) before engaging them in creative activity. Section 5.1.2 shows the attention that Michael and

Amanda identified as necessary to encouraging the children to be confident about opening up to the unusual and what dance might be. These were two of the key foundations to be laid for creativity within Amanda's situation in particular (see 5.1.2 for strategies).

'Rarity' (see 5.3.4) was closely linked to readiness, and to the balance between personal/collective voice and craft/compositional knowledge. This phrase was coined by Kate, who perceived pressures from creativity agendas (which to some extent were intensified by the teachers' involvement in this research) that children should be creative. The teachers felt that creativity resulting in successful original outcomes (see 5.3.4) by the children was special, and would not necessarily occur in every lesson. Again, the dance teachers relied on their previous experience to hold on to this, and, although maintaining high expectations of the children, did not allow pressures from outside agendas to force them to push children to attempt to be constantly creative and original.

Despite other possible solutions in these instances, all three dance teachers addressed the dilemma in a similar way, choosing to spend time on foundational work.

Also, all of these examples demonstrate reflections and responses where the dance teachers took decisions that reinforced previously consolidated practice, and through successful outcomes increased their confidence in this aspect of practice.

#### 5.5.2.1.2 Ways of Knowing in Socially Constructed Learning

Underlying the dance teachers' teaching for creativity was a dilemma, a tension between language-based ways of knowing and physical, embodied ways of knowing (see 5.1.2.3) (see also 6.3.2 for future research possibilities). Kate, particularly, perceived a tension between task setting, continuity and feedback delivered verbally and/or delivered physically and non-verbally, which she called 'overtalking' (5.1.3.3). Having identified, the underlying tension between verbalising to the children to work with them to construct their learning, and using physical and other ways of communicating, Kate found new ways of achieving the latter. For example, one solution detailed in 5.1.3.3 was to blow on the children to give them the movement's feeling. Conversely, Michael perceived the tension in the opposite direction with dance as an embodied subject area, not necessarily fitting within school curricula methods of learning and assessment rooted in a language-based approach to socially constructed learning. He therefore responded to the dilemma by encouraging the children to verbalise their learning in dance.

In these instances, the two dance teachers resolved the dilemma in different ways, which, it could be argued, were particularly influenced by the different dominant learning cultures within which they had developed their practice.

These examples also demonstrate reflections and responses with different kinds of teacher learning results. Michael drew on previous experience to take a decision that reinforced previously consolidated practice, and Kate found a way of solving the dilemma which involved shifting her communication strategies, contributing to the evolution of her practice.

#### 5.5.2.1.3 Balancing Individual, Collaborative & Communal

Three main pedagogical dilemmas arose regarding the dance teachers' conception of creativity as individual, collaborative and communal. The first was the danger of collaborative creative activity disempowering the individual contributions of children who, for whatever reason, might participate less well in a collaborative situation (see 5.2.1). Particularly because Michael's group were less experienced at working collaboratively and had fewer 'social skills' to do this successfully, Michael prioritised individual creativity first, before bringing self-responsibility to contribute to collaborative creative activity. For some of the children in Amanda's group, lack of confidence was a key issue. Having tried unsuccessfully in her first class for all the children to work individually creatively, she decided to work collaboratively from then on. Whilst being constantly vigilant for more dominant children 'railroading' less confident children, Amanda chose this approach to allow less confident children to grow and work with other children as sounding boards within the collaborative creative situations, so that later they might work successfully creatively on their own.

In these instances, the two dance teachers solved the dilemma in different ways related to the differing needs of the children in the situations within which they were teaching.

These examples also demonstrate reflections and responses with different kinds of teacher learning results. Michael drew on previous experience to take a decision which reinforced previously consolidated practice. Amanda found a way of solving the dilemma which involved shifting from her initial strategy of working on individual creative outcomes, to working collaboratively in order to facilitate confidence and understanding for later individual creative outcomes.

The second dilemma related to the dynamics of creative collaboration: whether the dance teachers should engineer collaborations to sustain successful working pairings or engineer collaborations to expose children to the variety of roles in which they might creatively engage (5.2.2.2). Most likely because of the time constraints of a short project, Michael favoured making pairs and keeping pairs to sustain successful collaborations, whether they were integrative, complementary, controversial or inclusive leadership based. Kate, potentially because of greater time availability, favoured shifting partners, so that children could experience creative collaborations with dynamic variety, some of which they might not initially excel in, but experience of which she wanted to include as part of the learning process.

Again, the two dance teachers resolved the dilemma in different ways related to the differing needs of the children in the situations within which they were teaching.

These examples demonstrate reflections and responses where both dance teachers took decisions that reinforced previously consolidated practice, and through successful outcomes increased their confidence in this aspect of practice.

The final pedagogical dilemma related to communal creativity, and decision-making surrounding the level of risk and creativity that could take place in performance in the communication and interaction between the children and their wider circles of community (5.2.3.2). This dilemma was mainly found in Kate's site, as she was the only one of the three teachers with a full performance outcome. It was rooted in the balance between the three processes of creating, performing and appreciating. Not only was Kate interested in pushing the boundaries of acceptable children's dance performance (5.2.3.2 and 5.5.3), but she was also aware of the need to emphasise learning what it meant to be able to 'perform' in a polished way (5.5.3). Kate probably did not entirely resolve this tension, which implies there may be a need for reflection within primary age dance education on how to change attitudes to allow space for more creative and interactive approaches to performance, alongside polished compositions.

This example demonstrates Kate reflecting and responding in a way that acknowledged the expectations of her surrounding dance community, but which did not necessarily satisfactorily solve the dilemma for her. This is a good example of how support and expectations (see 5.5.3) also influenced the dance teachers' approaches to creativity and, in fact, prevented them from finding personally satisfactory solutions to dilemmas.

#### 5.5.2.1.4 Balancing Spectra of Approach

Three dilemmas underpinned the dance teachers' decisions to use differing combinations of strategies to teach for creativity, that between personal/collective voice and craft/compositional understanding, that between freedom and control, and that relating to how responsibility was shared and shifted.

Decision-making in relation to the tension between voice and knowledge was guided by the dance teachers' 'way' (see 5.5.2). This, for example, led Kate to emphasise 'inside out' creative tasks over 'outside in' tasks (5.4.2.1), to maintain a relative distance from the children's creative activity (5.4.3.1), and use purposeful play (5.4.4.1). Michael worked vice versa in relation to creative source (5.4.2.2), maintained close proximity (5.4.3.2) and used tight apprenticeships (5.4.4.2) to prioritise knowledge. These decisions were further polarised by their working situations.

Decision-making regarding the tension between freedom and control was also guided primarily by the teachers' 'way' (see 5.5.2). Kate and Amanda favoured a greater overall degree of freedom of choice, encouraging the children from a distance using relatively low level intervention (5.4.3.1), and purposeful play structures (5.4.4.1), whereas Michael favoured less freedom of choice to promote bursts of creativity, choosing to work to challenge children in close proximity with relatively high levels of interventions (5.4.3.2) using tight apprenticeships (5.4.4.2).

How responsibility was shifted and shared marked another dilemma with which the dance teachers wrestled. This emerged particularly within 5.4.3; the teachers' use of task structures. Because of his emphasis on knowledge, and use of control for bursts of creativity, Michael shared responsibility gradually over the course of the first half of his project, whilst Amanda shared responsibility with the children in purposeful play tasks almost immediately, with relatively equal sharing of responsibility, even in their joint participation in the sharing (5.2.3.2). Interestingly, Kate was already working from a position of shared responsibility for creative outcomes, then, because of her emphasis on producing a polished performance, shifted responsibility back and forth between herself and the children as they built the dance together, with ultimate responsibility resting with the children in performance, and Kate sharing minimal responsibility through her presence and on-the-day support.

In solving all of these dilemmas, the different solutions were related both to their own 'way' developed through different types of experience, and the differing needs of the children in the situations within which they were teaching.

Again, these examples demonstrate reflections and responses where all the dance teachers took decisions that reinforced previously consolidated practice, and through successful outcomes increased their confidence in this aspect of practice.

In summary, the main dilemmas related to: readiness and rarity and pressures for children to be seen to be creative; jarring between learning cultures favouring language and those favouring embodied knowledge; resisting the pitfalls of the dynamics between and within individual and collaborative creativity; responding to expectations of performance; balancing voice and knowledge; the inter-relation of freedom and control; and the accompanying means of shifting and sharing responsibility for creativity.

Across these dilemmas, the dance teachers applied and developed their expert knowledge to make decisions in a constant interplay between: their evolving 'way' rooted in their conception of dance education; the needs of the children; the project objectives and accompanying educational agendas; time constraints; their response to the dominant learning culture; and the

influences of support and expectation from surrounding colleagues (see 5.5.3). All of the above examples demonstrate how solving dilemmas contributed to the dance teachers' evolving 'way' either through consolidating and reinforcing previously developed practice or shifting practice in new directions.

*Each dance teacher's emphasis on his/her 'way' echoes Stanton's statement (in Gough, 1999), that dance teachers need to remain true to themselves and be clear in their point of view. This study demonstrated that as well as the dance teachers holding their own points of view on teaching for creativity, crucially, these were constantly developing through reflection in and on practice. Not only has the research captured information about their 'way' in relation to creativity including their conceptions, pedagogical strategies and key influencing factors on that 'way', but it has also illustrated of the teachers decision-making processes in and on action.*

*The articulation of these processes shows strong parallels with what Munby, Russell and Martin (2001) have referred to as teachers' practical knowledge. This "relates to practices within and navigation of classroom settings and highlights the complexities of interactive teaching and thinking-in-action. This knowledge is anchored in classroom situations and includes the practical dilemmas teachers encounter in carrying out purposeful action" (p. 880). Section 5.5.2.1 shows the dance teachers applying their 'way', using their knowledge of pedagogical strategies and their practical knowledge, as defined above, to teach for creativity. By identifying the key dilemmas at the source of this practical knowledge, the research also demonstrates how this knowledge develops over time, strongly paralleling Russell and Munby's (1991) work. Grounded in Schon's (1987) epistemology of reflection in and on action, Russell and Munby (1991) demonstrated the importance of the ability to reframe puzzles in teachers' developing their professional practical knowledge. They describe reframing as being able to see something differently to facilitate the use of new pedagogical knowledge and reveal new meanings in theory and new strategies for practice.*

*This research does not enter into the detail of Russell and Munby's (1991) work as it was not methodologically set up to explain reframing in dance education; reframing emerged as pertinent from exploration. However, there are strong similarities between Russell and Munby's (1991) illustrations of reframing and the examples above of the dance teachers overcoming a tension or dilemma by shifting their practice, rather than simply consolidating previous practice. The term 'reframing' could certainly be applied in these circumstances. It is important to note Russell and Munby's (1991) point that "a new frame does not mean an end to puzzles and problems; the scrutiny of one's own practice continues, but it moves to more elaborated views of practice" (p. 173). The ongoing evolution of the expert specialist dance teachers' practice in this study is testament to this. This demonstrates teachers' practical knowledge as an important area for consideration within dance teachers' reflective practice, demonstrating one way in which it is developed in action in relation to creativity. In addition, the identification of the*

*dilemmas at the source of the teachers' reflections and practical knowledge, provides details of the 'images of the possible' dilemmas which may occur in the situations within which the dance teachers were working, making clear the importance of considering situation as key to solving the puzzles.*

*On a different point, as previously stated in the introduction, the dance teachers in this study represent a unique kind of professional who intertwines a strong commitment to high quality dance teaching in various educational settings, with profession dance work, whether performance or choreography. Section 5.2.2.1 articulated their own authentic creativity as dance artists as vitally important. The findings within this section also demonstrate these dance teachers' creativity as teachers rooted in risk-taking and reflection. The combination of creativity as teacher and artist intertwined is exampled beautifully in Michael's description above of improvising with the children, in which he articulates the teaching web within which he is working, coupled with his own creativity as a mover as he 'senses the landscape of bodies that's moving around you...picking up from them and giving back to them'. This finding differs from Fryer's (1996) teachers, 94% of whom thought that if teachers were creative it helps children develop, yet did not see themselves as a group as creative. The contrast is most likely because this study is focused on arts specialists with part of their identity rooted in their professionalism as artists.*

