

**Dance Teacher, Coach, Mentor –
Three Pragmatic Ways for Dancers' Education**

MAPP DTP Research
September - December 2021

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Dan4760. Critical Review DanceTCM* Project

***Dance Teacher, Coach, Mentor – Three Pragmatic Ways to Dancers' Education** (5002 words)

This paper describes the author (Lucian Stan)'s journey throughout the DanceTCM research, including the academic MDX Module Three (and its tasks). It contains references to three major topics:

1. Author's Learning in the DanceTCM Project
2. Specific experiential knowledge from the Artefact Dance TCM
3. Practical knowledge and research insights from the research itself (Dance TCM)

The author covers these three major areas using a GROW model (Gray 2016, p.129, Whitmore 2014, p.146), a coaching tool:

- **Goals:** the end points the author wanted to reach with the DanceTCM Project. These end points (goals, outcomes) were defined in SMART terms: Specific, Measurable, Attainable, Realistic, Timely
- **Reality:** how far the author was from reaching his goals
- **Options:** all the choices and approaches the author
- **Will/Wrap up:** the steps the author took to succeed; it also entails author's future directions (academic DanceTCM, professional, personal).

Thus, GROW had specific questions that the author needed to think deeply and answer:

Goals: *What do you want?*

Reality: *Where are you now?*

Options: *What can you do?*

Will: *What will you do?*

I. Goals for the DanceTCM Project: What did the author want and why?

I.1. DanceTCM Research Goals

I.2. Academic Goals

I.3. Personal Goals

I.1. DanceTCM Research Goals

The author wished that the DanceTCM research to be contextualised, pragmatic, centered on dancers' experiences and beliefs. Thus he defined a specific context, for a specific moment in time in dancer's education.

Context of the research

Today's education needs to cope with societal demands in the current highly changing environment. Dance education makes no exception.

The challenges of organisational learning and adult development involve a profound paradigm shift. The ways dancers learn, train, practice, perform and connect are no longer valid in old academic perspectives.

Dance educators need to have new eyes, minds, and bodies to align teaching and learning to dancers' values, meaning, potential and personal development. Thus, the big (he)art of dance can practically weave together the respect for the (old) tradition and the quest for dance (new) research.

Main aim/objectives of DanceTCM Research:

Dance TCM stands for “Dance Teacher, Coach, Mentor – Three Pragmatic Ways to Dancers’ Education”

Research: Sept.2021-Dec.2021

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DanceTCM is a mixed-methods research around Dancers' education. It focuses on three pragmatic ways to help dancers systemically connect with three specific educational agents: the Dance Teacher, Dance Coach and Dance Mentor.

The DanceTCM research aims to evaluate dancers' awareness of these three specific dance agents, as they may be three similar yet different pragmatic relationships throughout their dance education and development.

The research involves a Dance Survey (DanceTCM Research1) and a Tango MiniLab (DanceTCM Research2), each with both similar and different objectives.

DanceTCM Research1: Dance Survey (one online two-fold questionnaire, with a reflective thought on DanceTCM in the middle) (10minutes). Research1 participants are invited to acknowledge the MDX PICS form (*Participant Information with Consent Sheet*, Middlesex University). DanceTCM Research1 classifies as *Minimal Risk*.

DanceTCM.Research2: Tango MiniLab (Peer-Mentoring) (one 10min online survey and one 10-30min phone personal interview per participant). Research2 participants are invited to acknowledge the MDX PIS form and sign a Consent Form (*Participant Information Sheet*, Middlesex University). DanceTCM Research2 involves a 15-people focus group and classifies as *Maximal Risk (More than Minimal Risk)*.

DanceTCM Research1: One online two-fold questionnaire, with a reflective thought on DanceTCM in the middle (duration: 10minutes).

DanceTCM Research1 Objectives:

A. From the dancers' standpoint, DanceTCM research tries to:

1. spot the degree of dancers' awareness of three practical solutions for their dance improvement and personal development, that is, connecting with a dance teacher, coach, or mentor;
2. statistically compare their old answers with the new ones, upon reflecting on these three educators.
3. find a possible correlation between dancers' increased DanceTCM awareness and their prospectively imagined dance outcomes.

B. From the dance educators' standpoint, DanceTCM intends to:

1. help dance facilitators and guides review their awareness of two significant practical ways to dancers' education, apart from the traditional dance teacher.
2. invite dance experts to a personal reflection on relationships with their former coaches and mentors: when/ where these rapports worked (or not) and why?
3. make them consider following new perspectives in their development and learning (through coaching and mentoring).

DanceTCM participants (dancers and educators alike) ask themselves a few delicate and straightforward questions. However, just like in the coaching profession, the impact of these simple questions values the most, not the 'right' answer.

Is there a difference between a dance teacher and a dance coach? Or between a dance coach and a dance mentor? What about other educational agents: dance counsellor, advisor, therapist, instructor, trainer, facilitator, guide, consultant, choreographer, manager, coach, leader, mentor, pioneer, visionary?

Are dancers or teachers aware of these roles and characteristics?

Can dancers benefit from knowing their differences and overlapping concepts regarding specifically their dance education?

What are the main practical benefits of a dance teacher, a dance coach, or a dance mentor?

DanceTCM.Research2: Tango MiniLab (Focus Group – one group of 15 tango dancers; online questionnaires, self-reflective observations and phone personal interviews)

Research2's topic is Mentoring (Peer Mentoring), part of the general DanceTCM research (Dance Teacher Coach Mentor). Peer-mentoring is strongly related to the Argentine Tango dance, 'tango-danza'* learning and 'tango-baile'* phenomenon (including community learning, adult learning, self-determined learning, adult development theories).

*'tango-danza' stands for tango learned in the academic environment (classes); 'tango-baile' means tango danced in the social context (salons, events, milongas, festivals).

The Tango MiniLab represents a small group of 15 people (five permanent couples and five independent dancers). All are amateurs, social Argentine Tango dancers (not professional stage dancers or tango teachers).

DanceTCM Research2 Objectives:

A. From the dancers' standpoint, DanceTCM research tries to:

1. spot tango dancers' awareness of peer-mentoring in their regular tango activity. Peer-mentoring is one increasingly growing style of mentoring, where "colleagues are mutually supportive" (Gray 2016, p.28). In the DanceTCM research, mentoring is one of the three practical solutions for dancers' improvement and personal development, apart from teaching and coaching.

2. give an insight into possible tango research, using solid triangulation-based mixed methods

B. From the dance educators' standpoint, Tango MiniLab intends to:

1. close the gap between the academic dance theoreticians and the dance practitioners through practice-based research

2. joint the dance experts (other than tango) with the Argentine Tango phenomenon in general, and with the VEN attitudes of tango peer-mentoring in particular (the VEN acronym, proposed by the author within the research, stands for Voluntary, Encouraging, Non-judgemental)

3. make them consider following new perspectives in their development and learning (through dance coaching, tango coaching, and mentoring).

1.2. Academic Professional Goals

The author wished to successfully complete MDX academic tasks (*Dan4760. Independent Professional Practice Project: Cultivation Questions Through Inquiry*), according to the supervisor's advice.

1.3. Personal Goals

- ✓ Know more about coaching
- ✓ Know more about mentoring
- ✓ Finding what a dance coaching might be

- ✓ Finding what a dance mentor is and does best
- ✓ Seek new ways to personally improve
- ✓ Relate more to my dance students' perspectives

History of Personal Goals

On 30th of September the author reflected on his own benefits related to the DanceTCM research. While reading the extraordinary book of *Coaching and Mentoring Research – A Practical Guide* (Oades, 2019, p.3-9), the author meditated how purposeful was his research for him or for dancers around him (known or unknown).

He was quite forced to ask himself some important questions that led him to identifying some new personal goals.

Activity (Oades, 2019, p.6)

Q1: Why is coaching/mentoring important?

A1: they both help people attain their goals, needs and wishes, on a professional and personal level.

Q1a: Why is dance coaching/mentoring important?

A1a: They both help coachee/mentee DANCERS attain their goals, needs and wishes, both professionally and personally,

They both help DANCE coaches/ mentors help dancers attain their and team's goals, needs and wishes, both professionally and personally, using effective and efficient qualitative and/or quantitative methods, in order to track dancer's/team's outcomes, performance and process using qualitative and quantitative methods

Q2. Why is coaching/mentoring research important? why do we need it?

A2: They help -at a scientific level and in a systematised manner-identify the most effective, efficient coaching/mentoring approaches, methods, programmes, solutions, systems, their theoretical validity (are there enough scientific evidence to back up the hypotheses/research?) and their pragmatic fidelity (is the coaching/mentoring programme accurately providing what it 'promises' in theory?).

Q2a. Why is dance coaching/mentoring research important? why do we need it?

Q2a. Dance is a complex Art: it involves simultaneously aspects such performative art, theatre, visual/musical inner neurological perceptions/ psychological representations and outer expression, aesthetics of forms, space, relativistic study of energy, quantum theories of creativity, kinetics and kinematics, vibrational theory of cymatics. That is, a dance philosophy, a dance art and a dance science.

The dance mentoring/coaching research help -at an objective, scientific level and in a systematised manner-identify the most effective, efficient dance coaching/mentoring approaches, methods, programmes, solutions, systems, their theoretical validity (are there enough scientific evidence to back up the hypotheses/research?) and their pragmatic fidelity (is the coaching/mentoring programmes accurately provide in reality what they 'promise' in theory?).

At the same time, this valid dance coaching/mentoring methods will provide pragmatic tools for accurate solid feedbacks from dance coaches/mentors and honest powerful feedforward for coachee/mentee-dancers.

Q3: In addition to obvious things (such as course requirements), what are you trying to achieve by doing coaching and mentoring research?

A3: My dance coaching/mentoring research objective are:

- 1.to state the roles and mission of a dance coach/mentor
- 2.to emphasise the possible impacts of a dance teacher/coach/mentor on dancers and their dance education (two types of research: one is quantitative, and one is qualitative)

3.to analyse different types of coaching/mentoring (life, health, executive, NLP, integral, performance, admission) and their relevance and impact on dance education (dance teaching and learning)

4.to formulate deep questions about what a dance teacher, dance coach and dance mentor is and does, in relation to the dance itself, the dancer, and the dance community.

5.to empower dancers (irrespective of their dance style, level, age, experience) and give them some specifically tailored pragmatic tools from dance coaching/mentoring to better commit to their outcomes, process, performance (derived/ adapted from general coaching/mentoring).

II. Reality of the DanceTCM Project: *Where did the author started?* (his current position and knowledge, Sept 2021)

Thinking retrospectively, the author acknowledges better the initial realities of the DanceTCM Project. Much of what the author needed to do was contained in the *M00787146 Summative Assessment Feedback Report*, from August 2021. Later, his supervisor (Dr. Helen Kindred) gave insightful notification and directions for the thesis.

II.A. Academic Realities: *Which were the current academic realities? (concerning the research)* (Sept 2021)

II.B. Author's Professional and Personal Realities: *What was the author's professional level regarding the DanceTCM research? How about the personal one?* (Sept 2021)

II.A. Academic Realities and Requirements (author's start at MDX research)

II.A1. Primary Requirement: Professional Project Research – DanceTCM*

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Research1: Student Anonymous Dance Questionnaire

Research2: Focus Group

II.A2. Secondary Requirements:

- **MORE form and papers** (over one hundred forms and templates)
- **Research Ethics** (privacy, anonymity, confidentiality, distribution, promotion – including social media)
- **Research Data Protection** throughout the whole process DanceTCM (security, GDPR)
- **Research Data Management** for DanceTCM (collecting, analysis, synthesing, interpretation, presentation)
- **Apply relevant, clear research methods** to both DanceTCM research1 and research2
- **Manifest researcher's skills:** validity and reliability of data coming from the DanceTCM research.

II. A3. Tertiary Requirements:

- **Consult specific literature** (consultation of relevant materials, papers)
 - o Consult resources of and write on Teaching, Coaching, Mentoring
 - o Consult resources of and write on Dance Teaching, Coaching, Mentoring
 - o Consult and assimilate general research methods, and specific research methods ()
 - o Review relevant paper (dance peers)
- **Consulting other research resources** (including agents, group, networks)
- **Plan a Project Timeline** and manage time according to project's components
- **Critically Reflect** on personal learning process (focus on the triad thesis, antithesis, synthesis)

II.B. Author's Professional and Personal Realities: *What was the author's professional level regarding the DanceTCM research? How about the personal one? (Sept 2021)*

II.B1. Author's Current Reality (Sept.2021)

legend: author's levels (real or perceived)

- no resource
- + low level
- ++ average level
- +++ good level
- ++++ high level

#current knowledge (theory)

General Teaching: ++

Dance Teaching: +++

Tango Teaching: +++

Coaching +

Mentoring +

#level of experience or practice

General Teaching: ++

Dance Teaching: +++

Tango Teaching: +++

Dance Coaching + (tango coaching)

#other experiences relevant to Dance TCM

Coachee ++ (student of a dance coach, 2010-2012)

Mentee ++++ (student of a mentor coach, 2008-now)

Peer-mentoring +++ (unconscious; help with tango colleagues, 2005-now)

co-mentoring ++ (intuitive; necessity tango shows, 2010, 2016-2018)

Upward-mentoring ++ (intuitive; learning to be/ behave/ become in a conscious manner from own students - similar to back teaching, 2008-now)

#general research and dance research

experience + (low, informal)
theory + (low, common sense)

II.B1. Author's Current Resources (Sept.2021)

- ✓ time: + (3months)
- ✓ supervision: ++++ (Dr. Helen Kindred)
- ✓ books/papers
 - o Teaching +++
 - o Coaching +
 - o Mentoring +
 - o DanceTeaching ++
 - o Dance Coaching -
 - o Dance Mentoring -
 - o Research –
 - o Dance Research -
- ✓ dancers/ tango colleagues: ++++
- ✓ technological means: ++++
- ✓ money: +
- ✓ friends and family support: ++++
- ✓ health: +++

III. Options and Obstacles for the DanceTCM Project

Based on author's realities (II.A and II.B) what were his options to successfully complete the project? What about his barriers, difficulties?

Author's options were:

III.1. Academic: follow MORE forms, DanceTCM requirements and DAN4630 feedback (directions offered by the MDX academic board).

III.2. Supervision: listen for the thesis advisor's advice, research vectors, progress line, time management

III.3. Literature (books) on research and specific topics (DanceTCM)

His barriers were

IV. Will/ Wrap-up of DanceTCM: implementation of what, why, when, how (done by the author). This part presents the real journey of the author as a learner and researcher, based on the map's details: destinations (I), resources, agents, and context (II), paths proposed (III).

IV. Will/ Wrap-up of DanceTCM

The author used all his resources and succeeded to follow a three-folded plan, with multiple layers and types of tasks.

IV.A. Strategic Plan

1. Building the research: DanceTCM
2. Creating the Artefact: DanceTCM live webinar
3. Reflecting on MDX Module Three and its role in the author's overall MDX journey

IV.B. Tactical Tasks

The author considers (at the moment of writing the current paper) that he learned a lot by consulting and filling the MORE forms, creating the research documents and reflecting on the dance-tango transference (related to DanceTCM topics). He also strongly believes that his first live webinar (with his first zoom online) was a boost for his confidence and expertise as a technologist and educator.