*As commented upon in 5.2.2.1, through this combination of expert teacher creativity and artistic creativity, these teachers have evolved into a different kind of hybrid to the visiting artists studied by Stein (2004) in the Harvard GoodWork project. Those artists, although passionate about their arts-in-education work, saw it as secondary to their professional arts work and as a way of making additional income. These dance teachers' professional identity was rooted in their being dance teachers with dance artists' experience, with the balance leaning on the former.*

*Stein (2004) argues for a need to professionalise the field of arts-in-education in the USA, and this reflects similar emerging arguments and activity within this country (e. g. Teacher Artist Partnership, ongoing). I would argue that the expert dance teachers' reflective practice illustrated above provides a strong basis for encouraging and facilitating greater reflective practice amongst this hybrid profession of teacher/dance artists, in order to contribute to the professionalisation of this field in the UK.*

*This argument finds strong support in the work of Jeffery et al (2005). In a study of teacher-artist practice within an innovative further education college in East London, Jeffrery et al argue for an expanded model of the possible inter-person and intra-person relationships and combinations of the roles of teacher and artist. They include within this the argument that "reflective practice, and making time for reflective practice must be core". And, particularly*

*important in support of the findings from this study, based on the work of Sachs (2003), they argue for a transformative professionalism, "one of the key locations where...this might be developed is at the arts and education interface".*

*Their research particularly refers to collaborative partnerships between artists and teachers, who shift and share those roles. This research is slightly different, illustrating those two roles within one professional. Nonetheless, their work and this study represents a growing body of research and argument for acknowledgement and further investigation of the variety of inter- and intra- person roles and relationships that can exist at the 'interface between arts and education', together with the need for greater attention to issues of reflective practice which are core to this growth in understanding.*

*Finally, this hybrid of expert teacher creativity and artist creativity adds another dimension to the relationship between teaching creatively and teaching for creativity articulated in the NACCCE Report (1999) and considered further by Jeffrey and Craft (2004). The dance teachers' literal in'corp'oration of teacher creativity, with which they are teaching creatively to encourage creative learning (that is using imaginative approaches to make learning more interesting and effective), is blended with their artistic creativity with which they are collaborating with the children as creators. This reinforces Jeffrey and Craft's (2004) recommendation that teaching for creativity and teaching creatively should not be dichotomised as they are part of an integrated practice. They argue that a more useful exploration would be of the relationship between teaching creatively and creative learning.*

*Jeffrey's (2004) extension of this work demonstrates learners "becoming your own teacher" (p. 28), and becoming "pedagogic participants reflecting upon teaching and learning strategies and developing pedagogic practices" (p. 27). The findings of this study show dance teachers collaborating with children in a way which allows children's ideas to influence their practice: 'You see things that students come up with, you think that's a really interesting idea...I'd never thought of it in that way...it feeds each other' (see 5.2.2.1). It therefore seems sensible to suggest that if learners are taking on these kinds of 'teaching' roles and teachers are taking on these kinds of 'learner' roles, that teaching creatively and creative learning are roles to be engaged in and shifted between by both teachers and learners within creative classrooms.*

### 5.5.3 Support & Expectation

Having analysed and articulated the evolutionary nature of the dance teachers' 'way' and all three teachers' strong belief and confidence in that 'way', two additional intertwined issues emerged from analysis which could either fuel or temper their use of that 'way': the support and the expectations of surrounding professionals. These influences could be seen working in different directions.

As discussed in 5.1, Michael felt the influence of a lack of in-depth support, and understanding of the value of dance from school professionals. He also described how he was a newcomer to the school and the school was a relative newcomer to creative contemporary dance, both of which contributed towards an atmosphere in which Michael felt like an outsider, which I'm sure many dance tutors who come in do. Michael felt that it was only in situations where he had built up trust, perceiving he had support from surrounding colleagues, that he felt he could whole-heartedly try things out and test his approach to creativity to its limits. This was in relation to both approaching teaching for creativity and his own creativity applied to his teaching. Michael indicated that this was closely linked to expectations from surrounding professionals that as an advisory dance teacher and an expert he would show teachers in schools this is how to do it and how to get it 'right', suggesting that he would not make mistakes. He wanted to feel that I can try things out whole-heartedly with them... I build up relationships with schools where they know me, they bring you in to do exactly that, to take risks.

On the project that Amanda was working during the research, she had the full support and attention of the class teacher and head teacher. They were so open about what the nature of the project could be, that it actually gave me freedom to still very much work in a way that I would choose to work anyway, together with an open recognition from the project funder that Amanda's practice was 'risk-taking' and 'highly thought of'. Amanda described how this influenced her approach to creativity as part of her practice: my whole approach is becoming more free, because I feel this is one of the few situations where it can be....this has been very liberating. Amanda also noticed how having freed her own approach then impacted on the sort of enquiry that is actually great coming out of this. It's about thinking out of the box in some ways, coming up with an interesting way. Amanda could meet the expectation of risk-taking within her approach to creativity without feeling any threat to her professional reputation.

Amanda did highlight how expectations that dance should serve as instrumental in teaching other aspects of the school curriculum had tempered her approach to creativity in previous work: it's very easy sometimes that dance unfortunately gets couched or disguised in all sorts of other things, and the dance can get lost. I think it can then also get lost for the kids as a thing that exists in and for itself.

The influence of expectations within Kate's case study came from a different source, the dance education community, and its expectations surrounding children's dance performances: dance is really guilty as an art form of wanting to be neat and tidy and pretty. And I think it lacks confidence. And when you actually see children showing their own work it's just-. This had led Kate on previous occasions to feel that her children's performance work was being judged by senior colleagues as messy even though she felt it was quite interesting. There were certain things, such as presenting children's improvisation that she felt unable to try as part of her approach to creativity (see 5.2.3.2).

Through talking to a colleague, Kate weighed up the implications of challenging the expectations of a polished performance and found a compromise which would allow space for her approach to creativity and to not hang myself with this great big lasso. They were talking about polishing being as interesting as the creative process and I ended up thinking well what do I do? And I decided I could not change, I didn't believe everything she was saying to me but...OK you're going to trade 5%, 5% of creative into polish...I think that's really worked...But...you certainly don't change the way you create movement. This last statement emphasises how the foundations of Kate's conception of and approach to creativity would not change, but could be tempered by the expectations present within the situation in which she was teaching.

*This section demonstrates how the dance teachers' working situations particularly tempered or fuelled their risk-taking. And, that support and expectation were possible from both their home domain of dance and from the surrounding professionals in their working situation. Craft (1997) found that risk-taking was a key component of the educators' conceptions of creativity with whom she was researching. She also found that as a whole the group were less focused on practical questions of legitimation, resourcing and support. Craft's (1997) finding also resonates with Berliner's (2001) finding that expert teachers have a good deal of independence of the opinions of others. This was not the case for these three specialist dance teachers.*

*It is difficult to know the reason behind this difference although it may lie in the fact that all these expert dance teachers were continually working in visiting capacities. They therefore did not have the security of being employed, although as Woods (1995) has shown, this kind of security can be stifling to teachers' ability to take control of their own practice.*

*The fact that the dance teachers' risk-taking could be tempered or fuelled by their teaching situations, does, however, fit with findings from Stein's (2004) study of visiting artists in the USA. Stein found that while all the artists in the study felt they were able to achieve 'good work', they all faced challenges to this from areas of misalignment between artists and teachers. This echoes the difficulties that Michael experienced related to valuing the dance project in the face of a school inspection and other issues. In this case misalignment was not due to lack of time for planning, but to absence of the class teacher from planning because she was not yet in post, and the pressures of the school inspection. The flip side of this coin was seen in Amanda's project where good planning was possible with a very experienced class teacher, with the project supported and resourced through to high level praise from the headteacher and project funder. Similar to this study, Stein (2004) found that good work was challenged (in this case, risk-taking was curtailed) because of differences in expectation between the artists and the teachers. This resonance with the literature therefore demonstrates that these dance teachers were not alone in their experiences of support and expectation, and raises awareness*

*of these factors for specialist dance teachers, and their surrounding colleagues, and their potential to fuel or temper risk-taking as part of creative teaching and teaching for creativity.*

### 5.5.4 Summary

This section draws across the four previous sections, pulling together the main influences on the development and application of the dance teachers' conceptions of and approaches to creativity to respond to the emergent question of how the dance teachers' conceptions and approaches were shaped and influenced by their experience and the situations in which they were teaching.

The findings demonstrate how all three teachers' 'way' was shaped by four main intertwined aspects of experience:

- personal experience
- teacher training and/or professional development experience
- professional teaching experience and
- professional dance experience

The findings also illustrate the cycles of learning and consolidation through which all of the teachers were working as their practice evolved.

In addition, this section of the findings shows strong parallels with what Munby, Russell and Martin (2001) have referred to as teachers' practical knowledge. By identifying the key dilemmas at the source of this practical knowledge, the research has demonstrated how this knowledge develops over time either through consolidating and reinforcing previously developed practice or shifting practice in a new direction through reframing (Russell and Munby, 1991). This demonstrates teachers' practical knowledge as an important area for consideration within dance teachers' reflective practice, demonstrating one way that it is developed in action in relation to creativity.

Within this explanation the findings also offer images of the possible examples of the key pedagogical dilemmas that specialist dance teachers might face in relation to teaching for creativity with late primary age children, making clear the importance of considering situation as key to the solutions. The dilemmas included:

- readiness and rarity and pressures for children to be seen to be creative
- jarring between learning cultures favouring language and those favouring embodied knowledge
- the pitfalls of the dynamics between and within individual and collaborative creativity
- balancing creating, performing and appreciating
- balancing voice and knowledge, the inter-relation of freedom and control, and the accompanying means of shifting and sharing responsibility for creativity.

In comparing these findings with the existing literature, it is also argued (drawing in the work of Stein, 2004, and Jeffery et al, 2005) that the findings concerning these hybrid specialist dance teachers' practice offer support for increasing professionalisation of the interface between arts and education in England, including reflective practice at its core and further investigation of the variety of inter- and intra- person roles and relationships constituting that interface. The findings also strongly resonate with Jeffrey and Craft (2004) and suggest a further development of their conception of the relationship between teaching creatively and creatively learning: that these are roles to be engaged in and shifted between by both teachers and learners within creative classrooms.

The final finding of import detailed in this section is how the support and expectation of surrounding colleagues might fuel or temper the specialist dance teachers' risk-taking in relation to creative teaching and teaching for creativity. This finding resonated with some previous literature (Stein, 2004) and not with others (Craft, 1997), making the implications slightly unclear, but by raising awareness of these two factors for specialist dance teachers, it might be hoped that the influence of these two factors can be encouraged towards the positive rather than the negative.

And finally, a summarising point should be made across this chapter. This exploration, illustration and, in places, explanation of the dance teachers' conceptions of and approaches to creativity and their shaping influences, provides 'images of the possible' that offer novice, and developing specialist dance teachers examples with which to compare their own conceptions and approaches, and understand the 'whys' of those through reflection.

This is important because, as specialist dance teachers of this type are increasingly asked to teach for creativity in a variety of educational settings, within government initiatives such as Creative Partnerships and Excellence in Cities, they will need to be able to articulate their own conceptions of creativity and how they are rooted in their conception of the purpose of dance in education. It is vital that specialist dance teachers can step back from the classroom level of their practice and know in what ways they are contributing to creativity in and through dance.

This chapter has illustrated how some aspects of conceptions of creativity within dance education resonate with generic conceptions of creativity (see Foundations for Creativity 5.1) and how other aspects of conceptions of creativity within dance education sit less comfortably with traditional generic conceptions of creativity (see parts of Creating the Dance 5.3 & Creativity as Individual, Collaborative and Communal 5.2). It seems beneficial that specialist dance teachers understand and can reflect upon this, so that they can approach creativity as part of their practice knowing the pitfalls of over-instrumentalising dance as part of the creativity

agenda. Crucially, they will then be able to encourage children to authentically give voice to ideas that are meaningful to them in dance (see 5.4.2), which stem from an understanding of teaching for creativity in and through dance.

The next chapter pulls together the implications and conclusions of the findings of the research.

# 6 CONCLUSIONS & IMPLICATIONS

## 6.1 INTRODUCTION

This final chapter reaches back across the thesis, drawing together the concluding threads from the Findings Chapter in relation to the research question (Chapter 1) and the existing literature (Chapters 2 and 3). Section 6.2 articulates the extensions to conceptual and pedagogical understanding of creativity and teacher development within primary age dance education in England, made possible by coupling these findings with theory from international dance education and creativity in education literature. It also articulates the findings' contribution to the broader creativity in education debate. Section 6.3 then considers directions for future research.

It is important to re-iterate, that as an exploratory and illustrative qualitative investigation with some explanatory detail, the findings and discussion provide 'images of the possible' (Fortin and Siedentop, 1995; Lord, 2001) with the individual reader taking away vivid information about the particular, to contribute to the comprehension of the general. As Schofield (1993) states, generalisability for qualitative research can be used to help form judgements about other situations where contextualising descriptions are given. I refer the reader to section 4.7.1 for contextualising information together with reference to situation throughout Chapter 5.

## 6.2 CONCLUSIONS & IMPLICATIONS

Section 4.7 articulates the guiding principle used across Chapter 5 when discussing the findings in relation to existing literature, to demonstrate what new knowledge has been gained, and used as the ensuing rationale for structuring this chapter. Sections 6.2.1.1 – 6.2.1.3 consider what has been learned in relation to conceptions of creativity (6.2.1.1), pedagogy for creativity (6.2.1.2), and contributions to teacher development in relation to creativity, including understanding of teachers' practical knowledge (6.2.1.3) relevant to dance education theory and practice at the primary age. Section 6.2.2 considers what can contribute to developing conceptions of and pedagogical approaches to creativity in wider primary education.

### 6.2.1 Contributions to Creativity in Dance Education Research

#### 6.2.1.1 Conceptualising Creativity

There are four key conceptual areas within which these findings offer expert 'images of the possible' of the dance teachers' conceptions of creativity. Two emerge from Foundations for Creativity (5.1.3 and 5.1.4), and one each from Creating the Dance (5.3) and Creativity as Individual, Collaborative and Communal (5.2), which contribute to developing understanding of teacher knowledge, and, where appropriate, suggest extensions to English dance education theory. These are: dance teachers' conceptions of foundational attributes for creativity, their

conceptions of self and knowing, their conception of creativity as individual, collaborative and communal, and their conceptions of the creative process.

#### 6.2.1.1.1 Foundational Attributes

Sections 5.1.1 and 5.1.2 show the key personal attributes and preparations which emerged as foundational to creativity for the dance teachers: motivation, tenacity and valuing dance, coupled with openness to the unusual and what dance might be, and confidence. Fundamental to this was the shift from extrinsic to intrinsic motivation by hooking the children's curiosity and fuelling ongoing motivation in a cycle of mutuality with the dance teachers' own passion and motivation.

This echoes Chen's (2001) and Fortin's (1992) expert dance teacher knowledge research, and shows agreement with Gough's (1999) work from within expert teachers' publications, highlighting the important role of the teachers' own passion and motivation in fuelling children for creativity. Findings also resonate with literature from within creativity in education (Hennessey and Amabile, 1989; Jeffrey and Woods, 1996; John Steiner, 2000) and teacher knowledge research (Craft, 1997; Fryer, 1996). These findings therefore strengthen the conclusions of other studies and demonstrate similar conclusions within primary age dance education in England.

The analysis of the two dance teachers working within schools with relatively inexperienced children also provides examples 'in action' of dance teachers not only actively working to increase children's physical literacy and ability to reciprocate (see next section), but also working to value the ability to be open to the unusual by having the tenacity, motivation and confidence to move beyond the 'I've finished' mentality, which both dance teachers found in their settings. This is significant as it raises awareness of these experts actively paying attention to shifting the children's way of thinking in order to prepare them for creativity. This implies that this combination of tenacity, motivation, openness to the unusual and confidence is one which, if not considered with new groups of children, could lead to production and acceptance of dances which have not moved beyond initially obvious movement ideas and solutions.

#### 6.2.1.1.2 Ways of Knowing & Self

Sections 5.1.3 and 5.1.4 demonstrate the unequivocal importance to all three dance teachers of embodied knowing layered through sensing, the use of a thinking body-mind and whole self-awareness, coupled with visual and linguistic knowing and reciprocity as crucial foundations for creativity.

The particulars of an embodied way of knowing are not considered within the dominant theory underpinning dance in education in England (Smith-Autard, 2002), and these findings imply that

they could be included and further developed. The layers of embodied knowing articulated by the dance teachers as foundational to creativity are important as, similarly to Bannon and Sanderson (2000), they highlight the importance of the connection between combined seeing and sensing and aesthetic development, and the conceptualisation of the thinking body-mind, drawing in international dance education theory which has imported and applied the concept of embodiment from somatics (Bresler, 2004; Green, 1993; Stinson, 1995, 2004).

The other significant aspect of embodied knowing, not considered in detail within Smith-Autard's (2002) model, and which again could be incorporated, is the embodied self. This is conceptualised by the dance teachers within whole self-awareness layered with sensing and a thinking body-mind. The dance teachers' conceptions did not provide enough detail to reinforce one of the available theoretical conceptions of self (Craft, 2000a: self as actualised; John-Steiner, 2000, Shapiro, 1998 and Stinson, 1998: self in relation rooted in feminist theory; Press, 2002: the dancing self rooted in self psychology). However, the conceptions show strong resonance with conceptions of self as embodied and as being explored as part of creativity in relation or in relationship, the strongest connection being with the work of John-Steiner (2000), Shapiro (1998), Stinson (1998) and to a lesser extent Press (2002) and Craft (2000a).

It might therefore be suggested that moves should be made to integrate the conceptions of embodied knowing and self developing in relation or in relationship within the Midway Model as a beneficial way of connecting and framing the conceptions of individuality, feelings and subjectivity therein. As discussed in Chapter 2, Smith-Autard (1994) understandably distanced her theorising from Laban's emphasis on 'self-realisation', but did not go on to develop an alternative frame for 'self'. Shapiro (1998) and Stinson (1998)'s onus on an embodied self developing in relation (developed via feminist literature), with which the dance teachers' conceptions and practice in this study resonate, actively allows for self, and in turn, ideas, developing in connection and interaction with the people and the discipline knowledge embodied therein. As this moves beyond 'self-realisation', which focused on internalised personality development with less stress on interaction, this might quash dance professionals' fears of a return to MED derived discussions of 'self-expression'. If developed, the integration of embodied knowing and self within the Midway Model might provide an appropriate frame for further investigating, both conceptually and pedagogically, questions regarding the associations between self and expression and other connected areas which might be considered in association such as identity.

As the result of a dominantly exploratory investigation particularly focused on creativity, which must remain grounded in its own data and analysis, this mooted integration remains, at this stage, a suggestion for development. The findings highlight this as a key fruitful area for further research and theoretical conceptualisation in the UK in primary level dance education, and

certainly demonstrate embodied knowing and self as crucial foundations for teaching for creativity in the eyes of expert specialists.

#### 6.2.1.1.3 Beyond Individualised Creativity

Through early sensitisation to Craft's (2000a, 2002) theory and developments in dance education in the USA (for example, Stinson, 1998), which both emphasised being 'in relationship' as part of creativity, the exploration of this dimension of the dance teachers' conceptions of creativity was a priority. Ultimately, however, exploration led the investigation beyond this, towards theory focused on creativity as an individual AND a collaborative activity. This is the most significant of the four contributions to conceptual understanding of creativity in dance education with primary age children.

The dance teachers' conceptions of creativity offer a teacher-derived framework which paves the way for and begins to develop a greater depth of understanding of collaborative and communal conceptions of creativity within current primary age dance education. Particularly in the light of some studies on group work in arts education that have shown it considered a waste of time, ineffective, or simply a means of group management (Bresler, 2004; Odam, 2000; Spurgeon, 1991), this study (resonating with Bryan, 2004; Odena, 2003; Sawyer, 2003; Vass, 2003) suggests that when conceived of, reflected upon and approached by dance teaching experts, collaboration can form a fundamental part of the dynamics of creativity, as well as contributing generally to children's socialisation and ability to work with others.

The articulated dynamics include: the dynamic relationship between individual and collaborative creativity and how one might productively feed the other (drawing on Butterworth, 2004; Fischer et al, 2005, in press; John-Steiner, 2000); the dynamics of creative collaboration, including the specialist dance teachers' creativity as artist in collaborations with children and the fledgling dynamics of controversy, complementarity, integration and inclusive leadership (drawing in Bennis and Ward Biederman, 1997; John-Steiner, 2000; Johnson and Johnson, 1982); and the extension of creativity onto a communal level, including the cross-fertilisation of group movement identity within communal group outcomes, and communication and interaction with wider circles of community (drawing on Burgess May and Loewenthal, 2005; John-Steiner, 2000; Preston-Dunlop and Sanchez Colberg, 2002; Sawyer 2003).

Resonating with Butterworth's (2004) work in higher education, the dance teachers' conceptions imply that there is a much broader palette of possible dynamics of creativity than are currently theoretically conceptualised. As an exploration of three expert dance teachers' conceptions, this study cannot build theory for application across dance education, but the findings do imply that there is room for further theoretical and practical consideration of the dynamics of collaborative creativity within dance education (see 6.3.2), with these findings providing strong 'images of the possible' directions for development.

#### 6.2.1.1.4 Creative Process

Section 5.4 provides four key structural components of the expert dance teachers' conceptions of creative process: immersion in being the dance (resonating with Csikszentmihalyi, 1996; Shapiro, 1998); generating possibilities and homing in interrelated in a flexible, complex, loosely cyclical way (drawing in Hanstein, 1986; Press 2002); two-fold imagination rooted in embodied knowing, together with the possibility of layering on dramatic imagination (echoing Preston-Dunlop, 1998; Redfern, 1982); and capture, the ability to use intuition to pin down elusive original creative ideas (Smith-Autard, 2002).

These findings significantly extend Chen's (2001) work on expert teaching for critical thinking, which included creative thinking, to demonstrate how theories, of which expert specialist dance teachers are implicitly or explicitly aware, are shaped and translated into classroom practice. This implies a greater complexity of teacher conceptualisation of 'creating' than indicated in Arts Council (1993), and provides a teacher-derived framework for understanding creative processes within primary age dance education practice.

There are two additional points of significance in this section. The first relates to the resonance between the flexible, complex, loosely cyclical interrelationship of generating possibilities and homing in, and Hanstein's (1986) conceptualisation of process. This implies that it is important to stress the balance between problem finding/solving and idea generation/development (which is relatively flexible to change) within conceptions of creative process in dance. It may be tempting for dance teachers to borrow conceptions of creativity from generic models which have traditionally placed a greater emphasis on more rigid notions of problem identification and solution.

The second point relates to the dance teachers' conception of time which demonstrated a tension between emphasising being 'in the now' and a more 'future oriented' emphasis, with the dance teachers favouring the former, and current generic literature placing a strong emphasis on the latter (for example, Craft, 2000a). This implies that within conceptions of process in dance education it may be fruitful to raise awareness of both approaches to time, and to consider their relative merits at appropriate junctures in the process.

By coupling the dance teachers' conceptions with relevant literature from international dance education and creativity in education literature, this section has therefore drawn together the four conceptual areas of creativity that emerged, emphasising creativity conceived as individual, collaborative and communal as the most significant of these areas, also suggesting the integration of embodied self and knowing within the Midway Model as a productive area for future research.

#### 6.2.1.2 Pedagogy for Creativity

Foundations for Creativity and Teaching for Creativity are the main sections that unpick the dance teachers' knowledge of pedagogy in relation to creativity. There are two main areas, detailed below, in which these findings can extend understanding of pedagogy within primary age dance education.

##### 6.2.1.2.1 Pedagogy for Embodied Socially Constructed Knowledge

The characteristics of the dance teachers' pedagogy for embodied socially constructed knowledge emerged within Foundations for Creativity (5.1), and particularly contributed to the development of an embodied way of knowing, reciprocity and creativity conceived of as individual, collaborative and communal. Although only labelled as such by one of the teachers, all three teachers' pedagogical approach to creativity appeared rooted within a view of knowledge and learning as socially constructed via interaction. Within mainstream literature, and teaching, the theorist most associated with this view is Vygotsky (for example, 1978). He argued that teaching and learning was an active, meaning-making process with knowledge viewed as essentially social. When laying the foundations for and teaching for creativity all the dance teachers used scaffolding (5.1.2, 5.1.4, 5.4.4.2) and reciprocal teaching tasks (5.1.4), both strategies traditionally derived from that standpoint. The dance teachers also taught using mutuality (5.1.1) and empathy (5.1.4), and showed strong similarities with John-Steiner's (2000) theory, also rooted in a Vygotskian view of knowledge.