1. MORE Forms
2. Research Documents
3. Research Discoveries
4. Live Webinar: advertising, preparing, live, follow-up (YouTube)

IV.B1. MORE Forms: documents practically filled by the author for DanceTCM double-research:

- ✓ DanceTCM.Research1.Participant Recruitment. Questionnaire (anonymous)
- ✓ DanceTCM.Research1.PICS v7.Sept2021 (anonymous)
- ✓ DanceTCM.Research2.Consent Form.Tanguera 1, 2, 3, 4, 5, 6, 7, 8 (8 papers, each signed individually by the eight female participants in the Tango MiniLab focus group)
- ✓ DanceTCM.Research2.Consent Form.Tanguero 1, 2, 3, 4, 5, 6, 7 (8 papers, each signed individually by the seven male participants in the Tango MiniLab focus group)
- ✓ DanceTCM.Research2.Participation Information Sheet(PIS).Tanguera 1, 2, 3, 4, 5, 6, 7, 8 (acknowledged by each female participant)
- ✓ DanceTCM.Research2.Participation Information Sheet(PIS). Tanguero 1, 2, 3, 4, 5, 6, 7 (acknowledged by each male participant)
- ✓ DanceTCM.Data Protection Checklist and Declaration Form.Sept2021 (signed by author)

Other MORE documents consulted by the author for DanceTCM research:

1. Specific Issues to Consider regarding GDPR
2. GDPR Guidance for Researchers: Summary of main points of the GDPR related to research
3. Personal and Sensitive Personal Data – ICO definitions relating to GDPR on personal and sensitive data
4. Criminal Offence Data Protection Requirements
5. Data Protection Policy
6. MU Data Management Plan Policy
7. Data Management Plan example
8. Personal data flowchar – check is you are collecting personal data
9. Anonymous and Pseudonymous Data – definitions, guide and further references on how to anonymise data

IV.B2. DanceTCM Research Documents (6 appendices)

- ✓ **Appendix. DanceTCM References** (end of this paper)
- ✓ **Appendix 01a. DanceTCM.Research1.Data Collection.Tools and Procedures**
- ✓ **Appendix 01b. DanceTCM.Research1.Data Analysis**
- ✓ **Appendix 02a. DanceTCM.Research2.Data Collection.Tools and Procedures**
- ✓ **Appendix 02b. DanceTCM.Research2.Data Analysis**
- ✓ **Appendix 03. DanceTCM Research Ethics** (The 7 Principles)
- ✓ **Appendix 04. DanceTCM Research Timeline**
- ✓ **Appendix 05. DanceTCM Literature Review** (on 6 topics)

- I. Education
- II. Dance Teaching/Training
- III. Coaching
- IV. Mentoring
- V. Research and Dance Research
- VI. Personal Development

Appendix 01a. DanceTCM.Research1.Data Collection.Tools and Procedures

Both DanceTCM Research 1 and Research 2 use mixed methods designs for the research. DanceTCM.Research1 is based on an explanatory sequential design (QUAN – QUAL-QUAN). DanceTCM.Research2 tries to use a deeper research approach (methodological triangulation QUAL – QUAN – QUAL).

DanceTCM Research1 Methods: One online two-fold questionnaire, with a reflective thought on DanceTCM (Dance Teacher, Coach, Mentor) in the middle.

The research author took specific measures according to the research ethics and academic conduct (see **Appendix 03. DanceTCM Research Ethics**). No data is gathered from participants or disclosed publicly (name, e-mail, age, genre, ethnicity, dance style, level, experience, preference), nor elements that might identify the participant.

In DanceTCM.Research1 questionnaire, because it is an anonymous online survey, after the research description and before starting the survey, the research author will add the following statement: "By completing this questionnaire your consent to take part in the DanceTCM research."

*

Appendix 02a. DanceTCM.Research2.Data Collection.Tools and Procedures

DanceTCM.Research2 Methods: Tango MiniLab (Focus Group, Peer-Mentoring) (online survey and phone interviews).

DanceTCM.Research2: triangulation data Observation (QUAL), Questionnaire (QUAN), Interview (QUAL)

- i. one online Survey: GoogleForm (approx.10min) (includes the Observation-open field to fill QUAL, and the Questionnaire QUAN)
- ii. one interview by phone (15-30min) (QUAL data, 15 interviews, core: four open questions on personal peer-mentoring experience, MS Excel, password-protected laptop)

*

Appendix 03. DanceTCM Research Ethics

In the *M00787146 Summative Assessment Feedback Report* (August 2021), the examiner stated „ethical procedures are covered, though you could have gone further in addressing the ethical considerations you are mind-full and alert to as a practitioner-researcher undertaking this inquiry”. The author developed a short analysis on the necessary methodologies and framework of Research Ethics, GDPR, Data Protection. Based on **an honest reflection** on his research skills (incipient, or inexistent) and following his **intuition**, he turned to his supervisor for support (October 2021).

Through **explanations** and **energetic support**, the supervisor helped him clarify what Research Ethics involve (*Feedback Form for Draft Submission*, 2021, point 3). Consequently the author added in the research thesis a Research Ethics protocol with seven clearly-stated principles. He also adopted the **7 Data Protection Principles**, stated in the *Middlesex University Data Protection Checklist and Declaration for Researchers* form.

Appendix 03 represents the sum of these principles and procedures.

*

Appendix 04. DanceTCM Timeline

In the *M00787146 Summative Assessment Feedback Report* (August 2021), the examiner clearly stated „Schedule: This needs to be included. Please attend to this in your response to module two feedback at the start of Module three term”.

Using the indications from *Feedback Form for Draft Submission* (Oct 2021, point 5) the author made a specific timeline. It suited the inquiry DanceTCM and its critical questions/challenges, based on the current GROW model.

*

IV.B3. DanceTCM Research Discoveries (6 appendices + 3 tango transferences)

- ✓ **Appendix A. Dancers and Agents of Education**
- ✓ **Appendix B. Author's Models for DanceTCMs**
- ✓ **Appendix C. Dance TCM 8Ps Model and Perfectionism**
- ✓ **Appendix D. CM3T Model - How Teachers become Mentors**
- ✓ **Appendix E. DanceTCM and ESCI PPP***
*Emotional and Social Competency Inventory for Personal and Professional Performance
- ✓ **Appendix F. DanceTCM and the 21st Century Educator**
- ✓ **Appendix Tango1. Tango Uniqueness and DanceTCMs**
- ✓ **Appendix Tango2. Tango Maestros as DanceTCMs**
- ✓ **Appendix Tango3. Case study. DanceSport Leaders and Tango Coaching**

Appendix A. Dancers and Agents of Education

Author's initial consideration for the DanceTCM thesis was a linear education for dancers, with a separate gradual relationship with each of the three main dance educational agents (the dance teacher, dance coach, and dance mentor). The supervisor gave him an excellent idea of searching for more critical agents involved in dancers' education.

The supervisor-mentor reminded him of dance education's complex systemic and ecological process. That became the context framework of the DanceTCM research.

After reconsidering the *Feedback form for draft submissions* (September 2021), the author identified and considered the following educational agents: dance colleague/peer, instructor, trainer, counsellor, curator, choreographer, manager, administrator, facilitator, guide, advisor, therapist, consultant, collaborator, coach, sponsor, mentor, peer-mentor, pioneer, visionary, critical friend. These educators impact the Dancer, in a direct or indirect manner. Such agents, with their specific roles, also affect the dancers' ecological relationships with the Dance TCMs.

*

Appendix B. Author's Models for DanceTCMs

Since there was a huge amount of information, the author felt the need to synthesise the ideas into visual forms. Following the idea of teacher – dodecahedron (*Stan.AOL1.Transdisciplinary Pedagogy*), the author presented the research as a continuum cycle of wisdom: dancer-teacher-coach-leader-mentor-dancer using the five Platonic solids:

- ✓ Dance Educator/Teacher = Dodecahedron ('Eter')
- ✓ Coach = Icosahedron ('Water')
- ✓ Leader = Hexahedron/Cube ('Ground')
- ✓ Career Mentor = Octahedron ('Air')
- ✓ Developmental Mentor = Tetrahedron ('Fire')

*

Appendix C. Dance TCM 8Ps Model and Perfectionism

Dancers' development is a complex systemic dynamic whole, with agents of education, learning, personal and professional growth. The author wrote this appendix with a personal thought in the past (his students and tango practice), one in the present (author's MDX journey), and one in the future (recent dance research discoveries, that can alter the way we dance, teach, learn).

The Dancer's 8Ps Model is a pragmatic effective framework for teaching and learning that the author has been using since 2008 (as a dancer and tango teacher). This four-quadrant model include

- ❖ Q1. People and Processes (Attention: External, Broad)
- ❖ Q2. Perspectives and Paradigms (Attention: Internal, Broad)
- ❖ Q3. Purpose and Potential (Focus: Internal, Narrow)
- ❖ Q4. Practice and Performance (Focus: External, Narrow)

*

Appendix D. CM3T Model - How Teachers become Mentors is relevant in the DanceTCM project because there are many similarities between a PE Teacher and Dance Teacher, especially in the somatic practices and studies. Both fields and their educational agents can learn one from each other: **a dance teacher (novice or expert) can learn from a highly specialised sports TCM educator** (sports Teacher, sports Coach or sports Mentor) state-of-the-art training, data analysis, EPTS, GPS and MoCap technologies, workload monitoring (BIHub, 2020, 2021), fascia in sport and movement (Schleip, 2021), anatomy trains, myofascial meridians (Meyers, 2021), myofascial efficiency and tensegrity for movement (Earls, 2020), sports and exercise psychology (Weinberg, 2019), or even team coaching (BIHub, 2020).

In the same time, **a sports professional can learn from a high-expertise dance TCM educator** (dance Teacher, dance Coach, or dance Mentor) about motor learning and control in the dance (Krasnow, 2015), anatomy of the spirit (Myss, 1997), dance imagery for performance (Franklin, 2014), dance stress management and psychology (Winkelhuis, 2011, 2015), attention and focus in dance (Guss-West, 2021), dance legacies and movement vision of some pioneers like Margaret H'Doubler, Martha Hill, Alma Hawkins (Hagood, 2008), Rudolph Laban (Hodgson, 2001), Martha Graham, Merce Cunningham (2009), Isadora Duncan (Duncan, 1938).

No wonder there are research studies based on overlapping domains: psychology of perfectionism in sport, dance and exercise (Hill, 2016), mixed methods research in the movement sciences with case studies in sport, physical education and dance (Camerino et al, 2012).

*

Appendix E. DanceTCM and ESCI PPP*

(*Emotional and Social Competency Inventory for Personal and Professional Performance)

All teaching, coaching and mentoring (TCM) schemes (formal and informal, irrespective of their context, TCM styles, relationship dynamics) constantly converge to one thing. It is of utmost importance for the TCM to have emotional and social skills. This is the simplest (and hardest) way of becoming a respected teacher, effective coach, or inspirational mentor.

There are many books on fundamental qualities to focus on for being a successful teacher, coach or mentor. Each book on coaching and mentoring provides a different bouquet, so it is very hard to enumerate the exact list of competencies.

However, there remain some stable, reliable and valid tools to assess EI (Emotional Intelligence) and SI (Social Intelligence). They offer 90, 180 or even 360-degree feedback on the individual and organisational level, for personal or professional use.

The author considers that we are living ‘fractured times’. There are contemporary tendencies for “universal, constant and omnipresent experiences of information and cultural production – of sound, image, memory and symbols” where “societies totally transformed our ways of apprehending reality and art production” (Hobsbawn, 2014, Preface)

In this overwhelming mix of open dynamic systems and systemic relationships there is one Ariadne’s thread, that is “know yourself!”

Thus, the author considered opportunistically to **present** in the DanceTCM inquiry a 360-degree tool to potentially assess want-to-be professional TCM. This tool ESCI PPP is for personal and professional use, has a broad scope (learning, performance, development), and has many vectors (educational, artistic). ESCI PPP fundamentals are twelve competencies in four areas (self-awareness, self-management, social awareness, and relationship management). The latter means “applying our emotional understanding in our dealings with others”. The 9th competency is “coach and mentor” defined as “the ability to foster the long-term learning or development of others by giving feedback and support”.

*

Appendix F. DanceTCM and the 21st Century Educator

Based on his academic experience, professional practice, current pandemic context, online education, the author considered the Dance Teacher, Coach, Mentor as a 21 Century Educator. He reviewed some models of persona-educators and eventually chose the Bates-Perryman model. The author thinks this model will be of utmost importance for the future dance teachers, coaches or mentors as educators for dancers.

Therefore any danceTCM should involve abilities of a:

- ✓ **Teacher for Learning** to understand how dancers learn and how to design effective activities for dance learning (online, offline, on or off the dancefloor)
- ✓ **Collaborator** for dancers and other dance educators; developing educational approaches within and between disciplines is a must (see the authors’ AOL1.Transdisciplinary Pedagogy)
- ✓ **Experimenter** who is willing to try, risk, fail, reflect, learn, relearn, unlearn from old approaches, new technologies, to help dancers’ personal and professional development
- ✓ **Curator** that pragmatically produces meaningful dance content/ products, or directs dancers towards appropriate resources (including people)
- ✓ **Technologist** who can facilitate dancer’s access to a broad tools for learning and experiencing dance (networking learning, community learning, e-learning, online and distance learning, blended, flipped, etc.)
- ✓ **Researcher/ Scholar** who transmits the power of new research-based dance information and knowledge

- ✓ **Educator for everyone** (Leigh-Anne Perryman 2020). This inclusiveness, equity, fairplay, safety and trust, non-judgemental behaviours, mindfulness, is a sine qua non for the success of any DanceTCM.

*

AppendixDanceTCM.Tango1, Tango2, and Tango3 are interesting appendices that can be seen author's three extra research theses, only in miniature. They were written for both non-tango dancers and tango lovers.

IV.C. Literature Reading

When reading and researching, the author got involved in many areas, many of them very new for him. It was both a challenge and a frustration going uncharted maps.

Those areas included (see **Appendix. DanceTCM References** and **Appendix 05. DanceTCM Literature Review**):

C1. Dance Training: Dance Sciences, Somatic Studies: Motor Development in Dance, Motor Ctrl in Dance, Motor Learning in Dance; Dance Injuries; Dance Ideomotor Training (Imagery/Visualisation); Attentional Focus in Dance; Fascias and Biotensegrity

C2. Dance Education: Dance Pedagogies, Dance History, Dance Curriculum, History of Dance Education (dance pioneers, and groundbreaking educators and their influence); Dancer's Transformational development; Psychology of Dancing and Performing; testimonials (Merce Cunningham, Isadora Duncan, Oleg Danovski), other dance experts' personal stories (e.g., balet)

C3b. Dance Research: Perfectionism in Dance, research mixed methods applied to dance;

C3a. General research: Researching Teaching and Mentoring; Grounded Theory;

C4. Coaching for Dancers: performance coach for dancers, psychological coaching for dancers (Winkelhuis), DanceSport coaching and performance (Nastase); educational counselling, life-coaching, therapies (dance therapy, tangotherapy, movement therapy, psychotherapy)

C5. Dance mentoring: legacy in dance education (mentoring the mentors); dance legacy; other independent dance-mentees papers

Typologies, styles, systemic designs:

C6. Teaching and learning (general, specific)

C7. Coaching (general, speciality-applied)

C8. Mentoring (general, speciality-applied)

Author's Conclusions based on DanceTCM Research

The author discovered plenty of definitions and terminology for coaching and mentoring. After “so many years of debate, there is as yet no agreed standard definition of coaching” (Passmore 2013, p.1). Also mentoring is a difficult concept to pin.

All these discourses, perspectives on coaching and mentoring can be layered on four categories:

- ✓ **Awareness:** *What a Teacher/Coach/Mentor is?* (presence, resonance, identity, golden standards, ethics, contracts, coaching/ mentoring culture)
- ✓ **Abilities:** *What a good Teacher/Coach/Mentor does?*
- ✓ **Applicability:** *What style of Teaching/Coaching/Mentoring? For whom, why, where, when, how?*
- ✓ **Action:** *How a Teacher/ Coach/ Mentor grows?* TCM's continual, personal and professional improvement

‘Both coaching and mentoring are conversations that help and support people to take responsibility for managing their own learning and change. The main purpose of both these conversations is either to improve skills or performance or to realise the individual potential and personal ambition for the future – or any combination of these.’ (Parsloe, 2017, p.10).

The author gathered all his DanceTCM insights in **Appendix B. Author's Models for DanceTCMs.**

Author's Future Direction related to DanceTCM

After finishing the DanceTCM project, the author has four main wishes:

- re-reading the DanceTCM literature
- relate other MDX MAPP peers' dissertations (research) to his research
- entering an accredited coach formation as a dance coach (through Argentine Tango)
- thanking his MDX mentors and peer-mentors

In the end...

...the author meditates on these words:

“Live as if you were to die tomorrow.

Learn as if you were to live forever.” - Mahatma Gandhi

Appendix 01a. DanceTCM.Research1.Data Collection.Tools and Procedures

DanceTCM Research Benefits:

DanceTCM is of practical importance to all kinds of dancers and dance specialists because the research:

- ✓ correlates theoretical, off-the-floor frames of dance education with practical, on-the-floor dance behaviours
- ✓ offers three pragmatic and distinct tools to unlock dance potential (dance teaching, dance coaching, dance mentoring)
- ✓ proposes a systemic 8P-model for the dancer's development and learning (people and processes, perspectives and paradigms, purpose and potential, practice and performance)
- ✓ tries to give an insight into the roles of critical dance agents involved in the dance education: dance colleague/peer, instructor, facilitator, counsellor, facilitator, advisor, trainer, teacher, curator, choreographer, therapist, consultant, coach, manager, leader, mentor, sponsor, pioneer, visionary, critical friend
- ✓ brings together two (apparently) antinomic views on dance: the highly normed, standardised, curriculum-based, destination-centred, goals-oriented, academic, formal approach (like in ballet or dancesport) with the highly unstructured, improvisational, curriculum-free, journey-centred, process-oriented, social, informal approach (like in Argentine Tango or Cuban Salsa);
- ✓ presents a comprehensive and relevant bibliography in three separate fields (dance teaching, professional coaching, professional mentoring) in a moment in time when they can effectively emerge into new professions
- ✓ gives proof that positivist deductive closed objective research data may merge with post-positivist inductive open subjective research data toward a constructed grounded theory for dance research
- ✓ states that every piece of research, every interview, opinion, dance story, every (kind) dance gesture matters
- ✓ believes that every dancer impacts the whole dance world as a state-of-the-art miracle.

DanceTCM Research Hypotheses:

Hypothesis 1. An increase in dancers' awareness of dance teaching, coaching, mentoring may lead to dancers' professional and personal growth, along with a broadening of learning capabilities in the future. Personal development can be fast-tracked on a four-quadrant model:

Q1. people (educational agents) and processes (learning, teaching, coaching, mentoring as open, dynamic systems)

Q2. perspectives and paradigms (dancer's five senses, proprioception and intuition - the sixth sense, mindsight - the seventh sense, on a systemic approach and body tensegrity)

Q3. potential and purpose (dance meaning-making and decision-making, based on values, confidence, motivation, focus, attitudinal development)

Q4. practice and performance (processes' effectiveness, dance perfectionism, outcomes and the three types of goals: results, performance, process)

Hypothesis 2. An increase in teachers' awareness of dance teaching, coaching, mentoring may lead to further professional expertise and personal growth. Dance teachers

can improve dance education by using coaching or mentoring techniques, tactics and strategies (in formal, informal, group, one-to-one forms).

Research methodology, data collecting, data analysis

Both DanceTCM Research 1 and Research 2 use mixed methods designs.

DanceTCM.Research1 is based on an explanatory sequential design (QUAN – QUAL-QUAN).

DanceTCM.Research2 tries to use a deeper research approach (methodological triangulation QUAL – QUAN – QUAL).

DanceTCM Research1 Methods: One online two-fold questionnaire, with a reflective thought on DanceTCM (Dance Teacher, Coach, Mentor) in the middle.

The research author took specific measures according to the research ethics and academic conduct (see **Appendix 03. DanceTCM Research Ethics**). No data is gathered from participants or disclosed publicly (name, e-mail, age, genre, ethnicity, dance style, level, experience, preference), nor elements that might identify the participant.

In DanceTCM.Research1 questionnaire, because it is an anonymous online survey, after the research description and before starting the survey, the research author will add the following statement: "By completing this questionnaire your consent to take part in the DanceTCM research."

The process of mixed methods (QUAN - QUAL) "can be considered in terms of five key characteristics (Green et al. 2003):

- Triangulation, or the search for convergence in the results
- Complementary, or overlap in the different facets of a phenomenon
- Initiation, or the discovery of paradoxes
- Development, or the sequential use of methods (the results of the first method inform the use of the second one)
- Expansion, or the study's depth and scope, which is revealed as it unfolds.

The different possibilities described above can be formulated in terms of types of design (Tasakkori et al, 1998, 2003) [...] illustrated in the context of research on sport, physical education and dance. The four main types are:

- o Triangulation design
- o Dominant embedded designs
- o Exploratory sequential designs
- o Explanatory sequential designs" (Camerino 2012, p.6).

The explanatory sequential design is a "two-phase design in which qualitative data are used to help explain and expand upon the quantitative results obtained initially (Creswell et al., 1999, 2003, 2007). Although this design begins with a qualitative phase, researchers generally place greater emphasis on the qualitative aspect. There are two variants of the explanatory sequential design: the follow-up model (emphasis on QUAN) and the participant selection model (emphasis on QUAL)."

DanceTCM.Research1 (the questionnaire) is a follow-up model of the explanatory sequential design. This design "places greater emphasis on the quantitative data, which are used by the researcher to identify significant statistical differences between groups of participants, between individuals with extreme test scores, or in the case of unexpected results." (Camerino 2012, p.20-21).

DanceTCM.Research1. The nine-step data process:

i.QUAN data collection (first part of the DanceTCM questionnaire) -> ii.

- ii. QUAN data analysis & management (GoogleForm automatic analysis of 1st part) ->
- iii.
- iii. QUAN results (DanceTCM Googleform first graph) -> iv.
- iv. Identification of results for follow-up (based on author's supposition) -> v.
- v. QUAL data and results (belonging to the participants, not measured in the survey)
- > vi.
- vi. QUAN data collection (second part of the DanceTCM questionnaire) ->vii.
- vii. QUAN data analysis & management (GoogleForm automatic analysis of 2nd part)
- > viii.
- viii. QUAN results (DanceTCM GoogleForm second graph) -> ix.
- ix. QUAN Guaranteed interpretation (comparing the two graphs, and specific literature).

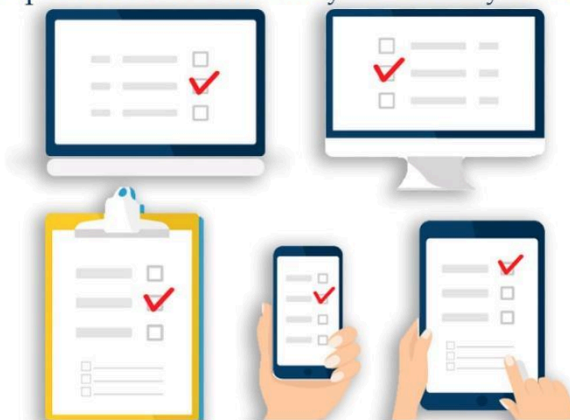
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Link to Google Form

ESTI DANSATOR/ PROFESOR DE DANS? ARE YOU A DANCER/ DANCE TEACHER?

PARTICIPA LA UN SONDAJ GRATUIT
despre 3 instrumente practice care pot sa influenteze dansul
COME TO A FREE QUESTIONNAIRE
about 3 practical tools that may influence your dance



The DanceTCM Questionnaire and Sections

- ✓ 10 questions (2 open questions, 8 closed questions)

Profesor, Coach, Mentor pentru Dansatori/ Teacher, Coach, Mentor for Dancers

Mini-sondaj (10min) privind gradul de constientizare privind Profesorul, Coach-ul, Mentorul pentru Dansatori. Acest sondaj a fost creat de catre studentul Lucian Stan, ca parte din programul de Master si cercetare MDX MAPP DTP, supervisor Dr. Helen Kindred (2020-2022, Master in Arte, Practica Profesionala, specialitatea Pedagogia Tehnicii de Dans, Universitatea Middlesex, Londra).

Mini-survey (10min) about the degree of awareness related to the Teacher, Coach, Mentor for Dancers. This survey was created by Lucian Stan (post-graduate student), as part of the MDX MAPP DTP Master programme and research, supervisor Dr. Helen Kindred (2020-2022, Master of Arts, Professional Practice, specialty Dance Technique Pedagogy, Middlesex University, London).

Acest studiu aduna informatii despre experienta sau opinii ale persoanelor/ dansatorilor cu privire la Profesorul, Coach-ul, Mentorul de Dans. Studiul este anonim. Participantul NU este obligat sa raspunda la intrebari. Parerea sa sincera este importanta si relevanta pentru acest studiu. Completarea acestui formular reprezinta acceptul si consimtamantul participantului.

This awareness survey gathers data about experiences or opinions from dancers/people related to the Dance Teacher, Coach, Mentor. The study is anonymous. The participant is NOT compelled to answer the questions. Though, his/her honest opinion are important and relevant for this research. Completing the form represents the participant's agreement and consent.

1. Esti ... / Are you... [bifeaza toate optiunile care ti se potrivesc/ check all options that correspond]

- un instructor sau profesor de dans/ a dance instructor or teacher?
- un dansator social-amator (dansezi de placere, doar in timpul liber, ca hobby, nu performativ)/ a social-am...
- un dansator profesionist (te antrenezi permanent, studiezi performanta)/ a Professional Dancer (ongoing t...
- niciuna de mai sus/ none of the above
- nu stiu ce sa raspund/ I don't know what to answer
- sari peste intrebare/ skip question

2. Dupa parerea ta, pana acum ai avut ... / In your opinion, have you had up to now... [bifeaza toate optiunile care ti se potrivesc/ check all options that correspond]

- un Profesor de Dans/ a Dance Teacher
- un Coach de Dans/ a Dance Coach
- un Mentor de Dans/ a Dance Mentor
- niciuna de mai sus/ none of the above
- nu stiu ce sa raspund/ I don't know what to answer
- sari peste intrebare/ skip question

Section 2 of 8

Profesorul de Dans/ The Dance Teacher



Din experienta sau teorie, te rugam sa raspunzi la urmatoarele intrebari legate de Profesorul de Dans. [bifeaza optiunile care se potrivesc opiniei tale]/ From your experience or theory, please answer the following questions related to the Dance Teacher [check all options that match your opinion]

3. Dupa parerea ta, Profesorul de Dans ... / In your opinion, the Dance Teacher ...

- este un expert de dans care te invata tehnici si tactici pentru a dansa eficient la nivelul ales de tine/ is an e...
- este un educator de dans care te ajuta in procesul de invatare al dansului/ is an educator who helps you ef...
- are abilitati psihologice sa te invete sa iti gestionezi emotiile si gandurile in dans/ has psychological skills ...
- este o persoana care poseda si alte* calitati specifice/ is a person who also possesses other specific* skills
- nu stiu ce sa raspund/ I don't know what to answer
- sari peste intrebare/ skip question

3a. Daca ai bifat "poseda alte calitati specifice" te rugam sa enumeri doua dintre ele (Romana sau Engleza)/ If you checked "possesses some specific skills" please enumerate two such qualities:

Long answer text

Coach-ul de Dans/ The Dance Coach



Din propria experienta sau teorie, te rugam sa raspunzi la urmatoarele intrebari legate de Coach-ul de Dans [bifeaza toate optiunile care ti se potrivesc]/ From your experience or theory, please answer the following questions related to the Dance Coach [check all options that match your opinion]

4. Dupa parerea ta, Coach-ul de Dans ... / In your opinion, the Dance Coach ...

- trebuie obligatoriu sa fie un Dansator/ must be necessarily a Dancer
- nu e obligatoriu un Dansator/ is not necessarily a Dancer
- trebuie obligatoriu sa fie Profesor de Dans/ must be necessarily a Dance Teacher
- nu e obligatoriu un Profesor de Dans/ is not necessarily a Dance Teacher
- e identic cu Mentorul de Dans
- nu e identic cu Mentorul de Dans
- nu stiu ce sa raspund/ I don't know what to answer
- sari peste intrebare/ skip question

5. Te-ar interesa sa afli cum te poate ajuta un Coach de Dans in performanta actuala de dans sau cresterea ta personala?/ Are you interested to know how a Dance Coach may help you in your current dance performance or personal development?

1. da, ma intereseaza/ yes, I am interested
2. nu sunt interesat/ not interested
3. nu stiu ce sa raspund/ I don't know what to answer
4. sari peste intrebare/ skip question

Mentorul de Dans/ The Dance Mentor



Din propria experienta sau teorie, te rugam sa raspunzi la urmatoarele intrebari legate de Mentorul de Dans [bifeaza toate optiunile care ti se potrivesc]/ From your experience or theory, please answer the following questions related to the Dance Mentor [check all options that match your opinion]

6. Dupa parerea ta, Mentorul de Dans ... / In your opinion, the Dance Mentor ...

- trebuie obligatoriu sa fie un Dansator/ must be necessarily a Dancer
- nu e obligatoriu un Dansator/ is not necessarily a Dancer
- trebuie obligatoriu sa fie Profesor de Dans/ must be necessarily a Dance Teacher
- nu e obligatoriu un Profesor de Dans/ is not necessarily a Dance Teacher
- e identic cu Coach-ul de Dans/ is identical with the Dance Coach
- nu e identic cu Coach-ul de Dans/ is not identical with the Dance Coach
- nu stiu ce sa raspund/ I don't know what to answer
- sari peste intrebare/ skip question

7. Te-ar interesa sa afli cum te poate ajuta un Mentor de Dans in performanta actuala de dans si de-a lungul intregii tale cariere de dansator (formale/informale)? / Are you interested to know how a Dance Mentor may help you in your current dance performance and whole career as a dancer (formal informal)?