However, because of Vygotsky's predominantly social view of knowledge construction, he also placed a dominant emphasis on the relationship between thought and language, suggesting that language begins as a social activity and from an early age language and thought become inseparable (Moore, 2000). As illustrated in section 5.1.3.3, a pedagogical tension arose between verbally constructing and physically constructing knowledge within teaching and learning. This tension is explained in 5.1.3.3, highlighting Vygotsky's (1962) emphasis on the connection between thought and language, and drawing in a distinction made by Bresler and Davidson (1995) between socially constructed knowledge rooted in language/word (Bhaktin and Vygotsky) and that rooted in experience (Dewey).

As an exploratory investigation into teaching for creativity, this investigation was not designed to research the theory underpinning this tension, but it can offer examples of pedagogy which overcame the tension between verbally and physically constructed knowledge by placing the emphasis on the latter without denying the former.

The first example can be found in section 5.1.3.2, and, similarly to Lord's (2001) secondary level work, demonstrates how the dance teachers placed a strong pedagogical focus on the connection between combined seeing and sensing as fundamental to aesthetic development.

The findings demonstrate the dance teachers' sophisticated partnering of physical demonstration and verbal commentary, and peer-to-peer and teacher-to-child interactions, interlaced within direct instruction tasks, improvisations and observation/evaluation tasks. This allowed for embodied knowledge to be socially constructed using both physical and verbal constructions without the latter dominating the former.

In a similar vein, the dance teachers used play as a key pedagogical tool as part of the spectra (see 5.4.4). The 'purposeful play' that they employed was characterised by roots in embodied knowing, physical imagination, pick and mix structures, and the fact that, unlike the play described by Lindqvist (2001) (drawing on Vygotskian notions of play) and Anttila (2003), it did not contain dramatisation as a necessary element.

In agreement with Chen (2001), Chen and Cone (2003), and Lord (2001), the tension detailed above and these two examples imply that a pedagogical approach which stems from an understanding of embodied knowledge as verbally and physically socially constructed can provide a strong framework for developing understanding of pedagogy at the primary level in dance.

The findings also imply that the tension between physically and verbally constructing knowledge and its theoretical background is a potentially fruitful and fascinating area for further investigation, with the possibility of making a strong contribution to general pedagogical understanding in primary age dance education.

#### 6.2.1.2.2 A Possible Pedagogical Toolkit

The strongest contribution that the findings of this research can make to developing pedagogy for creativity in primary age dance education is the explanation of:

- three intertwined pedagogical spectra together with
- images of their possible use in action by the experts and
- details of the dilemmas faced and overcome through reflection in and on action using professional practice knowledge

These can be seen as a possible pedagogical toolkit derived from expert dance teachers' practice, for application by other teachers and teacher educators.

The spectra can be thought of as the arrays of available tools from this study from which dance teachers can select to contribute to strategies for teaching for creativity dependent on their 'way' and their situation. The spectra delve inside and develop Smith-Autard's (2002) suggested combination of open-ended tasks and direct instruction, moving away from Mosston and Ashworth's (1994) style of packaged tasks to understand the pedagogical complexities of teaching for creativity as a specialist dance teacher. The full spectra are detailed in Table 3

(see 5.4.1); in summary they are: Creative Source: Inside Out or Outside In; Proximity and Pro-active or Re-active Intervention; Spectrum of Task Structures: From Purposeful Play to Tight Apprenticeships.

The three spectra, or arrays of available tools, can be coupled with the images of the possible, of how the expert dance teachers selected and applied different parts of this tool kit in order to achieve their own 'way' of teaching for creativity in their situations. At the heart of this selection and application was: responsive shifting between inside or outside as creative sources, ensuring that the children experience the creative impulse as their own so that they authentically gave voice to ideas which were meaningful to them in dance (drawing in Blom and Chaplin, 1989; Emslie and Ackroyd, 2004; Kane, 1996; Lee, 2004; Smith-Autard, 2000, 2002); allowing for support and challenge through the manipulation of teacher proximity and re-active or pro-active interventions, with proximity indicative of the amount of freedom the teachers allowed the children per se for creativity (applying Anttila, 2003; Craft, 1997; Gough, 1999; Green, 1993; Lavender and Predock-Linell, 2001; Odena, 2003); and considered choice and manipulation of specific task structures in order to share responsibility (gradually, immediately or pass it backwards and forwards to varying degrees), allowing differing amounts of keeping control and freedom from having control, and allowing differing amounts of space within tasks for creativity for bursts of creativity or more sustained creative explorations (drawing in Jeffrey 2003, 2004; Jeffrey and Craft, 2004).

These strategies, derived from the experts' combinations of components from the spectra, provide examples of different possible combinations of the pedagogical tools in action, which other dance teaching professionals can apply, experiment with and build upon in order to develop practice.

Coupled with the three spectra and their illustrations, and drawn out in section 5.5.2.1 are the main pedagogical dilemmas which the three dance teachers encountered when teaching for creativity, and which they often overcame differently. As part of the toolkit, the dilemmas provide examples of problematic situations to which the tools may be applied. Details of how the experts resolved the dilemmas (using their practical knowledge applied differently by different teachers in different contexts) offers further examples of possible ways that the component parts of the spectra can be applied to successfully contribute to teaching for creativity. Again, other dance teaching professionals can apply, experiment with and build upon these strategies to develop practice in relation to creativity.

The dilemmas were clustered around issues of readiness and rarity and pressures for children to be creative, jarring between learning cultures favouring language and those favouring embodied knowledge, resisting the pitfalls of the dynamics between and within individual and collaborative creativity, responding to expectations of performance, balancing voice and

knowledge, the inter-relation of freedom and control, and the accompanying means of shifting and sharing responsibility for creativity.

Their response to the dilemmas was dependent on reflections in and on action of their 'way' and their situation drawing on accumulated expert professional practical knowledge (Munby, Russell and Martin, 2001; Russell and Munby, 1991). This practical knowledge was grounded in previous navigation of classroom situations and, coupled with their pedagogical knowledge (detailed above as spectra), related to the needs of the children, the project objectives and accompanying educational agendas, time constraints, their response to the dominant learning culture and the influences of support and expectation from surrounding colleagues.

The main implication is that in accordance with McFee (1994) this research is able to offer three intertwined pedagogical spectra with illustrations that are "specifically applied to dance...under our artistic account" (p. 160). Coupled with the pedagogical dilemmas that the dance teachers resolved through reflection in and on action using professional practical knowledge, these spectra offer a possible toolkit for teaching for creativity in primary age dance education derived from expert teachers' practice.

This section has therefore drawn together the two main areas in which this study can contribute to extending understanding of pedagogy within primary age dance education. By acknowledging the emergence of details of pedagogy for embodied knowledge as verbally and physically socially constructed, this section highlights a key tension found in this research and earmarks this for future research. Most importantly, the second contribution entails the presentation of a possible pedagogical toolkit for teaching for creativity derived from these expert teachers' practice, which not only includes details of their pedagogical knowledge, but also their professional practical knowledge and illustrations of this in action.

#### 6.2.1.3 Dance Teacher Development

##### 6.2.1.3.1 Implications for Dance Teacher Development

As stated in Chapter 1, it was hoped that the research findings would contribute to dance teacher development. They are able to do this in two ways, both of which are as significant as the conception of creativity as individual, collaborative and communal, and the articulation of the possible pedagogical toolkit. Firstly they can contribute to teacher development theory by illustrating the importance of reflection in and on action as part of developing a constantly evolving personal way of teaching within which exist the dance teachers' conceptions of and approaches to creativity. Section 5.5 demonstrates that all three teachers' way was shaped by four main intertwined aspects of experience: personal experience, teacher training and/or professional development experience, professional teaching experience and professional dance experience. Compared to Odena's (2003) study of classroom music teachers, the research

showed that in the place of no official dance teacher training, personal and professional experience and an eclectic assortment of training experiences were more influential for these teachers.

The research has not only articulated the details of the dance teachers' professional practical knowledge. Through identification of the key dilemmas at the source of the practical knowledge, the research has also shown how this knowledge develops over time either through consolidating and reinforcing previously developed practice or through shifting practice in a new direction through reframing (Russell and Munby, 1991). Evolution was often characterised by overarching cycles of learning and consolidation. These findings imply that reflective practice may well be key to an evolving personal way for specialist dance teachers, who are able to incorporate teaching practice and experience in order to apply pedagogic knowledge with informed professional practical knowledge. This therefore suggests that structured reflective practice could be a valuable component within both the training of specialist dance teachers and, very importantly if they have not received training, within their continuing professional development.

Secondly, by having captured details of conceptual, pedagogical and practical teacher knowledge, this study also offers images of the possible of expert dance teachers' practice which can serve as reflective starting points for other teachers within training and professional development. Bolwell (1998) has particularly called for more reflective dance practice as asserted by Schon (1983), as a "means of coalescing often years of expert and wise practice into a form that can be shared with the dance education profession" (p. 86). By making these teachers' expertise available for inclusion within teacher training and professional development initiatives (as recommended by Ethell and McMeniman, 2001) this research has done exactly that. The research also provides an overarching theoretically and practically derived framework articulated across chapters 2 and 3 (using Craft's, 2000a, triumvirate of people, process and domain in the context of the environment as a catalyst for inter-relating disparate theorising about creativity within dance education) which might provide a useful framework for other teachers to reflect upon their conceptions of and approaches to creativity.

The possibility of feeding this framework and the images of the possible (and the possible pedagogical tool kit) into both specialist dance teacher training and professional development is one that the dance teachers themselves highlighted as important, Michael in particular noting that the research could be of use to novices and experts, both ends of the experience range. Following the completion of the research, ways are being sought, in collaboration with the dance teachers, and the LABAN Education and Community programme of making the research framework and findings available not only to dance educators and researchers, but also to specialist dance teachers to act as triggers for reflection in and on practice.

Of particular import to specialist dance teachers, the findings demonstrate that unlike Smith-Autard's (2002) equal theoretical emphasis on creativity, imagination, individuality/feeling and acquisition of knowledge of theatre dance/training these three expert dance teachers all came with their own 'way' of balancing these. They had not developed their practice purely within educational settings and therefore came with conceptions and approaches which differed in degree from each other, and which contributed in different ways to children's education in and through dance. As Kate commented in her final member check interview: The fact that we all work differently is really important to tell people because I think people, teachers are looking for the answer aren't they? They think there is one answer.

PGCE courses in dance in England are already rooted in developing a strong foundation for teaching expertise based in reflection on dance as art in education. However, the findings are also likely to be useful to dance teachers coming through PGCE training routes, particularly the explication of the underpinning theory behind the current creativity agenda, and comparisons with how the dance teachers' conceptions and approaches relate to that agenda, details of which are drawn together in 6.2.2.

One final implication from the findings of the strong influence of support and expectation from both colleagues within schools, and from more widely situated colleagues within dance education. The research showed that this could result in both positive and negative influences on the specialist dance teachers' practice (5.5.3). If specialist dance teachers are to be increasingly relied upon to provide dance in educational settings, not only must they be provided with CPD, but they must also have access to support networks. This resonates with Stein (2004) and Jeffery et al (2005, in press) who both call for greater professionalisation for practitioners working at the interface between arts and education.

There is an increasing variety of ways that this kind of support is being offered in England. For example, through National Dance Agencies' regional networks of dance teachers who have access to management and teaching colleagues for their work. Although not a national dance agency, LABAN has developed a network for its pool of dance teachers, which meets once a term for CPD and discussion and keeps its members in touch for advice and support through the management team of the Education and Community Programme. Alongside providing support, this research initiative (stemming from that very pool of teachers and support staff) demonstrates that these networks contain high levels of hybrid professionals' expertise, and are a key structural component in professionalising the work of these dance teachers, alongside organisations such as the NDTA, National Resource Centre for Dance, and the Foundation for Community Dance.