1. Da, ma intereseaza/ Yes, I am interested
2. Nu sunt interesat/ Not interested
3. nu stiu ce sa raspund/ I don't know what to answer
4. sari peste intrebare/ skip question

PCM de Dans si tu/ Dance TCM and you



PCM = Profesor, Coach, Mentor de Dans

Daca te intereseaza cum te poate ajuta un Profesor, Coach, Mentor in performanta actuala de dans, te rog sa ne scrii (LS1164@live.mdx.ac.uk) pentru a-ti trimite mai multe informatii despre acest subiect (inclusiv rezultatele sondajului). Multumim!

DanceTCM = Dance Teacher, Coach, Mentor

If you are interested about how a Teacher, Coach, Mentor can help you in your current dance performance, please write us (LS1164@live.mdx.ac.uk) to send you more information about this topic (including the survey results). Thank you!

8. Crezi ca a sti mai multe despre Profesorul, Coach-ul sau Mentorul pentru dansatori (roluri, sarcini, abilitati, diferente) te poate ajuta sa iti cresti performanta de dans actuala?/ Do you think that knowing more about the Teacher, Coach or Mentor for dancers may help you improve your current performance?

- Da/ Yes
- Nu/ No
- Nu stiu/ I don't know
- sari peste intrebare/ skip question

Definitia procesului de Coaching/ Coaching definition

(RO)

Te rugam sa citesti urmatoarele definitii:

"Coachingul este o arta ce se invata in principal din experienta. Coachingul se defineste ca facilitarea mobilitatii si crearea - printr-o conversatie si fel de a fi - a unui mediu care ajuta in procesul prin care o persoana se indreapta catre obiectivele dorite intr-o maniera implinita." (Tim Gallwey, 2001)

*

Coachingul inseamna "sa descatusezi potentialul oamenilor." Maximizarea potentialului si reducerea interferentelor duc la o performanta crescuta. Coachingul este "un mod de a fi" care "se focuseaza pe posibilitati din viitor, nu greseli din trecut". (John Whitmore, 2017)

*

"Atat coachingul, cat si mentoratul sunt conversatii care ajuta si sprijina oamenii sa fie responsabili pentru managementul invatarii si schimbarii personale." (Eric Parsloe, 2017)

(EN)

Please read the following coaching definitions:

'Coaching is an art that must be learned mostly from experience. Coaching can be defined as facilitation of mobility, the art of creating an environment through conversation and a way of being, that facilitates the process by which a person can move toward desired goals in a fulfilling manner (Tim Gallwey, 2001).

Coaching is mainly about unlocking people's potential. Maximising it and reducing interferences will lead to a raised performance. Coaching is a 'way of being' that 'focuses on future possibilities, not past mistakes.' (John Whitmore, 2017)

'Both coaching and mentoring are conversations that help and support people to take responsibility for managing their own learning and change.' (Eric Parsloe, 2017)

9. Pe baza definițiilor anterioare, consideri ca un Coach de Dans ... / Based on previous definitions, you consider that a Dance Coach ...

- trebuie obligatoriu sa fie un Dansator/ must be necessarily a Dancer
- nu e obligatoriu un Dansator/ is not necessarily a Dancer
- trebuie obligatoriu sa fie Profesor de Dans/ must be necessarily a Dance Teacher
- nu e obligatoriu un Profesor de Dans/ is not necessarily a Dance Teacher
- e identic cu Mentorul de Dans/ is identical with the Dance Mentor
- nu e identic cu Mentorul de Dans/ is not identical with the Dance Mentor
- este o cale de dezvoltare profesionala si personala pentru dansatori
- nu stiu ce sa raspund/ I don't know what to answer
- sari peste intrebare/ skip question

Definiția procesului de Mentorat/ Mentoring definition

(RO)

Te rugam sa citești următoarele definiții:

"Preocuparea mentorului este transmiterea înțelepciunii. Atunci, cum transmit mentorii înțelepciunea? Cel mai adesea, se pare că ne iau într-o călătorie. În acest aspect al muncii lor, ei sunt ghizi. Ne conduc de-a lungul călătoriei vieții noastre. Avem încredere în ei întrucât au fost acolo înainte. Incorporăm speranțele noastre, luminează pe drumul pe care îl avem în față, interpretează semne ale tainelor, ne avertizează despre pericole care ne prind și evidențiază delicii neașteptate pe parcurs". (Laurent Daloz, 2012)

*

"Atât coachingul, cât și mentoratul sunt conversații care ajută și sprijină oamenii să fie responsabili pentru managementul învățării și schimbării personale." (Eric Parsloe, 2017)

*

"Mentoratul este o relație diadică între mentor și protejat, unde mentorul aduce după sine cunoașterea și experiența dobândite pentru a crește dezvoltarea profesională și personală a persoanei mentorate mai puțin experimentate. Mentoratul împlineste două funcții: furnizarea de beneficii legate de carieră și furnizarea de sprijin psiho-social "

(EN)

Please read the following mentoring definitions:

"The mentor is concerned with the transmission of wisdom. How, then, do mentors transmit wisdom? Most often, it seems, they take us on a journey. In this aspect of their work, mentors are guides. They lead us along the journey of our lives. We trust them because they have been there before. They embody our hopes, cast light on the way ahead, interpret arcane signs, warn us of lurking dangers, and point out unexpected delights along the way." (Laurent Daloz, 2012)

*

"Both coaching and mentoring are conversations that help and support people to take responsibility for managing their own learning and change." (Eric Parsloe, 2017)

*

"Mentoring is a dyadic relationship between mentor and protégé, where the mentor draws on acquired knowledge and experience to enhance the professional and personal development of the less experienced protégé. Mentoring fulfills two functions: provision of career-related benefits and provisions of psycho-social support." (Kathy Kram, 2013)

10. Pe baza definitiilor anterioare, consideri ca un Mentor de Dans ... / Based on previous definitions, you consider that a Dance Mentor ...

- trebuie obligatoriu sa fie un Dansator/ must be necessarily a Dancer
- nu e obligatoriu un Dansator/ is not necessarily a Dancer
- trebuie obligatoriu sa fie Profesor de Dans/ must be necessarily a Dance Teacher
- nu e obligatoriu un Profesor de Dans/ is not necessarily a Dance Teacher
- e identic cu Coach-ul de Dans/ is identical with the Dance Coach
- nu e identic cu Coach-ul de Dans/is not identical with the Dance Coach
- este o cale de dezvoltare profesionala si personala pentru dansatori
- nu stiu ce sa raspund/ I don't know what to answer
- sari peste intrebare/ skip question

Section 8 of 8

Iti multumim pentru sprijin!/Thank you for your support!



Este important sa stim daca esti bucuros sa iti folosim informatiile furnizate. Nu vei fi identificat dupa niciun camp oferit noua. Daca esti de acord ca raspunsurile tale din chestionar sa fie folosite, te rugam sa bifezi casuta. Nu vom folosi raspunsurile tale daca nu bifezi casuta.

It is important that we know you are happy for us to use the information you have provided. You will not be identified from anything that you have told us. If you agree your answers in this survey to be used, then please check the box. We will not use your answers if you have not checked the box.

Question

- Sunt de acord si imi puteti folosi raspunsurile/ I agree and you can use my answers

The Google Form did not collect e-mails and didn't showed the curent survey results.

Presentation

Manage how the form and responses are presented



FORM PRESENTATION

Show progress bar



Shuffle question order



AFTER SUBMISSION

Confirmation message

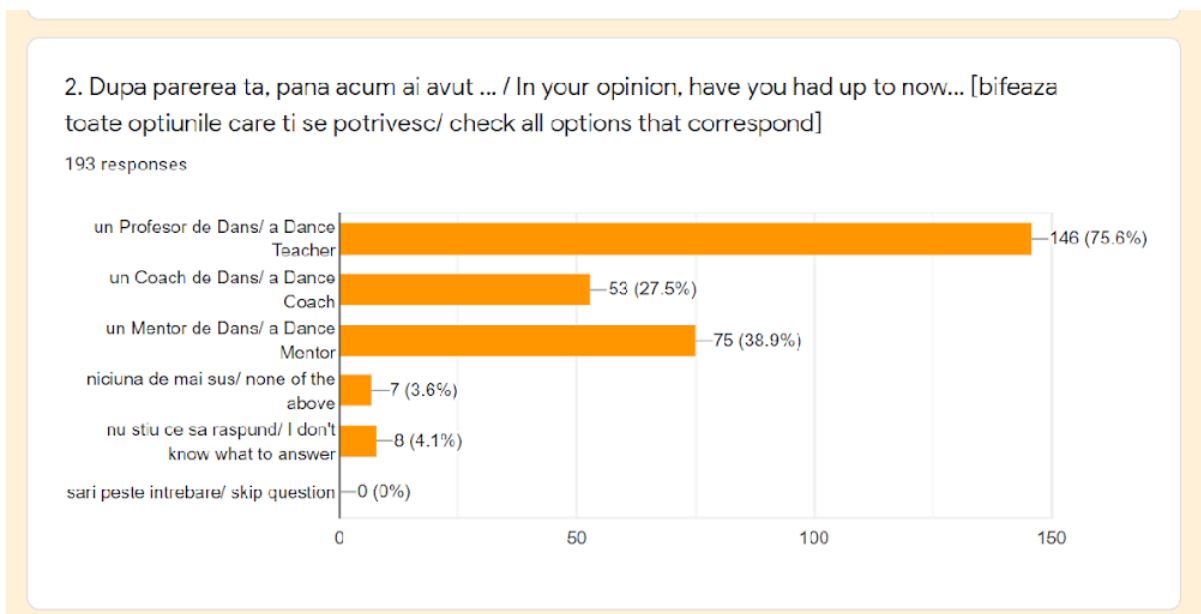
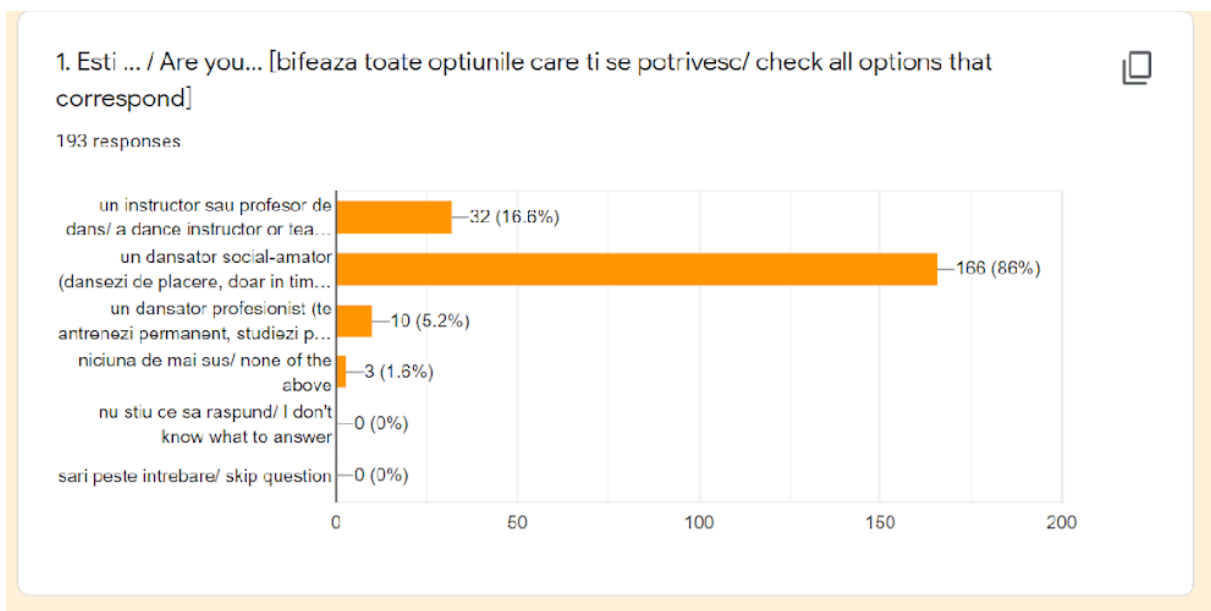
Appendix 01b. DanceTCM.Research1.Data Analysis

Type of survey: online, ten questions, anonymous, no personal data required

Aim: to measure the degree of dancers' awareness on Dance Teacher, Coach, Mentor as agents of education; see if the qualitative information (three definitions of Coaching and Mentoring) influence previous participant's answers regarding Dance TCMs.

No of participants 193 participants, 32 dance instructor/teachers, 166 amateur/ social dancers, 10 professional dancers, 3 other than dancers/teachers

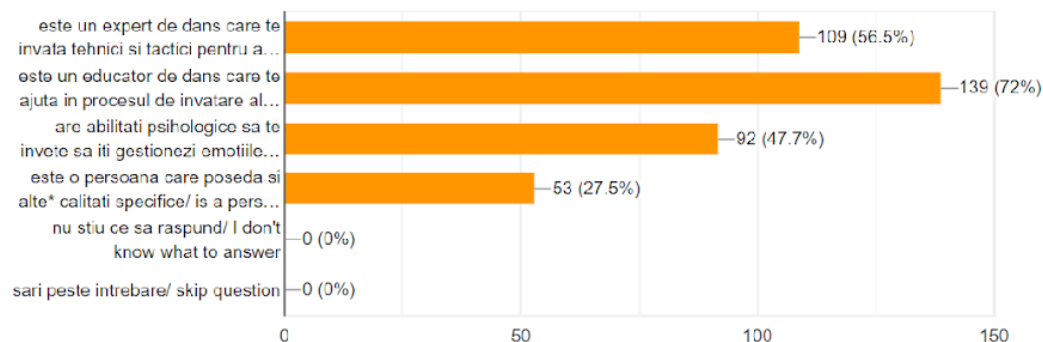
PART I. Data Collection



Profesorul de Dans/ The Dance Teacher

3. După părerea ta, Profesorul de Dans ... / In your opinion, the Dance Teacher ...

193 responses



3a. Dacă ai bifat "poseda alte calități specifice" te rugăm să enumeri două dintre ele (Română sau Engleză)/ If you checked "possesses some specific skills" please enumerate two such qualities:

46 responses

Out of 193 participants, 46 answered that the Dance Teacher should "possesses some specific skills". They enumerated two such qualities in the open field. Below there is the table containing the aforementioned DanceTeacher qualities:

No.	Romanian	English (to be translated)
1		has a very deep sense of musicality and is able to transmit emotionally the spirit of the dance, its history and other intricacies related to music, dance, energy (and its workings), etc
2	Ajută să înțelegi cum să procedezi pentru a obține rezultate dorite și care scop poate fi	
3	caracterul personal: înțelepciune, răbdare, maturitate, să nu aibă complexe de superioritate/inferioritate,	
4	Înțelege care sunt blocajele tale și te ajută să le depășești, povestind din experiența lui, în cele mai multe cazuri, dau experiențele altora	

5		Emotional intelligence, intuition, social skills, kindness
6	Are capacitatea de a vedea potențialul din tine si are o bucurie enorma sa te vadă crescând si te ajuta cu toată onestitatea si bucuria in acest sens. Este un feeling minunat când simți ca profesorul chiar este acolo pentru tine, se implica cu totul, nu doar așteaptă sa se termine ora si sa plătești... Este foarte importanta practica, după părerea mea, nu doar teorie. Eu personal, nu ajung nicăieri fără practica si sint foarte fericita când intalnesc profesori, unii chiar maeștrii, care nu se simt "umiliți" si "ofenși" sa danseze cu nou la orele private.	
7	Se conecteaza prieteneste cu studentul, este prietenos, jovial, placut, hazliu	
8	Abilități psihologice	
9	1. Capacitatea de a transmite informații privind contextul mai amplu al dansului (istoria, evoluția, personalitățile majore care l-au ilustrat și influențat) 2. Capacitatea de a motiva și a da încredere elevului în posibilitatea obținerii unui nivel de dans social acceptabil	
10	deschis, empatic (apropiat, împărtășeste din experiența personală); să primeze calitatea, nu cantitatea	
11		A good teacher inspires and motivates the dancer to become the best version of themselves.
12	Inteligenta emotionala, empatie, adaptabilitate	
13	perseverent,silitor	
14	talent pedagogic, carisma	

15	Abilitatea de a transmite cultura de dans în ansamblul ei (motric, muzical, istoric, social, tipologic-național-cultural)	
16		Magnetism. Ability to dance with beginners & feel good during the respective dance:)
17	Empatie, cunoașterea parghiilor pe care să le folosească pentru a te motiva	
18	Cunoastere profunda a corpului si generarii miscarii, muzicalitate	
19	Bun pedagog, bun organizator și planificator	
20		The most wonderful dance teachers are in my opinion inspirational. They offer personal examples by their way of expressing themselves and open gates for the learner.
21	este un bun pedagog; stie sa dea sfaturi (nu sa dea cu pumnu in masa)	
22	Empatie/abilitati kinestezice(haptice)	
23	Bun organizator, abilitati manageriale si de leadership, mare capacitate de empatizare, nivel spiritual ridicat	
24	leadership si comunicare	
25	rabdare, intuitie - nu stiu daca erau incluse mai sus sau nu	
26	rabdare, umor	
27	Empatie și adaptabilitate la nivelul elevului	
28		1) Kinetoterapeut - can understand and explain your physical limits, can advise how you can improve your dance by various training according to your body limits; he/she is aware of the danger of some requirements for the health of their students - they should adapt to their students 2) Psychologist (beyond the sense of 3c) 3) Overall, the dance teacher should have a proper holistic

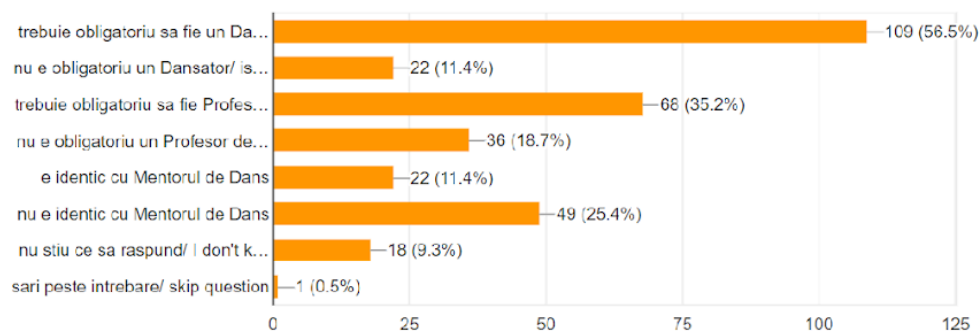
		and preferably formal training to teach tango.
29	Deschidere, empatie	
30	Suportiv și tine cont de ritmul tau de învățare	
31	are o cultura inalta, este dezvoltat spiritual, empatic, este trezit sufleteste, cu abnegatie, binevoitor, fara vicii la lectii (alcool, tigari, cafea), este intelegator si urmareste sa integreze cursantii in ritmul armonios al dansului, manifesta intelepciune, este umil (smerit)	
32	empatie si rabdare/ empathy and patience	
33	empatie, echitate	
34	Terapeut, empat	
35	Simte oamenii și se adapteaza	
36	Vede cursantul ca pe un om apropiat, nu doar ca pe o sursa de castig. Este dispus sa asculte problemele personale ale cursantului daca acesta doreste sa i le impartaseasca si, eventual, daca poate, sa-l ajute sa depaseasca aceste momente. Sa ii fie aproape nu doar in sala de dans, ci si in club, concursuri, alte evenimente legate de dans si sa ii ofere un feedback real.	
37	Pasiune/Passion, Implicare, Dedicare/Commitment, Încredere în sine	Pasiune/Passion, Implicare, Dedicare/Commitment, Încredere în sine
38	Este mentor, coach, trainer	
39	Empatie si rabdare	
40	Pasiunea pentru dans, știe să predea informația, simțul umorului	
41	Empatie, răbdare	
42	Life coach , management skills	Life coach , management skills
43	Pasiune, inspirație pedagogica, inteligenta emotionala	
44	intelegere, rabdare	

45	Te poate invata despre cultura de tango si reuseste sa iti transmita informatii despre cum si de ce exista reguli nescrise la milonga. :)	
46	rabdare si inteligenta emotionala	

Coach-ul de Dans/ The Dance Coach

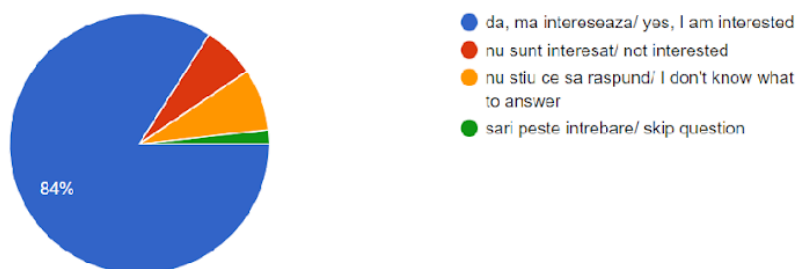
4. Dupa parerea ta, Coach-ul de Dans ... / In your opinion, the Dance Coach ...

193 responses



5. Te-ar interesa sa afli cum te poate ajuta un Coach de Dans in performanta actuala de dans sau cresterea ta personala?/ Are you interested to know how a Dance Coach may help you in your current dance performance or personal development?

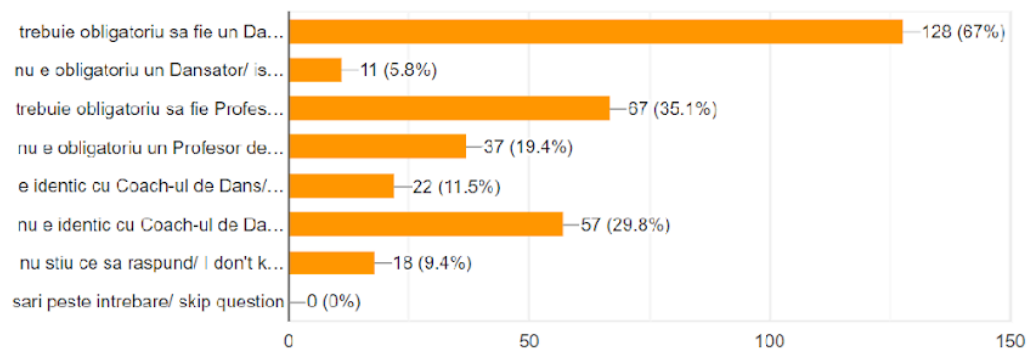
169 responses



Mentorul de Dans/ The Dance Mentor

6. Dupa parerea ta, Mentorul de Dans ... / In your opinion, the Dance Mentor ...

191 responses



7. Te-ar interesa sa afli cum te poate ajuta un Mentor de Dans in performanta actuala de dans si de-a lungul intregii tale cariere de dansator (formale/informale)? / Are you interested to know how a Dance Mentor may help you in your current dance performance and whole career as a dancer (formal informal)?

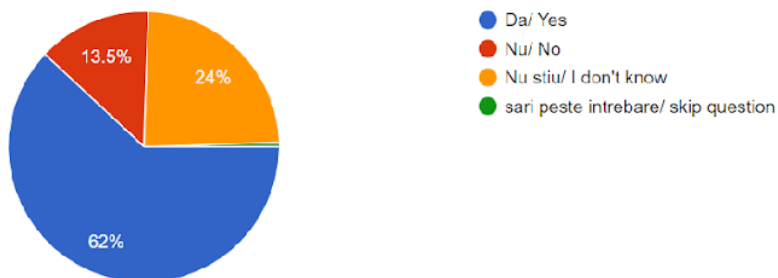
176 responses



PCM de Dans si tu/ Dance TCM and you

8. Crezi ca a sti mai multe despre Profesorul, Coach-ul sau Mentorul pentru dansatori (roluri, sarcini, abilitati, diferente) te poate ajuta sa iti cresti performanta de dans actuala?/ Do you think that knowing more about the Teacher, Coach or Mentor for dancers may help you improve your current performance?

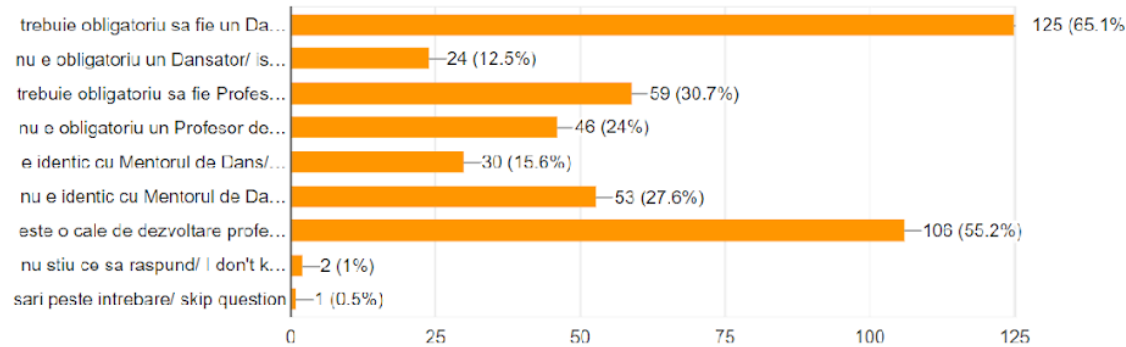
192 responses



Definitia procesului de Coaching/ Coaching definition

9. Pe baza definitiilor anterioare, consideri ca un Coach de Dans ... / Based on previous definitions, you consider that a Dance Coach ...

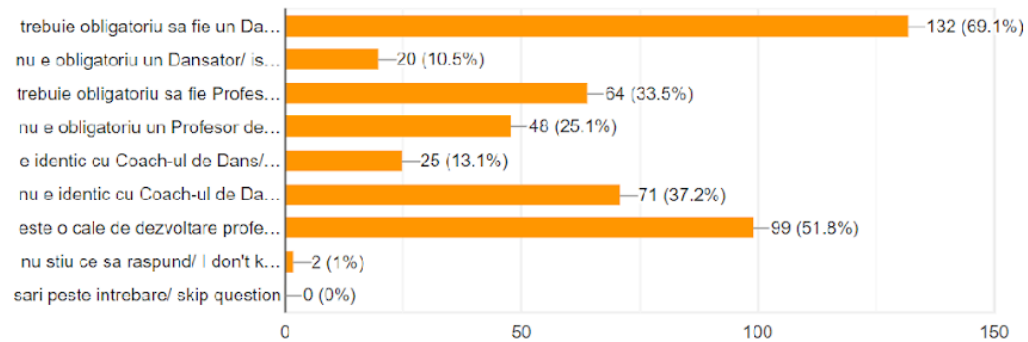
192 responses



Definitia procesului de Mentorat/ Mentoring definition

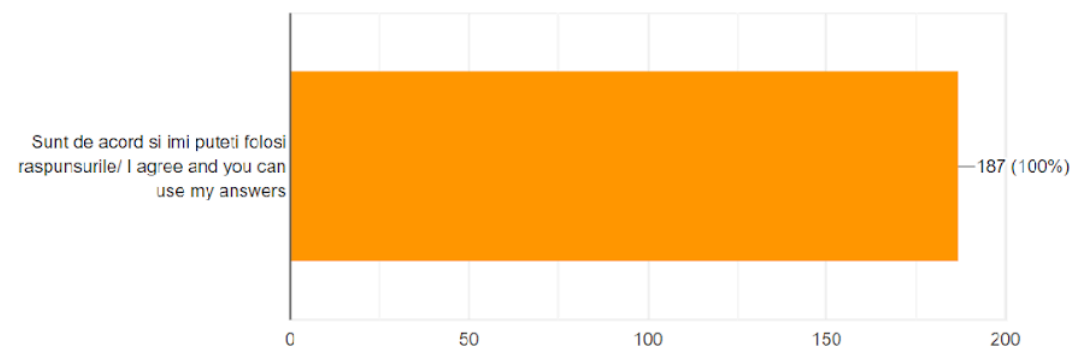
10. Pe baza definitiilor anterioare, consideri ca un Mentor de Dans ... / Based on previous definitions, you consider that a Dance Mentor ...

191 responses



Iti multumim pentru sprijin!/Thank you for your support!

187 responses



PART II. Data Analysis

II.1. Comparing data after 24h, 48h, 72hrs. There were no fluctuations of percentages at such intervals.

The author compared the summary percentages on different time intervals 24h-48h-72h and found that there were no fluctuations at such intervals.

130 responses



Accepting responses

Summary

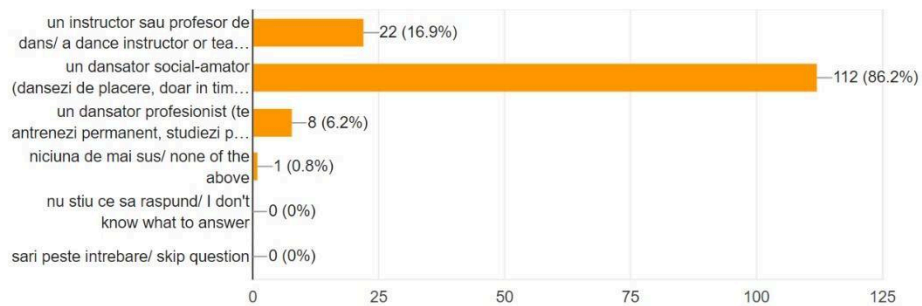
Question

Individual

Acest studiu aduna informatii despre experiente sau opinii ale persoanelor/ dansatorilor cu privire la Profesorul, Coach-ul, Mentorul de Dans. Studiul este anonim. Participantul NU este obligat sa raspunda la intrebari. Parerea sa sincera este importanta si relevanta pentru acest studiu. Completarea acestui formular reprezinta acceptul si consimtamantul participantului.