#### 6.2.1.3.2 Implications for the Expert Specialist Dance Teachers

It was also stated in Chapter 1, that the research would be able to provide a unique professional development tool for the expert dance teachers themselves. This was indeed possible. The final member check interviews provided strong affirmations from the dance teachers of the findings. Their comments were that the write up was very representative, honest, a fair reflection, had weight, was not dance light and sounds right. They also felt it was fascinating and read well.

Grounded in these affirmations, the dance teachers articulated that they had particularly appreciated the time to reflect, which had impacted as far as also offering increased reflection time to the children: It's been fascinating – it's been really good thinking about it, rather than just doing it and I've learned from this project, I'm much more reflective in the way I work. And I give the children more space to be reflective. They had also valued the presence of a researcher as part of this process: it was quite useful having someone on the outside...someone who is experienced in dance and looking at dance, but actually able to have some distance on that experience. All three teachers commented on the value to them of making the implicit explicit. For example, Amanda stated: a lot of that stuff you perhaps know but have never articulated, or...wouldn't necessarily articulate, some of those things being made explicit were really interesting.

They all also articulated the implications of the research for developing their practice:

- Being able to see and understand their practice within a broader structure of possibilities: Really nice to see what I do, but also to see it in a broader context of what other people do, because your own practice is often so isolated. In turn this broadened their own spectrum of possible approaches that might be applied in different situations. Michael commented:

  > I've adapted more to do play, experimenting with that...I'm performing again more, I realised how important awareness of your own feeding in is, since doing this...I've shifted as well, further down the scale, freeing up, keeping all the scaffolding things, be a little less regimented, especially recognising when you can and moving on from here.

  Kate commented on doing even more improvisation with her Saturday class, and realising from reading about Amanda's interactive approach to performance that you've just got to do that because if as a creative artist in the field of dance, if you don't take those risks, no-one's ever going to take those risks. Amanda felt that she was likely to see evolution in her practice over time: I think it will make me more...self-aware of what I do, one evolves...I might test something out that is more akin to Kate's way.
- Kate felt that her confidence had grown through being involved in the research through seeing another expert's practice (as in example above). Amanda and Michael also felt that their confidence was fuelled through someone else seeing what you do...this reinforces what you know you did, or perhaps certain things that perhaps I wasn't aware of what I did and feeling what you do is valued and put in context with other practitioners – the sense of teacher artist, the sense of your own work being valued. Amanda's confidence had also been

fuelled in another: what's been really nice is that in some way your work is validated by literature

- Michael commented that being involved in the research had also heightened my awareness of the creativity agenda, and that this had influenced his practice, making it more explicit and more articulated in my head about what I'm doing to facilitate that. When I see that response with kids and see how it might be stifled or heightened.

This therefore demonstrates the potential of reflection to contribute to the evolving practice of even very experienced expert dance teachers, emphasising again the importance of including it more actively within the development of specialist dance teachers.

### 6.2.2 Contributions to Mainstream Creativity in Education Research

In many instances, this study has looked to the more developed research findings from within creativity in mainstream education. However, there are a number of areas in which this study can offer significant findings back to the creativity in education research community for consideration and possible inclusion.

#### 6.2.2.1 Readiness & Rarity

Readiness, laying the foundations for creativity (see 5.1) and rarity, the fact that original dance ideas were not a constant feature of classroom activities (see 5.3.4), were two sub-categories that seem worthy of bringing to the attention of mainstream researchers.

As section 5.1.2 demonstrated, Claxton et al (2005) have drawn attention to the need to work on the 'way we do things round here', attributes and ways of thinking necessary to underpin creativity. The findings of this research in dance reinforce their argument and their findings. Unfortunately, Claxton et al (2005) choose the arts as an example of practice which they feel does not particularly contribute to "long-lasting creative attitudes and capabilities" when they state that we need to "find ways of moving beyond artistic set pieces that are fun, but disconnected from the rest of young people's educational experience, to build long-lasting creative attitudes and capabilities". Perhaps unaware of the sophistication and understanding inherent within much good arts practice, Claxton et al (2005) are denying a strong source for contributing to building these "long-lasting creative attitudes". Admittedly, they refer to "set pieces", but I feel bound to highlight the dance teachers' conceptual and pedagogical emphasis on foundations for creativity even within short dance projects to counter this point.

In addition, the dance teachers' emphasis on rarity is important (see 5.3.4). When the findings were compared with Fryer's (1996) study appropriateness was thought an important indicator of creativity by only a quarter of the teachers in Fryer's study. Admittedly this was carried out over ten years ago and opinions may have changed, but by comparison the dance teachers in this study all emphasised appropriateness or effectiveness, rooted in the strong use of observation,

evaluation and appreciation (Smith-Autard, 2002). This was one of the main likely reasons for rarity being emphasised. This is important in the light of 'creativity' and 'creative learning' becoming increasingly common activities within mainstream schools.

With resurgent interest comes the danger that the sophistication of concepts, and in the case of creativity, the time and effort it can take to achieve original outcomes, are not always acknowledged. These difficulties were exampled at a recent international meeting of academics (Documenting Creative Learning, University of Cambridge, April 2005) who debated the coupling of creativity and learning into the slippery concept 'creative learning'. It still remains unclear and will be hotly debated as to what exactly this is, if and how it is distinct from creativity and whether it is in fact useful (in particular, Craft et al, 2005; Spendlove and Wyse, 2005). And yet, this is currently a term commonly applied in literature and the classroom, often used interchangeably with creativity. The matter is currently unresolved, but I would like to add to the debate the dance teachers' emphasis on the rarity of creativity resulting in original ideas, compared to what seems to me to be perhaps the more common classroom activity of creative learning or learning in a creative way. This leads me to suggest that care needs to be taken in distinguishing between creativity and creative learning and being clear about their application.

#### 6.2.2.2 Over-assuming the Commonalities

This section title borrows a phrase from Claxton (2005), this time drawn from a discussion at a recent conference in which he stated that he was beginning to think that he had "over-assumed" the universality of aspects of creativity (notes taken by Kerry Chappell, Wisdom and Creativity Conference, April 2005). This statement echoed with the findings of this research, the preliminary write up of which had just been completed prior to the conference.

As detailed in section 5.3, and delivered in a paper at the same conference (Chappell, 2005), the dance teachers' conceptions of the creative process highlighted a number of tensions with articulations traditionally used within the creativity in education literature which on closer inspection draw on a bias towards a problem-solving, relatively rigid cyclic stages view of process. The findings show that tensions centre on the rigidity or flexibility of the relationship between the thinking activities involved in the process, and whether the process should be categorised as future or now orientated.

The findings of this research suggest that it may be more useful to focus conceptualisations of creative process on dimensions of creativity which may be common to domains, but which may be applied in different ways and in different relationships. Theorising which moves us in this direction has already been undertaken within creativity in education circles, particularly with Craft's (2000a) conceptualisation of possibility thinking, and recent developments of the concept (Craft et al, 2005), and Claxton et al' (2005) own work on the CREATE habits and dispositions

for creativity (Curiosity, Resilience, Experimenting, Attentiveness, Thoughtfulness and Environment Setting).

The dance teachers' conceptions of process can perhaps add to this thinking an increased emphasis on both the now (being in the now) and the future orientation as approaches to time, together with the consideration of their relative merits at appropriate junctures in the process within different domains. Their conceptions might also suggest the greater prioritisation of flexible idea development alongside problem finding and solving. The dance teachers' conceptions demonstrate the importance, when prioritising idea development, of allowing that idea development to guide the inter-relationship of generating possibilities and homing in. This is, as opposed to when prioritising problem solving, allowing pre-identified problem and notions of 'fitness for purpose' for that problem to guide the generation and evaluation of solutions in a more rigidly cyclical fashion. This offers support for Claxton's (2005) argument of not 'over-assuming' the universality of some aspects of generically conceived creativity, by allowing for differing relationships between the activities of generating possibilities and homing in, and the problem or idea under development, dependent on domain.

These findings, coupled with the work of Stinson (1998), Green (1993), Bresler (2004) and Bannon and Sanderson (2000) imply that it may also be appropriate to step back from a learning culture often dominated by thought shaped by language, to consider whether embodied knowledge might be considered as a way of knowing that can underpin creativity in other areas outside of dance. Section 6.2.1.2.1 explicitly highlighted the dance teachers actions aimed at maintaining a more equal balance between verbalisation and embodiment than might normally be present in a mainstream school classroom. Mainstream teachers might benefit from consideration of such pedagogical tactics as the sophisticated integration of physical demonstration and verbal commentary within peer to peer and teacher to child interactions, and the generation of task structures which support purposeful play grounded in physical imagination rather than more linguistically dominated dramatic conceptions of play. However, there would have to be a considerable shift in the educational value system guiding policy, and to research in England, for this to be addressed on a large scale.

#### 6.2.2.3 Individualisation & Community

As illustrated in section 5.2, the findings resonate strongly with theories of collaborative creativity representing a shift by some creativity theoreticians in the West, from creativity as individualised to creativity as collaborative, communal, social and group based without denying the individual. John-Steiner's (2000) theory of collaborative creativity demonstrating the importance, and theoretical coherence of integrative, family, complementary and distributed patterns of creativity has been particularly relevant, the dynamics of which have been shown to exist in fledgling versions within the dance teachers' conceptions. This emphasis on

collaborative creativity sits tensely within a current English creativity agenda, which as Craft (2005, in press) argues, is rooted within 'liberal individualism'.

Indeed, Craft (2005, in press), having proposed the theory of 'little c' creativity which celebrates individuality, is now highlighting some of the negative tensions and dilemmas for schools that are surfacing within the current creativity agenda. She raises questions about a Western cultural blindness which sees creativity as individualised, 'universalise-able', answerable to a globalised market economy and over-emphatic of innovation for its own sake, asking how desirable these facets are.

Howard Gardner's current GoodWork Project has also recently highlighted possible likely outcomes of this way of conceiving of and encouraging creativity. Part of the project (Fischman, Solomon, Greenspan, and Gardner, 2004) focused on young professionals and found that they would like to work excellently and ethically, but felt that they could not afford to behave in an ethical manner, because so few of their peers did. Gardner relates this to a decline in respect for figures within the young professionals' working community which have been replaced by an inclination to set their own standards. Fischman et al' (2004) findings suggest that young professionals are already functioning with conceptions of work rooted in individualised ways of acting, with the potential to live out many of Craft's (2005, in press) warnings about individualised approaches to creativity.

Within this study, the potential pitfalls of emphasising individualised learning, and within that, individualised creativity, were evident in that one of the key foundations on which the dance teachers needed to work was reciprocity, and the ability to work creatively with others. This potentially highlights the tip of an iceberg of difficulties that may only just be coming in to view as the government's individualised creativity agenda picks up speed in England.

Drawing on Craft's (2005, in press) and Fischman et al' (2004) concerns, and John-Steiner's (2000) demonstration that there is another way of conceiving of creativity within Westernised thinking (seen in fledgling version within this investigation), I would argue that there are grounds to challenge an individualised emphasis, and push for deeper understanding of more collaboratively conceived approaches to creativity (echoing Bryan, 2004; Odena, 2003; Sawyer, 2003; Vass, 2003). There is strong theoretical justification for, as Feldman in John-Steiner (2000) argues, moving way from a Piagetian twentieth century approach, and thoroughly prioritising a socially constructed approach to education and creativity.

Craft (2005, in press) asks the question of how possible it might be to address some of the tensions within the individualised, globalised conception of creativity, by conceiving of creativity within a humane framework. These research findings demonstrate that as part of teaching for

creativity through the arts at the primary level, dance could contribute to offering a humane antidote to conceptions of creativity dominated by individualism.

In particular, the dance teachers' conceptions of creativity were rooted in knowledge which was not only conceived as socially constructed, but also as embodied (drawing in Bresler, 2004; Green, 1993; Stinson, 1995, 2004). This meant that when laying the foundations for creativity the dance teachers were encouraging peer-to-peer and teacher-to-child interactions grounded in embodied mutuality, reciprocity and empathising (echoing Gough, 1999; John-Steiner, 2000; Surrey, 1991). This encouraged children to be creative and to come to understand themselves through their own bodies in interactions with others. Embodied empathising at the heart of reciprocity, particularly encouraged within appreciation activities by the dance teachers, can contribute to the foundations of a more humane generic framework for creativity by allowing children to bodily understand the feelings of others, learning the art of giving and receiving critique in an empathetic and sympathetic environment.