1. Esti ... / Are you... [bifeaza toate optiunile care ti se potrivesc/ check all options that correspond]

130 responses



172 responses



Accepting responses

Summary

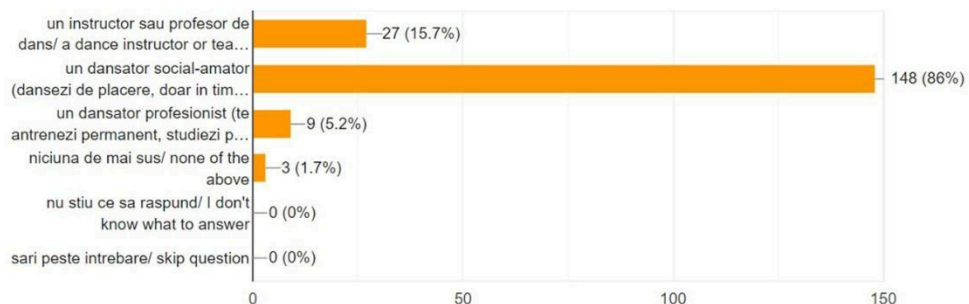
Question

Individual

Acest studiu aduna informatii despre experiente sau opinii ale persoanelor/ dansatorilor cu privire la Profesorul, Coach-ul, Mentorul de Dans. Studiul este anonim. Participantul NU este obligat sa raspunda la intrebari. Parerea sa sincera este importanta si relevanta pentru acest studiu. Completarea acestui formular reprezinta acceptul si consimtamantul participantului.

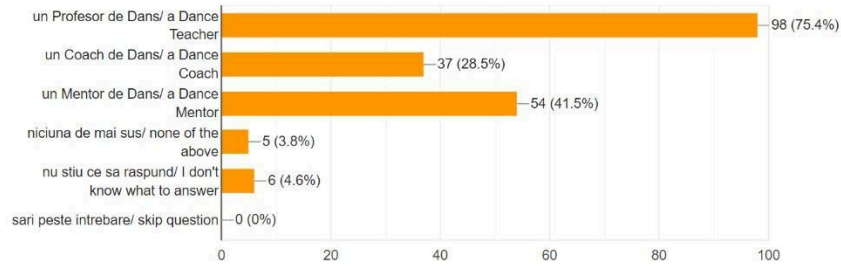
1. Esti ... / Are you... [bifeaza toate optiunile care ti se potrivesc/ check all options that correspond]

172 responses



2. Dupa parerea ta, pana acum ai avut ... / In your opinion, have you had up to now... [bifeaza toate optiunile care ti se potrivesc/ check all options that correspond]

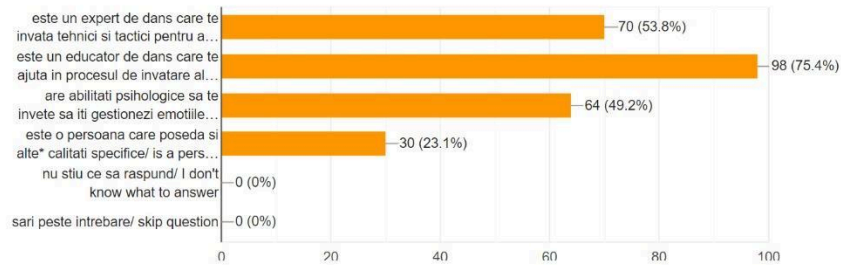
130 responses



Profesorul de Dans/ The Dance Teacher

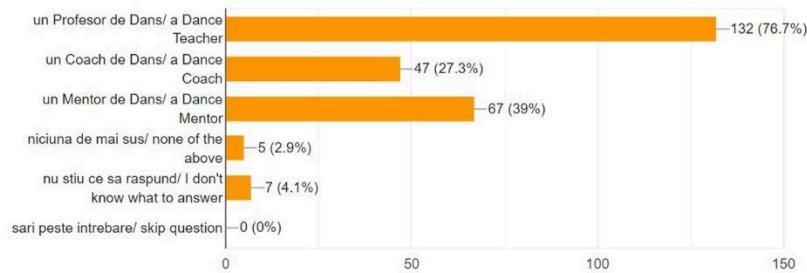
3. Dupa parerea ta, Profesorul de Dans ... / In your opinion, the Dance Teacher ...

130 responses



2. Dupa parerea ta, pana acum ai avut ... / In your opinion, have you had up to now... [bifeaza toate optiunile care ti se potrivesc/ check all options that correspond]

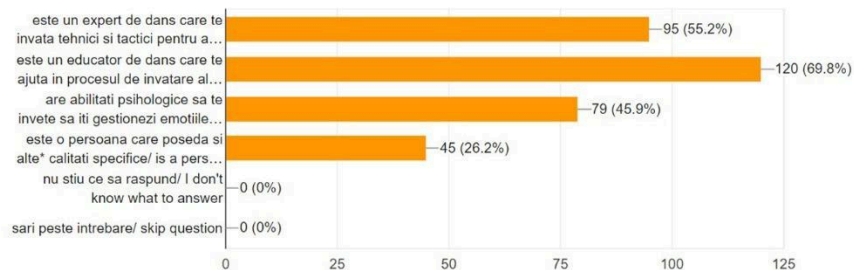
172 responses



Profesorul de Dans/ The Dance Teacher

3. Dupa parerea ta, Profesorul de Dans ... / In your opinion, the Dance Teacher ...

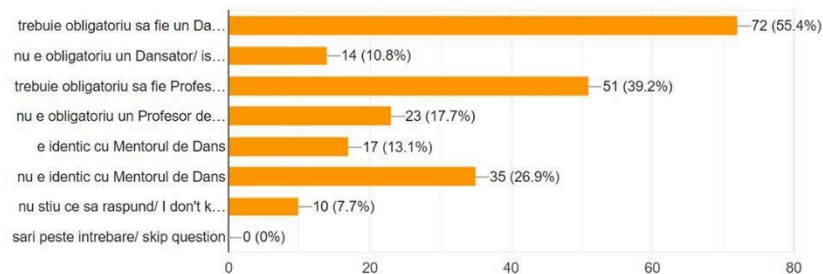
172 responses



Coach-ul de Dans/ The Dance Coach

4. Dupa parerea ta, Coach-ul de Dans ... / In your opinion, the Dance Coach ...

130 responses



5. Te-ar interesa sa afli cum te poate ajuta un Coach de Dans in performanta actuala de dans sau cresterea ta personala?/ Are you interested to know how a Dance Coach may help you in your current dance performance or personal development?

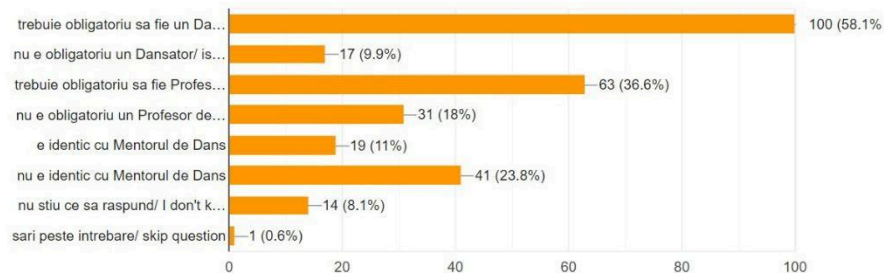
114 responses



Coach-ul de Dans/ The Dance Coach

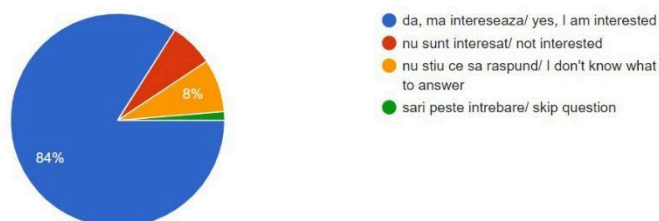
4. Dupa parerea ta, Coach-ul de Dans ... / In your opinion, the Dance Coach ...

172 responses



5. Te-ar interesa sa afli cum te poate ajuta un Coach de Dans in performanta actuala de dans sau cresterea ta personala?/ Are you interested to know how a Dance Coach may help you in your current dance performance or personal development?

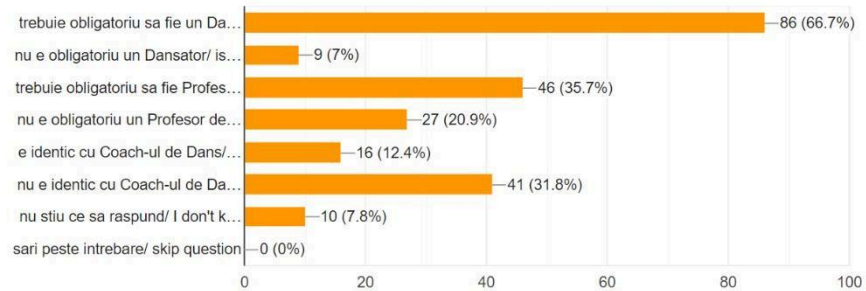
150 responses



Mentorul de Dans/ The Dance Mentor

6. După părerea ta, Mentorul de Dans ... / In your opinion, the Dance Mentor ...

129 responses



7. Te-ar interesa sa afli cum te poate ajuta un Mentor de Dans in performanta actuala de dans si de-a lungul intregii tale cariere de dansator (formale/informale)? / Are you interested to know how a Dance Mentor may help you in your current dance performance and whole career as a dancer (formal informal)?

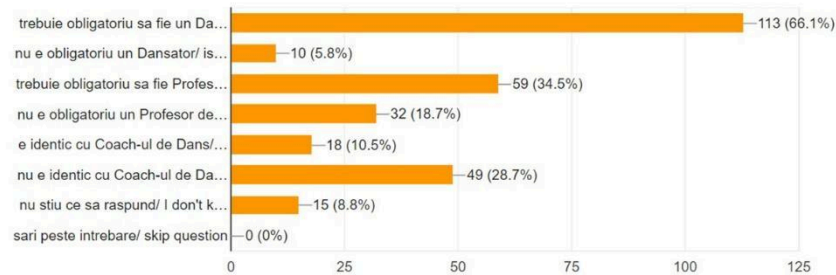
118 responses



Mentorul de Dans/ The Dance Mentor

6. După părerea ta, Mentorul de Dans ... / In your opinion, the Dance Mentor ...

171 responses



7. Te-ar interesa sa afli cum te poate ajuta un Mentor de Dans in performanta actuala de dans si de-a lungul intregii tale cariere de dansator (formale/informale)? / Are you interested to know how a Dance Mentor may help you in your current dance performance and whole career as a dancer (formal informal)?

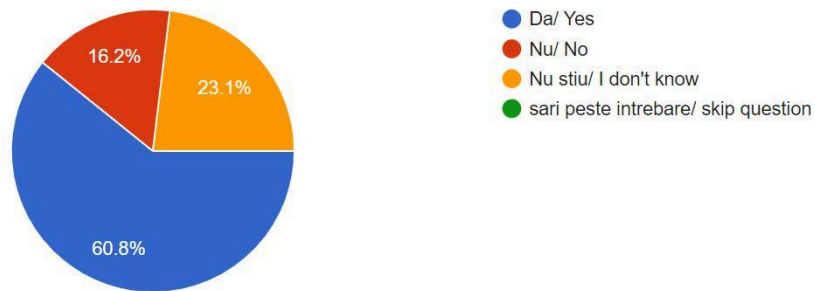
156 responses



PCM de Dans si tu/ Dance TCM and you

8. Crezi ca a sti mai multe despre Profesorul, Coach-ul sau Mentorul pentru dansatori (roluri, sarcini, abilitati, diferente) te poate ajuta sa iti cresti performanta de dans actuala?/ Do you think that knowing more about the Teacher, Coach or Mentor for dancers may help you improve your current performance?

130 responses

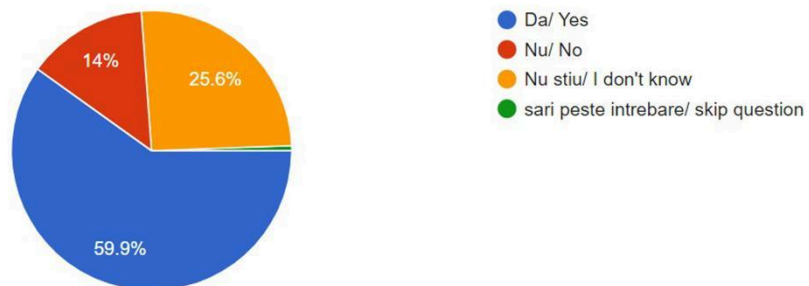


Questions Responses 172 Settings

PCM de Dans si tu/ Dance TCM and you

8. Crezi ca a sti mai multe despre Profesorul, Coach-ul sau Mentorul pentru dansatori (roluri, sarcini, abilitati, diferente) te poate ajuta sa iti cresti performanta de dans actuala?/ Do you think that knowing more about the Teacher, Coach or Mentor for dancers may help you improve your current performance?

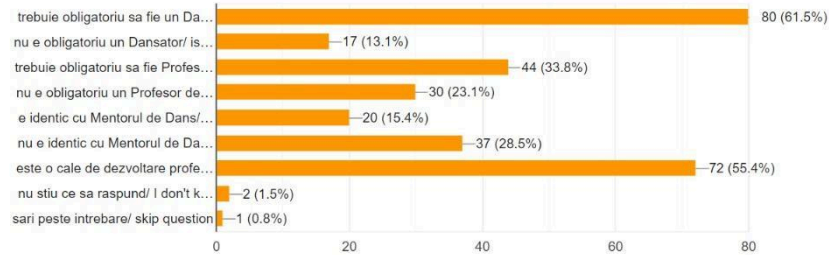
172 responses



Definitia procesului de Coaching/ Coaching definition

9. Pe baza definițiilor anterioare, consideri ca un Coach de Dans ... / Based on previous definitions, you consider that a Dance Coach ...

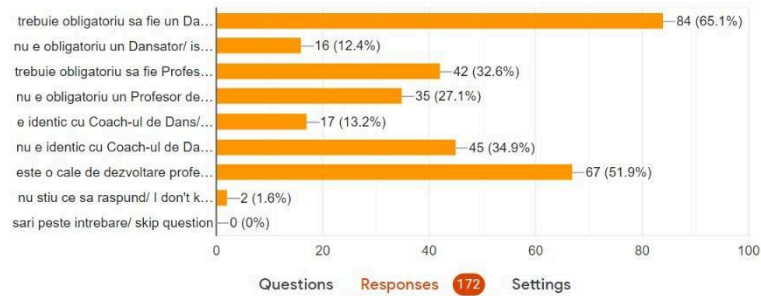
130 responses



Definitia procesului de Mentorat/ Mentoring definition

10. Pe baza definițiilor anterioare, consideri ca un Mentor de Dans ... / Based on previous definitions, you consider that a Dance Mentor ...

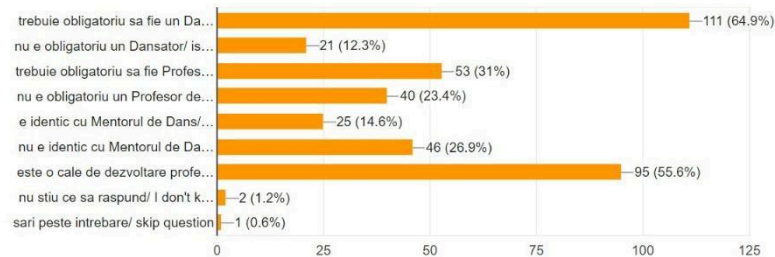
129 responses



Definitia procesului de Coaching/ Coaching definition

9. Pe baza definițiilor anterioare, consideri ca un Coach de Dans ... / Based on previous definitions, you consider that a Dance Coach ...

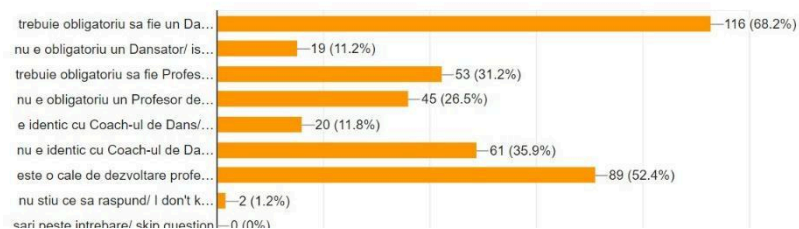
171 responses



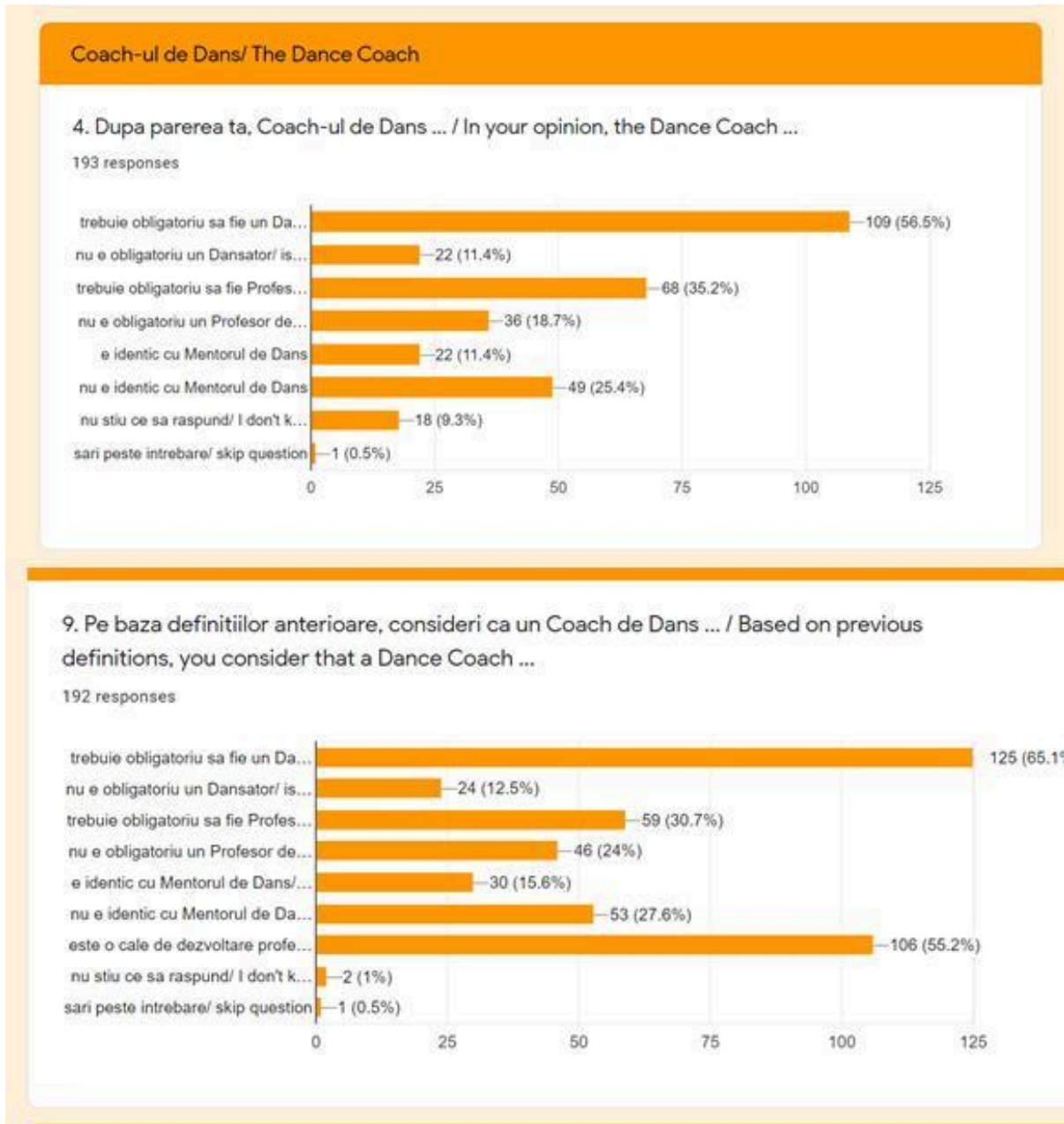
Definitia procesului de Mentorat/ Mentoring definition

10. Pe baza definițiilor anterioare, consideri ca un Mentor de Dans ... / Based on previous definitions, you consider that a Dance Mentor ...

170 responses



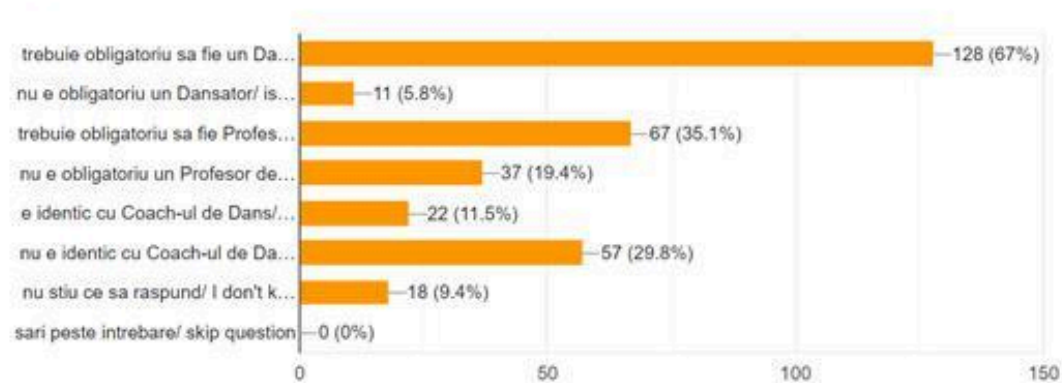
II.2. Comparing the same QUAN questions (Q4-Q9, Q6-Q10) after giving in-between three Coaching/Mentoring definitions QUAN information. Author's hypothesis was that a DanceTCM information (even if theoretical) will influence the initial participants' awareness (the author hoped that the QUAL definitions will trigger some key words and activate reflective thinking and past DanceTCM memory: personal teaching, coaching and mentoring experiences.



Mentorul de Dans/ The Dance Mentor

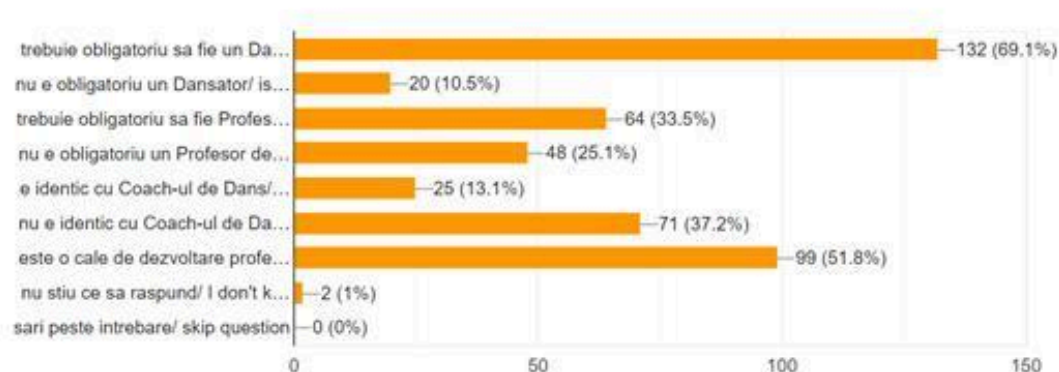
6. După părerea ta, Mentorul de Dans ... / In your opinion, the Dance Mentor ...

191 responses



10. Pe baza definițiilor anterioare, consideri ca un Mentor de Dans ... / Based on previous definitions, you consider that a Dance Mentor ...

191 responses



II.3. Data Analysis:

The survey confirmed partially the author's opinion. The positive answers for Dance Coach and Dance Mentor stayed almost the same. Though some answers (opinions) suffered big changes and fluctuations.

Item description	Before the Dance Coach definitions Q4 Participants (Percentage)	After the Dance Coach definitions Q9 Participants (Percentage)	Going...
Q4.1/Q9.1 Coach=Dancer	109 (56,5%)	126 (65,1%)	Up
Q4.2/Q9.2 Coach#Dancer	22 (11,4%)	24 (12,5%)	
Q4.3/ Q9.3 Coach=Teacher	68 (35, 2%)	59 (30,7%)	Down
Q4.4/Q9.4 Coach#Teacher	36 (18.7%)	46 (24%)	Up
Q4.5/Q9.5 Coach=Mentor	22 (11,4%)	30 (15,6%)	
Q4.6/Q9.7 Coach#Mentor	49 (25,4%)	53 (27,6%)	
Q4.7/Q9.8 Don't know	18 (9,3%)	2 (1%)	Down
Q4.8/Q9.9 Skip question	1 (0,5%)	1 (0,5%)	

Item description	Before the Dance Mentor definitions Q6 Participants (Percentage)	After the Dance Mentor definitions Q10 Participants (Percentage)	Going...
Q6.1/Q10.1 Coach=Dancer	128 (67%)	132 (69,1%)	
Q6.2/Q10.2 Coach#Dancer	11 (5,8%)	20 (10,5%)	Up
Q6.3/ Q10.3 Coach=Teacher	67 (35, 1%)	64 (33,5%)	
Q6.4/Q10.4 Coach#Teacher	37 (19.4%)	48 (25,1%)	Up
Q6.5/Q10.5 Coach=Mentor	22 (11,5%)	25 (13,1%)	
Q6.6/Q10.7 Coach#Mentor	57 (29,8%)	71 (37,2%)	Up
Q4.7/Q9.8	18 (9,4%)	2 (1%)	Down

Don't know			
Q4.8/Q9.9	0 (0%)	0 (0%)	
Skip question			

Research Preliminary Conclusions:

Dancers who keep firm opinions on DanceTCms seem to keep their opinions no matter the definitions provided. The most change was for people who didn't know to discriminate between Dance Teacher, Dance Coach and Dance Mentor (their number went down from 18 participants to 2, in both coach and mentor sections).

In general people have strong beliefs on what a Dance Teacher Mentor, Coach, Mentor is for them.

Dancers manifest a firm desire to know more about how a Dance Coach or Mentor may help them in their current practice or personal development.(approx. 84%)

Q5: *"Are you interested to know how a Dance Coach may help you in your current dance performance or personal development?"* **Yes 142 (84%), Don't Know 13 (7,7%), No 11 (6,5%)**

Q7: *"Are you interested to know how a Dance Mentor may help you in your current dance performance and whole career as a dancer (formal/ informal)?"* **Yes 149 (84,7%), No 16 (9,1%), Don't Know 9 (5,1%).**

The author is aware that this mini-statistics are not clear dancers' perceptions on Teacher, Coach, Mentor, but referential markers dance educators can follow.

For example, the cognitive component of Q8: *"Do you think that knowing more about the Teacher, Coach or Mentor for dancers may help you improve your current performance?"* showed that dancers are willing to invest in the theoretical aspect (knowing) of their dance.

Yes 119 (62%), No 26 (13,5%)

A quarter of the participants (46) answered **Don't Know (24%)**.

The author intends to make some cross references between the summary for individuals and the open fields that dancer filled in.

Appendix 02a. DanceTCM.Research2.Data Collection.Tools and Procedures

DanceTCM Research Benefits:

DanceTCM is of practical importance to all kinds of dancers and dance specialists because the research:

- ✓ correlates theoretical, off-the-floor frames of dance education with practical, on-the-floor dance behaviours
- ✓ offers three pragmatic and distinct tools to unlock dance potential (dance teaching, dance coaching, dance mentoring)
- ✓ proposes a systemic 8P-model for the dancer's development and learning (people and processes, perspectives and paradigms, purpose and potential, practice and performance)
- ✓ tries to give an insight into the roles of critical dance agents involved in the dance education: dance colleague/peer, instructor, facilitator, counsellor, facilitator, advisor, trainer, teacher, curator, choreographer, therapist, consultant, coach, manager, leader, mentor, sponsor, pioneer, visionary, critical friend
- ✓ brings together two (apparently) antinomic views on dance: the highly normed, standardised, curriculum-based, destination-centred, goals-oriented, academic, formal approach (like in ballet or dancesport) with the highly unstructured, improvisational, curriculum-free, journey-centred, process-oriented, social, informal approach (like in Argentine Tango or Cuban Salsa);
- ✓ presents a comprehensive and relevant bibliography in three separate fields (dance teaching, professional coaching, professional mentoring) in a moment in time when they can effectively emerge into new professions
- ✓ gives proof that positivist deductive closed objective research data may merge with post-positivist inductive open subjective research data toward a constructed grounded theory for dance research
- ✓ states that every piece of research, every interview, opinion, dance story, every (kind) dance gesture matters
- ✓ believes that every dancer impacts the whole dance world as a state-of-the-art miracle.

Tools and Procedures

TangoMiniLab: 15-participants focus group (8 Tangueras/female tango dancers, 7 Tangueros/ male tango dancers).

The Author assigned every participant of the focus group a unique PIN (Personal Identification Number) (e.g., Tanguera 4, Tanguero 3). PINs were allocated through individual Consent Forms (signed) and PIS (Personal Information Sheet, acknowledged).

The TangoMiniLab uses three methods for data collection and triangulation QUAL-QUAN-QUAL.

I.OBSERVATION (reflecting, remembering) (QUAL)

II.QUESTIONNAIRE Peer-Mentoring (QUAN and QUAL)

III.INTERVIEWS (QUAL)

Part I and II were put together in the same online survey. The survey is a GoogleForm and was accessed at the following link:

https://docs.google.com/forms/d/e/1FAIpQLSezQQRHbn3f5VP_iXpSmlx-fB7WY87hOOqspGzMytBU-u0N2w/viewform?usp=sf_link

At the beginning of the survey the participants are asked to introduce their assigned PIN (format Tangerx Y).

Even if someone external from the MiniLab focus group enters by accident the „Peer-Mentoring in Argentine Tango” survey, it still needs to introduce a known PIN. If the person intruces another PIN he/she may be able to continue the survey, but I will personally delete the record that does not belong to any of the participants.

DanceTCM.Research2 Methods: Tango MiniLab (Peer-Mentoring) (online survey and phone interviews).

DanceTCM.Research2: triangulation data Observation (QUAL), Questionnaire (QUAN), Interview (QUAL)

- iii. one online Survey: GoogleForm (approx.10min) (includes the Observation-open field to fill QUAL, and the Questionnaire QUAN)
- iv. one interview by phone (15-30min) (QUAL data, 15 interviews, core: four open questions on personal peer-mentoring experience, MS Excel, password-protected laptop)

As aforementioned, DanceTCM.Research2 tries to use a deeper research approach (methodological triangulation, Camerino 2012, p.8).