The dance teachers' strong emphasis on appreciation itself (even compared to Lord's, 2001 secondary level study), which encouraged understanding of appropriateness and effectiveness as criteria for originality can also act to counter the current fascination with innovation for its own sake. The findings show the dance teachers stressing the rarity of original creative dance ideas, an attitude which could be beneficially encouraged to ensure a less over-productive, throw away approach to creativity.

The conception of creativity that then grew out of these embodied and socially constructed foundations, also has contributions to make to developing a more humane framework through its emphasis on collaboration (John-Steiner, 2000). The findings show that within the dance teachers' classes the children were not only engaged in individual creativity or in group activities which contributed to increasing individual creativity. Children also engaged in collaborative creativity, peer-to-peer and teacher-to-child, which required the children to share responsibility in a range of different dynamic relationships giving the children greater understanding of what collaboration and putting the needs of a creative group before their individual needs might involve. Kate went so far as to encourage controversial creative collaborations for the children to understand the difference between creating individually and creating successfully as a group.

The final layer of communal creativity perhaps has the most to offer in developing a humane antidote to conceptions of creativity dominated by individualism. The dance teachers were actively teaching to wind together individual and collaborative creative outcomes into whole group outcomes across which children and teacher experienced whole group shared ownership. Resonating with Bond's (1994) work this was rooted in an embodied group movement identity developed through cross-fertilisation and including a sense of belonging, the very sense that could be said to missing for the young professionals studied by Fischman et al' (2004).

Crucially the children were then also encouraged, particularly by Amanda, to see performing to wider circles of community as a creative activity in itself, rather than a one way communication to what might be referred to in social psychology as the 'out group'.

In response to Craft's (2005, in press) question of how possible it might be to address some of the tensions within the individualised, globalised conception of creativity, by conceiving of creativity within a humane framework, I would argue that it should be completely possible. This investigation demonstrates that there are existing ways in which this is already occurring in education. However, there is still the problem evident throughout this study of the struggle to find a place for disciplines grounded in embodied knowing within our current education system. There is also likely to be further difficulty in attempting to push against an individualised model of creativity, which, as Craft (2005, in press) shows, is strongly grounded in the global market economy. However, this should certainly not stop us from challenging the current emphasis, and pushing for more collaboratively and communally conceived approaches to creativity.

#### 6.2.2.4 Teaching for Creativity

And briefly, finally, the dance teachers' conceptions and practice in relation to creativity can contribute to wider pedagogical understanding within creativity in education.

Firstly, the level of pedagogical detail of the research builds on previous studies by Fryer and Collings (1991), Craft (1997) and Odena (2003) and illustrates aspects of the teachers' conceptions when teaching for creativity. Although derived from dance teachers' practice, the fundamental principles underpinning the three pedagogical spectra detailed above as part of a possible toolkit may well be useful to teachers working in other domains or teaching across the primary curriculum. These were: Creative Source: Inside Out or Outside In; Proximity and Pro-active or Re-active Intervention; Spectrum of Task Structures: From Purposeful Play to Tight Apprenticeships.

Another useful transferable finding might also be the articulation of these spectra in action and the related findings concerning the dance teachers' use of the balance between freedom and control, working to shift and share responsibility when teaching for creativity (detailed across section 5.4), both aspects of pedagogy highlighted as important, but not explained in detail in the NACCCE Report (1999).

Secondly, by demonstrating the relationship between teaching creatively and creative learning in the dance teachers' practice, the findings deepen the growing understanding of this relationship (Jeffrey and Craft, 2004). The findings show the dance teachers using their creativity as dance artists and teachers (5.2.2.1) to share responsibility for creativity in various ways rather than handing over control of creativity to the children (5.4.3), and also show them

shifting roles to both teach and learn creatively themselves, and encouraging the children to do the same (5.5.1).

This section has therefore drawn together the four key areas in which this study offers significant findings back to the creativity in education research community. These were firstly, a perspective from the dance community which acknowledges readiness and rarity and suggests that dance/arts in education is very capable of offering the former, and in relation to the latter, argues for care to be taken in distinguishing between creativity and creative learning and their application. Secondly, in line with the argument for not over-assuming the commonalities of process, the dance teachers' conceptions can perhaps add an increased emphasis on both the now (being in the now) and the future orientation, can suggest greater prioritisation of flexible idea development alongside problem finding and solving, and can push for greater inclusion of embodied knowing within a learning culture that currently dominantly values thought shaped by language. Thirdly, these research findings demonstrate that as part of teaching for creativity through the arts at the primary level, dance could contribute to offering a humane antidote to conceptions of creativity dominated by individualism, challenging the current emphasis, and pushing for more collaboratively and communally conceived approaches to creativity. And fourthly the findings can contribute to wider pedagogical understanding within creativity in education through transference and application of the three pedagogical spectra, insight into the manipulation of freedom and control, and responsibility sharing and shifting.

## 6.3 FUTURE POSSIBILITIES

Having detailed the conclusions and implications of the study above, the beginning of this section articulates the evolution in my own thinking, stemming from this research, focused on delineating different researcher role/relationships as part of the methodological considerations of future research. Coupled with the findings of this research, this provides the bedrock for the last section of the thesis, the suggestion of future directions for research in this area.

### 6.3.1 Researcher Roles/Relationships

Following an early epistemological shift from a view of reality connected to transcendental realism to a view of reality as socially constructed (see 4.2.1), I, as researcher, took on the role of 'interpreter'. In so doing, I was following in the footsteps of dance education researchers such as Fortin (1992), Chen (2001) and Lord (2001). This was in order to act as a conduit for exploring the expert dance teachers' conceptions of and approaches to creativity, and where appropriate, relate them to and build on existing theory in creativity in dance education and beyond. Overall, this role was maintained across the research, with me, as researcher taking on the role of analysis and interpretation of findings. However, as documented in section 4.3.1, as different conceptual and pedagogical areas in relation to creativity were explored with the

dance teachers, their own reflections and interpretations began to more actively feed into the findings in certain areas and a more inclusive approach was gradually taken to interpretation in these places. This was particularly the case in the emergence and development of section 5.5 and the foregrounding of teaching for creativity as evolving from reflections in and on action, as a learning process drawing on risk-taking and reflective decision-making, often around classroom based dilemmas (finding strong connections with Schon's, 1987, epistemology of practice).

Especially as section 5.5 emerged and developed, I felt increasingly uncomfortable about solely 'owning' the role of interpreter, and by the end of the research process for this exploratory study feel strongly that in establishing and designing future research a more collaborative and inclusive approach to questioning and interpretation of aspects of dance in education research would be more beneficial.

At this juncture, from my perspective, the most fruitful way of viewing future role/relationship possibilities within this kind of research lies on a continuum. This stretches from at one end my continuing to take the role of lead interpreter. This might be most appropriate for any new research initiatives which continue to probe broader conceptual issues, such as further interrogation of creativity as individual, collaborative and communal. Whilst addressing such broad conceptual issues, my taking the role of lead interpreter felt the most appropriate, as in this setting I was using my understanding of the social sciences, and the examinations currently inherent within those disciplines focused on increasing understanding of social, interpersonal and cultural mechanisms as part of creativity, coupled with my professional dance experience.

Further along the continuum, might be a manifestation of research role/relationships which grows from a more active collaboration with teachers acknowledged as collaborative researchers themselves. This could be particularly beneficial when considering educationally grounded conceptual issues such as how dance teachers conceive of creative processes and their manifestation in dance classroom activities. The barriers to researching further into this type of conceptual issue within this exploratory study included the resourcing restrictions implicit within my initially taking on the role of lead researcher when instigating the PhD process. I was a funded researcher exploring and raising questions with expert dance teachers funded to be expert dance teachers, but not resourced or conceived within the project as research collaborators.

There are good examples in current practice of research teams set up to include teachers as co-researchers. For example Craft et al (2005) set up five practitioner researchers working closely with three university based researchers to interrogate the what, how and when of the 'possibility thinking' concept. The team used analysis of video of their practices, triangulation of classroom observations and data surgeries to share perspectives on one anothers' practices.

The research team felt that this offered "the practitioner researchers opportunities [for] in-depth reflective practice, involving both reflection-in-action and reflection-on-action (Schon, 1987)" (Craft et al, 2005, pp. 5-6). This is a team model which I believe could fruitfully be applied to appropriate new investigations in dance education research. It must be remembered that successfully managing this kind of team requires particular attention not only to resourcing, and time, but also to team relationships and role perceptions. But I do feel that, if sensitively handled, further insightful investigations into concepts embedded within dance classrooms might transpire.

And finally, at the other end of the continuum from my perspective, is an approach to research role/relationship which prioritises the dance teacher as lead interpreter and researcher, as action researcher supported by an experienced researcher in the role of mentor or facilitator. Again because of initial resourcing and conceptualisations of the research as both external researcher-led and exploratory, this was not an area into which this research fully developed. However, again, the development of section 5.5 (representing the thread woven within the findings of practice related to creativity constantly evolving through reflections in and on action) indicates that this could be a fruitful model for future investigations of aspects of dance teacher knowledge.

Taylor (1996), a university based drama education researcher, has reflected on his relationship with drama teachers engaged in their own in depth action research. Similarly to the findings of this research, his thinking draws on Schon (1983), moving beyond the point reached here to consider the role an external researcher might take in relation to a classroom teacher actively engaging in reflective action research. Taylor (1996) argues both for teachers undertaking independent action research, but also beneficially working within a "reflective contract" with an external intervening mentor to probe and develop practice. This resonates particularly for me, having drawn on Ethell and Mcmeniman (2001) to work to 'unlock' teachers tacit, unarticulated expert practical knowledge. Indeed one of the dance teachers commented on it being useful having someone on the outside...someone who is experienced in dance and looking at dance, but actually able to have some distance on that experience. This role/relationship might be further developed in situations where the dance teacher actively leads questioning and analysis within a reflective action research model, but makes use of an experienced researcher to provoke and hone this process.

This discussion therefore demonstrates the evolution of my perception of the continuum of different research roles and relationships in which I might participate in order to extend the findings from this mainly exploratory study into different directions in the future. This might also provide dance teachers and related research professionals, and other arts research professionals, with insight into possible balances of role and relationship in their own research endeavours.

### 6.3.2 Future Directions

Having articulated the continuum of roles/relationships which might ensue from this study from my perspective, this section considers the main future directions into which research might extend. Overarchingly, further investigations might be undertaken using, as a basis, the integration and development of two of the conceptual strands explored within this research: embodied knowing and self developing in relation or in relationship sited within the framework of creativity as individual, collaborative and communal. Readers might undertake this for themselves within the thesis by isolating appropriate conceptual parts of section 5.1 and coupling them with section 5.2; Chappell (2006a) in press, carries this out in a short article. This integrated framework might be used in a number of ways.

Firstly, it might be used as a basis for further research into the underpinnings and dynamics of collaborative and communal creativity (6.2.1.1.3 & 6.2.2.3); either co-researched by researchers/action researching teachers and/or with researchers in lead interpretation role in parts. These developments have close similarities with the socio-culturally theoretically grounded studies into collaborative creativity discussed in section 5.2 (for example Bryan, 2004; Vass 2003). In connecting to this body of work, and using the framework developed within this study, there are a raft of questions which might be asked. For example, questions might further examine and articulate the embodied, collaborative creative processes in which children (or other dance learners or professionals) engage within a framework of embodiment in relation and creativity as individual, creative and communal. Section 5.2 also raised the question of how group identity in movement develops and, indeed, personal identity within that in differing cultural contexts. Future investigations into these questions might also use phenomenological techniques (Merleau-Ponty, 1962), which consider lived experience in terms of time, body, relations and space. This is filtering through into dance and other arts education (Burnard, 2000; Longley, 2003), and might certainly be usefully applied to targeted areas of future research stemming from this study (for example, the question of intuition in collaborative creativity not developed beyond current theory here). Similarly to this study, findings from these kinds of investigations could contribute both to dance education theory and developing practice, and wider debates and theory development surrounding collaborative creativity.

In relation to dance education, future questioning and findings might demonstrate a way to employ the notion of embodied knowing and self developing in relation or in relationship as a beneficial means of connecting and framing individuality, feelings and subjectivity within the Midway Model (Smith-Autard, 2002) (6.2.1.1.2). This draws in the somatically grounded work of Shapiro (1998) and Stinson (1998) from American dance education theory and could build further on Bannon and Sanderson's (2000) argument for greater inclusion of theories/understanding of embodiment and their contribution to aesthetic development in dance education in the UK, in this case focusing on the primary level. As suggested, this might move

beyond fears of a return to MED derived discussions of 'self expression' and raise and respond to focal questions about the developmental interactions and associations between embodied self, identity and expression of personally pertinent meaning when creating.

In relation to wider collaborative creativity debates (6.2.2.3), future findings might feed in alongside the recommendations of writers like Craft (2005, in press) and the work of researchers like Vass (2004). The latter particularly states that there is a "need to move from models over-emphasising the role of intellect-driven thinking (the explicit expression of logical arguments) towards more complex models of productive and creative peer collaboration" (p. 93). The framework developed here, including embodiment, and foundational discussions of such factors as motivation and affect in dance education (5.1), together with ensuing future developments could contribute well to these more complex models within collaborative creativity research, and might also be fruitfully applied by researchers in other areas. Future questioning might also incorporate John-Steiner's (Moran & John-Steiner, 2004) recent developments to her theory which consider identity development within collaborations; and Jeffrey (2005) who is considering issues of self and social identity development across a broad variety of creative learning situations, in a range of countries. Moran & John-Steiner (2004) emphasise investigating collaborative dimensions from their inception in order to better understand their course; this is certainly a focus that could be incorporated into future research into collaborative creativity in dance settings contributing a strong embodied perspective.

Secondly, developing from these more conceptual investigations, research questions might also more actively focus on how the dynamics of collaborative creativity might be best taught for within different dance and other education contexts. In agreement with Chen (2001), Chen and Cone (2003), and Lord (2001), these findings imply that an approach to pedagogy which stems from an understanding of embodied knowledge as verbally and physically socially constructed can provide a strong framework for developing understanding of pedagogy at the primary level in dance and beyond. Further investigations into the pedagogies for collaborative and communal creativity might either be carried out by researcher/dance teachers co-researching or by dance teachers carrying out reflective action research with appropriate support from an intervening researcher, either within dance or within cross-disciplinary investigations. Future findings might then be able to contribute to advancing theory and practice in dance education (6.2.1.2.1) and to applying understanding from a particularly embodied discipline to building greater understanding of embodied socially constructed teaching and learning within inter-disciplinary pedagogical debates (6.2.2.2).

Thirdly, future investigations may also contribute further to the growing body of research into the variety of inter- and intra- person roles and relationships that can exist at the 'interface between arts and education'. The hybrid professionalism of the specialist dance teachers in this study provides a perfect example of this interface, which has come under the analytic eye of Stein

(2004), Jeffery et al (2005, in press) and Teacher Artist Partnership (ongoing). Further investigations into the development of practice and professionalisation, and the networks within which this occurs, including a greater research focus on reflective practice would certainly be another appropriate direction for future studies in dance/other arts education. These kinds of investigations are likely to lend themselves to research role/relationship balances in which practitioners and researchers collaborate to articulate conceptualisations of the professional roles and relationships at the interface between arts and education. They should also, as Jeffery et al (2005, in press) suggest place a strong emphasis on 'transformative professionalism' grounded in reflective practice, with or without the intervention of an external researcher.

This brings us to the final suggested area for future research, which is one in which I, as researcher, am likely to play the smallest role. This study has encompassed a detailed review of literature considering theory and debate relating to creativity in the early twenty first century in national and international dance education, and wider creativity in education, brought together into a conceptual framework in Chapters 2 and 3 (using Craft's, 2000a, triumvirate of people, process and domain in the context of the environment as a catalyst for inter-relating disparate theorising about creativity within dance education), and coupled with a detailed analysis of three expert specialist dance teachers conceptions and approaches in relation to that framework in Chapter 5. This study has also encompassed an epistemological shift for me as a researcher and featured a growing realisation and articulation of the importance of reflective practice owned and used by the teachers themselves (moving beyond the research perspectives offered by Lord, 2001 and Chen, 2001). In so shifting, this study offers that framework (see Figure 1) and accompanying analysis as 'images of the possible' for use by other dance/other discipline/cross-disciplinary teachers and their teacher educators to fuel reflective practice of their own.

Within this, and/or moving beyond this framework, experienced dance/other discipline/cross-disciplinary teachers might individually or collectively reflectively interrogate their own/one another's practice with or without a researcher in the role of intervening mentor to develop practice in relation to teaching for creativity in a whole variety of different teaching situations. The onus within reflection might be on Schon's (1987) epistemology of practice, stressing reflection in and on action, and seeing dilemmas and reframed responses as a key developmental tool. Alternatively, the onus might be on the kinds of critical pedagogies employed by Stinson (1998) and Shapiro (1998), which are more oriented towards political and empowerment agendas.

Dance/other discipline/cross-disciplinary teacher educators/researchers might also investigate further into the application of a method such as that developed by Ethell and McMeniman (2000) of integrating expert teacher reflections into the cyclic reflections of novice teachers in

teacher training. This is a model that could most easily be applied and researched in dance/arts with QTS training teachers. On a smaller scale it could also be applied with novice specialist dance/arts teachers working through education modules within higher education institutions, or to a professional development programme for novice specialist dance/arts teachers stepping into a teaching situation for the first time further into their professional career.

Finally, in conclusion, while this research has been in progress, creativity research within dance, dance education and wider education, has continued to rapidly expand as a field. The development and ramifications of John-Steiner's (2000) work can be seen in a multitude of areas. Within dance in the USA, Press (2002) has articulated a theory relating self psychology, dance, creativity and education. The findings of this research have much in common with both of these macro level theory developments. These exciting progressions indicate a broad shift in thinking in the early 21st century that allows greater roles for both collaboration and embodiment in dance and wider research in creativity. As a result I would argue that dance education professionals including researchers are now in a prime position to capitalise on this shift in order to contribute to and lead debate on creativity within their own and other domains.

# APPENDIX 1: CURRICULUM VITAE – KERRY CHAPPELL


**CURRICULUM VITAE - KERRY CHAPPELL**

5, Braxfield Rd, London SE4 2AW, UK

+44 (0) 20 8691 2063, mobile 07941 00 22 61

kerrychappell@btopenworld.com Date of Birth: 28.9.73


**CURRENT STATUS (August 2005)**

From OCT '03 **PhD student researching**: Creativity within late primary age dance education: unlocking expert specialist dance teachers' conceptions and approaches

From OCT '03 **Consultant Research & Evaluation work including**: Image Conscious funded by NESTA for Camden Arts Centre, Best Practice Dance Network run by NDTA and Specialist Schools Trust.

**PROFESSIONAL EXPERIENCE**

**DANCE EDUCATION MANAGEMENT**

**Projects Manager, LABAN Education and Community Programme (0.5)** (Sept 01 – Oct 03) Project and financial management of key projects: **Open House Launch Event** of new LABAN attracted 6000 visitors, and 20 local partner arts organisations, community groups and schools; **Cross arts initiatives** with **older people, youth groups, primary + secondary schools, special schools, community disability groups, HE students**; Development of **programme of inclusive dance**; Development of departmental **Child Protection Policy**

**DANCE PERFORMANCE EXPERIENCE**

APR '97 to AUG '01 **Est. booming cherries dance partnership with Saydi Williams (0.2)** Specialists in outdoor dance performances and workshops.

AUG '96 to JUL '97 **Performance work:** Choreodrome project with Kenneth Tharpe; **Ijad Dance Co** Jackson's Lane Theatre & The Place; **Tonic Dance Co** - Union Chapel; **Michael Ruegg** - The Place; **Genesis Canyon, for S Koplowitz** - Natural History Museum; **Second Stride, Ian Spink** - Backhill Studios

**TEACHING AND SEMINAR DELIVERY**

2001-2005 **LABAN Pilates Diploma/MSC Dance Science/ MA Dance Education:** Teaching and Learning lectures

2001-2005 **LABAN Professional Diploma in Dance Studies / Community Dance:** Creativity and Dance Education lectures

## CONFERENCE/ RESEARCH CONTRIBUTIONS

2005 **Documenting Creative Learning International Symposium, University of Cambridge** Presentation

2003/2004 **Surrey LEA Conference** Presentation

**City University Research Event: Creativity** Presentation

**MiniEducation Action Zone Conference (with Bob Jeffrey) x 2** Presentation

**NDTA Conference – The Power of Creativity (with Bob Jeffrey)**Presentation

2002/2003 **9th dance & the Child International 2003 conference, Brazil** Presentation/ published paper (see bibliography)

**New Connectivity Research Conference 2003, LABAN** Presentation/ published paper (see bibliography)

**City University Research Student Poster Presentation Day** Poster

2001/2002 **Laban Centre London Research Staff and Students Seminar** Presentation

## OTHER WRITING AND ARTICLES

Reviewer for chapter Warburton, E. C., & Press, C. M. (2005, in press). *Creativity Research in Dance Education.*

Two conference reports published in *Research and Dance in Education*

Articles on dance education for *Governors News*; *Dance Matters* x 4; *www.criticaldance.com*; *www.movingeast.co.uk*; *Dance Theatre Journal*; *Mailout*; *www.bbc.co.uk/blast/dance*; *www.londondance.com*; *Inkpellet*

Monthly column: *Ausdance Newspaper NSW*, Australia Aug 99 – Jan 01

## PERSONAL EDUCATION

1999 - 2000 **Laban Centre London:** MA Dance in Education module, Distinction

1998 **Kensington and Chelsea College:** Dance in the Community Course

1995 - 1996 **London Contemporary Dance School:** One Year Certificate Course

1992 - 1995 **Oriel College, Oxford University:** BA HONS Experimental Psychology II.I, Research Dissertation: Effects of Dance on Stress in the Primary School

## OTHER INTERESTS

Aikido (Sho Dan – black belt), growing cabbages and cycling downhill

# APPENDIX 2: ETHICAL PROCEDURE SAMPLES

This appendix contains an example of the pro formae developed for the ethical procedures underpinning the research. Names and addresses have been removed for confidentiality reasons. All papers were sent out on LABAN headed paper.

For further information or examples of ethical procedures, please contact Kerry Chappell: kerrychappell@btopenworld.com

Introductory letter to dance teachers

Dear

**Dance Education and Creativity Research Project**

As a valued member of the LABAN Education and Community Programme Teachers Team, I am writing to you to let you know about a research initiative in which I would like to invite you to take part.

The aim of the research is to investigate how particular well-respected dance teachers identify and nurture creativity with older primary age children. You have been recommended as a well respected dance teacher and I would like to offer you this opportunity to work on the above research project to form the central focus of one of four studies during 2003/ 2004.

I have enclosed full details of the project for your information, but in brief the research will involve a doctoral level researcher from the LABAN Research Department working alongside you once a week for one term, at a time when you are working with 9 – 11 year old children. The research is qualitative in nature which means the researcher will be using techniques such as observations of dance classes and a limited number of semi-structured interviews with yourself, some school staff and children.

The qualitative data will be documented and analysed following the visits and written up into a thesis and final report covering all four studies. Ultimately, the research aims to benefit the participating dance teachers through contributing to their own professional development by providing triggers for personal and professional reflection, exploration and development. The research findings will in turn offer the dance teachers analysed insights into their own practice which have the potential be used to facilitate the teaching practice of others. The research also aims to contribute to the development of the school staff and to pupils' awareness and development of their own creativity within the participating school.

I would very much like to meet with you to talk over the project in more detail, to take you through what the research will involve and answer any questions that you might have.

I would like to emphasise that the Dance Education and Creativity Research Project is being carried out with the full support of LABAN and City University. The research will employ a number of safeguards including seeking informed consent from yourself, any school staff involved and the parents of the children in the class which you are teaching for the term, before any research took place. The entire project has been approved by the City University Senate

Research Ethics Committee. All members of LABAN staff involved in the research are also Police Checked.

If you are interested to take part in the research, I would be very grateful if you could contact me on the LABAN number below or via email (k.chappell@laban.org) to arrange a meeting.

I look forward to hearing from you.

Yours sincerely

Kerry Chappell
Research Assistant
LABAN

Text of poster version of information sheet for children

# CLASP/CaDiE Research Project

## WHAT IS THE RESEARCH TRYING TO FIND OUT?

We're trying to find out how xxxxxx, your dance teacher for this term, does certain parts of his/her job. We're very interested in exploring how s/he helps young people like you to be creative in dance, and also if this makes any differences in your classroom.

## WHAT WILL THE RESEARCHERS BE DOING?

### Watching Classes

We'll be coming in with xxxxx once a week to watch how s/he teaches your dance class. We may watch you and how you react to her/his teaching. We may also be taking notes during the class. We will also spend some time in your classroom, as well as talking to you and your classroom teacher.

### Videos and photos

For the research we'll also be taking video footage and photos of your class. If you have any problems with this, please let your parents, your teacher or us know so that we can take this into account.

We'll only use the photos and video footage that we take of the class for this research with permission from your parents and your school.

All of the information and pictures that we collect for the research will be stored in a safe place which is only accessible to us and other members of the research team.

### Asking Some Questions

We may want to ask you some questions about the dance class. Before we do this, we'll talk to you and your teacher to see if you're interested to talk to us. If you are, we'll arrange to do this when you have some free time at school. There will always be another adult present at these times.

If you do choose to talk to us, you'll be giving us an idea of what it's like to be in xxxxxx's dance class and may be helping other young people to have a similar experience in the future.

If we ask you questions about the dance class we may record your answers on a tape recorder. We'll only do this if you're happy to be recorded.

At the end of our research we'll write a report of what we've found. We won't use anyone's real name or contact details, so no-one will be able to trace you. We'll

only use the information for writing this report and for other documents and presentations related to this research.

At the end of the research we will also let you and the school know what we've found out.

**WHAT DO YOU NEED TO DO?**
We'd like to watch what happens in an ordinary dance class taught by xxxxxx. So you don't need to do anything special or different because we're watching. It may take a while to get used to us being there, but hopefully you'll soon forget that we're around!

**IF YOU HAVE ANY QUESTIONS ABOUT THE RESEARCH**
You may decide you have some questions for us about the research or would like to tell us something in particular. We're very happy for you to ask us any questions face to face or email us at k.chappell@laban.org
R.A.Jeffrey@open.ac.uk

If at any point you're unhappy about something to do with the research, please tell us or if you feel more comfortable, let your teacher know and we'll sort out the problem. If for any reason you no longer want to be included in the research, that is fine.

**Kerry Chappell**
**Researcher**
**LABAN**
**k.chappell@laban.org**

Bob Jeffrey – Research Fellow

The Open Creativity Centre, The Open University

Tel/Fax ++ 44 0208 692 2826, Email - R.A.Jeffrey@open.ac.uk

# APPENDIX 3: DEVELOPING CATEGORISATION SYSTEM USED FOR VIDEO ANALYSIS

## TYPE OF TASK

Game (with rules)

| | |
|---|---|
| Direct Instruction | Taught movement |
| Practice | Practice of taught or created movement |
| Perform | Performing with someone watching |
| Observe/evaluate | Observation followed by offering evaluation of quality of aspect of performance (including eg pair checking - pairs or small collectives evaluating + correcting each others' work) |
| Movement discovery | Outcome already known by dance teacher |
| Movement generation | Outcome not known by dance teacher, no time for exploration + selection, often in guided improvisational setting |
| Movement exploration | Outcome not known by teacher, children have time to consider + generate movement ideas, can be in guided improvisation or unguided exploration |
| Selected response | Choosing movements from own or other people's ideas, including teacher's |
| Refining/Composition | Editing + improving quality of taught or generated movement |
| Specific limitation | Task is given with low, medium or high level of specific limitation<br>Low – very little restriction, often includes word 'any' in task<br>eg Any body part for own movement in circle, any end position, any way of greeting, any surprise movement<br>Medium – there is some restriction, but there are a lot of possibilities for movement generation/exploration<br>eg Asking them to do a different facing, level, direction; movement going forward; twisting body parts round each other<br>High – there is restriction and an almost identifiable, small number of possible responses. Often part of build up to complex task, or as more difficult problem solving task, or way of refining movement<br>eg Improvising on keyboard where choice on who you move to, but not what movement you do with them; must alter speed of set movement to make it fast; refine developed partner sequence to travel off stage, keeping developed movements + quality |
| Guided/unguided | By teacher |
| Solo | Children working on own with no recourse to others |
| Pair | Children working in pairs |
| Small collective | Children working in group of up to 4 |
| Large collective | Children working in group of more than 4 |
| Solo etc within group setting | Children working on own etc with small amount of recourse to others in similar groupings eg performing solo or pair dance as part of whole group, but with no relationship to other sololsts, pairs etc |

**DANCE TEACHER'S DELIVERY STYLE**

<u>Modes of presentation</u>

Verbal

- Instruction (Open/Closed)
- Explanation (detailed/summarised)
- Description/ labelling
- Questioning
- Commentary
- Language of possible/ of own
- Imagery
- Tone

Use of physical objects

Sound (including music)

Tactile

Employing her/his own physicality

- Full or partial
- Child's move or teacher's
- Accompanies child
- Orientation to child
- Focus, pressure, timing, control for way in which demonstrations are delivered

<u>Relationship between modes of presentation</u>

Used simultaneously or separately

Directed to whole group, cluster of children or individual

Relative amounts of each

<u>Praise, valuing, critiquing</u>

- Quality of work
- Effort put into work
- To increase confidence
- With (lovely lift/ good focus)/ without articulation (lovely/ wonderful) of what is being praised, valued or critiqued

**INTERNAL TASK STRUCTURE**

Building step by step

- With tight but breakable boundaries
- Steps should go to plan, contingent layers

Shifting responsibility to and fro

- External to internal motivation to Investment

Judging when and how to intervene

- Suggesting what might do – directly him/herself (on own or with child) or through child questioning or through exampling children's work
- Offering advice of how might do it

Including play, risk taking + freedom

## APPENDIX 4: PRO FORMA FOR VIDEO ANALYSIS & EXAMPLE

**Class Analysis Pro Forma**

| Class number | Date | Accessible description of class | | | | | |
|---|---|---|---|---|---|---|---|
| Description of task activity | | | | | | | |
| Type of Task | | | | | | | |
| Interaction | | | | | | | |
| Time | | | | | | | |

**Key questions**

- **the categories of task that they use + how they fit together**
  - **Including solo and group interaction**
  - **how tight are the restrictions of task, is a goal defined at the beginning of the task?**
  - **what stimuli source does dt use?**
- **the amount and type of guidance given in terms of**
  - **does dt offer guidance while children are working, before and after? when does dt choose to intervene – safety or failure?**
  - **is verbal guidance offered in the form of suggestions or asking closed or open questions**
  - **what are suggestions, questions focused on?**
  - **whether physical suggestions are offered + whether they're marked or full + herself or with children, or children on own/ does dt explain own physical suggestions**
- **the timing of their tasks to get a feel for tightness of creative tasks + flow of class, how many steps**

**Example: Amanda's 5th class: whole class summary**
'Creative tasks' are shown in red.

| 5<br>11.2.04 | 2nd keyboard<br>2nd Play pot on keyboard | | | | Perform<br>evaluate |
|---|---|---|---|---|---|
| Task description | Copying warm up task in circle<br>1 Own movement with 2 x specified body parts<br>Canon with 3 movements<br>'exerc' 1 with no demo first<br>'exerc' 2 with canon in 3 groups<br>'exer' ? | H demon taught ledge sequence. Children do x 2<br><br>Taught computer sequence with H, on own altogether<br>8 slow jumps, do seq, 8 jumps, do sequence | (using already manipulated material from previous week)<br>Duet + quartet practice<br><br>1 Make forward slash – movement generation | 2 Think + make @ with 2 – movement generation.<br><br>3 Think + make dash symbol with 4 – movement generation<br><br>4 Put both into dance – H puts onus on decision making here, but some have been doing before.<br><br>5 Surprise symbol to put into dance – generation + decision making | Perform to audience<br><br>Children + H comment.<br><br>Does metacog come into this? |
| Task | **Direct Instruction, solo generation with medium specific limitation, direct instruction** | **Practice.**<br><br>**Practice.**<br>**Direct Instruction** | **Practice.**<br><br>**1 Pair/small group medium specific limitation exploration** | **2,3 Pair/small group medium specific limitation exploration.**<br>**4, 5 Small group selected response + group composition (medium then low limitation)** | **Perform.**<br>**Observe.**<br>**Guided evaluation.**<br>**(v high (surprise? + v low spec (like?) used)** |
| Interaction | Solo, solo within large collective, solo | Solo, solo within large collective | Pair/ small collectives. | Pair /small collectives into all small collectives | Small collectives within large collectives |
| Time | 0 – 23/ 23 – 31/31 - 42<br>23mins + 8 mins + 11mins | 42 – 46/46 – 50<br>4 mins + 4 mins | 50 – 66<br>16 mins | 66 – 84<br>18 mins | 84 – 100<br>16 mins |

**Example analysis of one of key questions from pro forma for the above class**
Researcher's reflections on analysis, and analysis in relation to literature are shown in red
Italicised tasks were not analysed.

- **Is verbal guidance offered in the form of suggestions or asking closed or open questions**

***Direct Instruction*, solo generation with medium specific limitation, *direct instruction*** – following movement feedback is given in form of
Description of movement - OK kick behind you, and, one then the other, hand to knees, like that
Opinion – likes it/ praise - wow, like that, oh yes, wooh, like it, nice, that's nice, I like that, very good, good, oh I like that, very nice thank you, excellent
Opinion + explanation/ description of movement - Oh I like that one, look at that, think about different levels as well, maybe going in the floor or going in the air, done any yoga, balancing still still, very nice, oh I like that can you show us one more time REPEAT, woh that's really sharp isn't it
Take care - wooh, careful, who's next? H divides into 2 groups for safety
***Practice.Practice.Direct Instruction.***
***Practice*. 1 Pair/small group medium specific limitation exploration** – to start task, instruction is offered as statement to 'think about how you could make a forward slash', together with a visual representation of what they are working on, she then adds 4 demonstrated suggestions with explanations of how her and her partner are achieving them, also using word 'could' each time. Interventions cannot be heard. When she stops them, she offers praise and instruction to do different version.
**2** – instruction as statement, 3 x demonstration with verbal commentary, with visual representation of what working on. Here she places emphasis on wanting them to do their own version.
**3** – instruction as statement – I want you to think about a forward slash, explains dash, 'it could be' as way of suggesting what the dash could be, 'with your partner I'd like you to find a way of making a dash.
**4, 5 Small group selected response + group composition** - put them together into your quartet (created in the previous week?), where they go, what order they're in, a forward slash and a dash. What is the difference between asking open questions and making statements of instruction. Do literature search on this in linguistics? For part 5, instruction is given, with described suggestions, no questions posed: Each group is going to have a surprise element. Each group is going to choose one more symbol from the computer keyboard that they're going to add into their dance. It could be an exclamation mark, could be a question mark, could be the letter e, could be an a for Amanda. Listen! I'm going to come around each group, you don't have to look at the keyboard to choose your symbol. Decide where it's going to come in your dance and what it's going to be...Part of watching task is to see whether you can spot lots of these...four minutes to complete this.
**Perform. Observe. Guided evaluation.**
Here Amanda supports evaluation – is this one of the first times they have done this in such detail? – by including surprise element so that there is something obvious to look for – facilitating observation of details with more complex observations required afterwards, the structure of the evaluation task also provides examples of what she sees as important, with her MODELLING an appropriate kind of response to the task, that they can then latch onto and learn from re how to appreciate.
Q does Amanda ever use criticism COMPARE with Michael for prevalence as the children are equally experienced + yet I think Michael uses more criticism as part of his evaluation. Hard work v play or more? 2 different approaches to appreciation as well as teaching for creativity. NB Marion Gough's comments re praising evaluation tasks and structure of Lerman's work which don't give the opportunity to get to the nitty gritty of the dance critique.

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