The triangulation "is the most well-known and widely used among mixed methods designs" (Creswell, 2003, 2007, as cited in Camerino 2012, p.8) and states that "different methods are used for the same research problem". Therefore, in the Tango MiniLab, the author uses three methods Observation (QUAL), Questionnaire (QUAN) and INTERVIEW (QUAL).

The between-methods triangulation "checks the consistency of results by comparing the findings obtained with various methodologies (QUAL or QUAN) and aims to determine their external validity." (Camerino 2012, p.8)

The DanceTCM Research2 focuses is Mentoring (Peer Mentoring). Peer-mentoring is strongly related to the Argentine Tango dance, 'tango-danza'* learning and 'tango-baile'* phenomenon (including community learning, adult learning, self-determined learning, adult development theories).

*'tango-danza' stands for tango learned in the academic environment (classes); 'tango-baile' means tango danced in the social context (salons, events, milongas, festivals).

The Tango MiniLab involves fifteen people (five permanent couples and five independent dancers). All are amateurs, social Argentine Tango dancers (not professional stage dancers or tango teachers).

The survey maintains participants' privacy, anonymity, and confidentiality. The final results of the DanceTCM research will contain only alphabetical initials and the title 'Tanguero' (male) or 'Tanguera' (female) (e.g., Lucian Stan = 'Tanguero L.') when referring to a relevant individual's citation. At the same time, the author avoids any details that might lead to participant identification. The MiniLab participants offer feedback concerning peer-mentoring in Argentine Tango by three different methods: their past experiences (behaviour observation in the past), personal perspectives (questionnaire) and beliefs (interviews). The research author collects, analyses and interprets all responses in a concurrence design (qualitative and quantitative data).

The tango dancers' responses, tango-dance specificity and MiniLab research methodology concerning peer-mentoring can add valuable insights to the general field of dance. These personal dancers' insights are inductive data, based on real honest dance experience, instead of deductive, dogmatic certainty data or scholastic dance 'truths'.

Every dancer's experience is a small puzzle, but an important one that can sum up to a more prominent grounded theory of dance research. This innovative constructed theory can change the universally accepted "mid-century positivistic conceptions of scientific methods, and knowledge stressed objectivity, generality, replication of research, and falsification of competing hypotheses and theories." (Charmaz 2014, p.6)

A peer-mentoring interview is a small part of Tango MiniLab; MiniLab is a small part of DanceTCM; DanceTCM is a small part of dance research. A dance grounded theory can combine all these separate parts in a single whole. "Grounded theory methods consist of systematic yet flexible guidelines for collecting and analysing qualitative data to construct theories from the data themselves. The grounded theory begins with inductive data, invokes iterative strategies of going back and forth between data and analysis, uses comparative methods, and keeps you interacting and involved with your data and emerging analysis." (Charmaz 2014, p.1)

DanceTCM and Critical Thinking

During the DanceTCM research (especially in the interviews and questionnaires) the author has used critical thinking skills: reasoning by analogy, recursive thinking (in circles), drawing on graphical, and not least he has constructed practical and theoretical knowledge (information hierarchies). He understood what critical thinking expert, Cohen Martin, presented in his book *Critical Thinking Skills For Dummies*.

He tried to avoid the most common ten logical thinking pitfalls (Martin 2015, p.320):

1. Generic fallacies, *non sequitur* (avoid connecting things that are not logically connected)
2. Making assumptions: begging the question, making presuppositions
3. Polarised thinking: restricting the options to two 'Black and White' thinking
4. Being unclear: equivocation and ambiguity (delivering clear tasks to DanceTCM participants in order to know what to expect and do)
5. Mistaking a connection for a cause: correlation confusion ('If P then Q. Q exists. Therefore P') The author tried to avoid such biases and logical fallacies, especially in the data analysis and interpretation.
6. Resorting to double standards: 'special pleading – or *stacking the deck* – involves employing values or standards against an opponent position while not applying them to your own position, and without being able to show a relevant difference to justify the double standard.' The author succeeded to impose himself the golden standards of dance educators TCMs, the ICF (International Coaching Federation) norms, the MDX research ethics, the MORE data protocols and procedures for the research. He has spoken of his relevant experiences as a dance TCM only to support points of references found in the books (accepted TCM standards), and not to debate on any DanceTCM (make personal standards).
7. Thinking wishfully: 'assuming conclusions just because you want them to be so'. As much as the author wanted to see an increased awareness of

alternative methods for dancers' education, he behaved like a neutral (almost) observer, gathering data, questioning people, interviewing tango-peers.

8. Detecting 'Red Herrings': 'red herrings are irrelevant topics or arguments that people bring into a discussion with the effect of allowing the real issue to go unexamined (apparently, smoked herrings – which are red- were sometimes used to confuse dogs chasing after foxes)'. The author tried to keep all the research simple and concise, and, when needed, bring all participants to relevant topic (such in interviews or the artefact live webinar)
9. Attacking a point that doesn't exist: 'straw-man argument which introduces and attributes a weak or absurd position to an opponent, before swiftly proceeding to demolish it'. In presenting the DanceTCM research in the current dance and tango TCM context in Romania, the author took extreme care not to attack or suggest any offensive or defensive positions regarding negative or positive examples of dance TCMs. He objectively states his discourse and research premises.
10. Redefining words: 'playing at Humpty Dumpty'; 'this error is named in honour of Lewis Carroll's egg-shaped character who sits on a wall (but at least he's not sitting on the proverbial <<fence>>). Humpty insists: <<When I use a word... it means just what I choose it to mean – neither more nor less>>'. The author tried to use in the research closed, open and hybrid questions words that were universally accepted, agreed in the participants' dance world. Although there were few rephrasings and mistranslation both from the part of participants and author, the DanceTCM-Research2 used triangulation to avoid any data misunderstanding.

Data collecting and management

Participants recruitment:

- ✓ Phone (sms, phone)
- ✓ Other social media means: Facebook Messenger, Whatsapp

Data collecting methods:

- DanceTCM.Research1: one online questionnaire (approx.10min) (mixed QUAN-QUAL data, GoogleForm)
- DanceTCM.Research2: triangulation data Observation (QUAL), Questionnaire (QUAN), Interview (QUAL) Angular1: Reflective Observation-open field to fill QUAL, Angular2. Questionnaire (QUAN) Angular3. one interview by phone (15-30min) (QUAL data, 15 interviews, core: four open questions on personal peer-mentoring experience, MS Excel, password-protected laptop)

Software for data management:

- o Google Forms (online)
- o Adobe Photoshop (local, on password protected laptop, posters and images used in DanceTCM (respecting the copyright rules)
- o MS Word (general docs and forms, local, on password protected laptop)
- o MS Excel (15Sheets, 15 interviews of the TangoMiniLab group, DanceTCM.Research2, local, on password protected laptop)

Hardware used in data management:

- o personal laptop (web access, documents, pictures editing)
- o phone for interview calls

The author of the DanceTCM research is Lucian Stan who manages the control of the data (generated by the DanceTCM study). After the authors' master dissertation, the research data will be permanently deleted. There is no specific custody over the research content, only the regular student-MDX contract, under the general intellectual property rules.

Personal data is stored until the master dissertation is handed in, then it will be permanently deleted (the MS Word and Excel files are deleted, the recycle bin is emptied, the Google cloud files and forms are removed).

I.OBSERVATION (reflecting, remembering, then writing) (QUAL)

Observed context: Text „A tango dancer may encounter difficulties in his/her learning, practicing, dancing, or even belonging to the tango group or community. Based on what you have observed, write about how other tango peers/colleagues have related to that dancer in such difficult moments. (please write a short paragraph/ te rugam sa scrii un scurt paragraf) (EN or RO)”

Task: Each participant will remember/ reflect on an observed situation from their past directly related to an external peer-mentoring situation (not on themselves). The tango dancers will inform in writing about that event.

The screenshot shows a survey interface with the following elements:

- Navigation tabs: Questions, Responses (6), Settings.
- Header: 6 responses, Accepting responses (toggle on).
- Summary tab selected, with sub-tabs for Question and Individual.
- Section: Participants Agreement.
- Text: Please enter your assigned PIN (Participant Identification Number) (PIN) (e.g., Tanguero 6 or Tanguera 4)/ Te rugam sa completezi PIN-ul asignat.
- 4 responses listed: Tanguero 4, tanguera4, Tanguero3, Tanguero 7.
- Section: I. OBSERVATION (highlighted in orange).
- Text: (please write a short paragraph/ te rugam sa scrii un scurt paragraf) (EN or RO).
- 6 responses indicated at the bottom.

II.QUESTIONNAIRE Peer-Mentoring (QUAN and QUAL)

The questionnaire (bilingual) is made up of four questions. The first three questions are quantitative data (QUAN), the fourth can be both (QUAN and QUAL, depending on the participant's answer).

Q1 (checkboxes): „1. Based on your experience, tango peer-mentoring presume ... (check all applicable)/ Pe baza experientei tale, mentoratul-de-tip-colegial in tango presupune ... (bifeaza casutele care se potrivesc)”

- offer unconditional help to a tango peer/ sa oferi ajutor neconditionat unui coleg de tango
- peers connect freely, naturally, not hierarchically/ colegii se conecteaza liber, natural, nu ierarhic
- one party is in some sense superior/ una din parti este intr-un fel superioara
- seek help from peers who are honest to me/ sa ceri ajutor de la colegi care sa fie sinceri cu tine
- offer unconditional help to another peer when asked/ sa oferi ajutor neconditionat unui alt coleg cand acesta te roaga
- manifest mutual respect and benevolence/ sa manifesti respect si bunavointa
- exclusive relationship (only certain peers help other peers/ o relatie exclusiva (doar anumiti colegi ii ajuta pe anumiti alti colegi)
- being open/ sa fii deschis
- trust someone/ sa ai incredere in cineva
- feeling a sort of friendship/ sa simti un fel de prietenie

Q2 (multiple choice): „2. During your tango journey, have you experienced tango peer-mentoring experiences with positive impact?/ Pe drumul tau de tango, ai avut experiente de peer-mentoring pozitive?”

- one single positive peer-mentoring experience/ O singura experienta de peer-mentoring pozitiva
- several positive peer-mentoring experiences/ Mai multe experiente de peer-mentoring pozitive
- none/ nici una

Q3 (multiple choice): „3. Have you experienced any negative impact peer-mentoring experience?/ Ai avut vreo experienta de peer-mentoring negativa?”

- a single one/ una singura
- several/ mai multe
- none/ nici una

Q4 (multiple choice and short answer text): „4. Do you want to be a tango peer-mentor? Doresti sa fii un peer-mentor?”

- Yes/ Da
- No/ Nu
- I am not sure/ Nu sunt sigur
- Depends.../ Depinde...

If you answered 'depends', please give more details/ Daca ai raspuns 'depinde', te rog sa dai mai multe detalii

The survey end takes the participant to the debriefing area.

The form *Debriefing Guide for Online Questionnaires* gave useful information why and how to debrief and finish a questionnaire.

The participant will read the message „It is important that we know you are happy for us to use the information you have provided./ Este important sa stim daca esti bucuros ca informatiile furnizate sa fie folosite.” And then „We will not use your answers unless you check the box./ Nu vom folosi raspunsurile daca nu bifezi casuta.

- Yes, I am happy for you to use the answers I have given/ Da, sunt bucuros ca raspunsurile mele sa fie folosite”

After completing the survey, the participants submits the form. They get the following confirmation message: „Thank you for completing this survey! Have a nice (peer-mentoring) tango! Multumim pentru completarea acestui studiu. Sa ai un tango (cu peer-mentoring) placut!”

Research2. The Online Questionnaire

The screenshot shows a web-based questionnaire interface. At the top, a red header bar indicates 'Section 1 of 4'. The main title is 'Peer-Mentoring in Tango Argentino'. Below the title, there is a brief description in Romanian and English. The Romanian text states: 'Acesta este un scurt chestionar despre mentoratul-de-tip-colegial (peer-mentoring) in Tangoul Argentinian. Termenul de "dansator" este general si implica atat femeia, cat si barbatul.' The English text states: 'This is a brief questionnaire about peer-mentoring in Argentine Tango. The "dancer" term is general and includes both female and male.' Below this, there is a section titled 'Consimtamantul Participantului/ Participants Agreement' with a light blue background. The text in this section reads: 'Completarea acestui chestionar este considerata drept consimtamantul de a participa in aceasta cercetare. Completion of this questionnaire is deemed to be your consent to take part in this research.' At the bottom, there is a prompt: 'Te rugam sa introduci PIN-ul asignat: Tanguera [Nr.] sau Tanguero [Nr]/ Please enter your assigned PIN: Tanguera [No] or Tanguero [No]' followed by a 'Short answer text' input field.

I. OBSERVATION Tango Colleagues



Un dansator de tango poate intampina dificultati in invatare, practica, dans, sau chiar in apartenenta la grupul sau comunitatea de tango. Pe baza a ceea ce ai vazut (ca observator extern), scrie despre cum alti colegi de tango (nu profesori) s-au raportat la acel dansator aflat intr-un moment dificil (evita nume si locatii care pot identifica scoala sau dansatorul).

A tango dancer may encounter difficulties in his/her learning, practicing, dancing, or even belonging to the tango group or community. Based on what you have seen (as external observer), write about how other tango peers/colleagues (not teachers) have related to that dancer in such difficult moments (avoid names and venues that may identify school or dancer).

(te rugam sa scrii un scurt paragraf/please write a short paragraph) (EN or RO)

Long answer text



II. QUESTIONNAIRE Peer-Mentoring



Mentoratul de tip colegial este o forma de baza a mentoratului in care colegii se incurajeaza reciproc, voluntar si neconditionat, fara a se judeca unul pe celalalt.

Peer-mentoring is one basic form of mentoring where colleagues are mutually encouraging, voluntarily and unconditionally, behaving non-judgementally.

1. Pe baza experientei tale, adevarata colegialitate/ camaraderie in tango presupune ... (bifeaza casutele care se potrivesc)/
Based on your experience, true collegiality/ camaraderie presumes ... (check all applicable)

- oferi ajutor neconditionat unui coleg de tango aflat in nevoie/ offer unconditional help to a tango peer in n...
- colegii se conecteaza liber, natural, nu ierarhic/ peers connect freely, naturally, not hierarchically
- una din parti are un status mai important si este intr-un fel superioara/ one party has a heavier status and i...
- ceri la nevoie ajutor de la colegi (sinceri cu tine, deschisi)/ when in need, seek help from peers (honest to ...
- oferi ajutor unui alt coleg cand te roaga, fara sa astepti ceva in schimb/ offer help to another peer when he...
- manifesti respect si bunavointa (nu ranesti emotiile celui alt)/ manifest mutual respect and benevolence (...)
- este o relatie exclusiva, nu inclusiva (doar anumiti colegi ii ajuta pe anumiti alti colegi)/ it is an exclusive, n...
- esti deschis/a la parerile si emotiile altora fara sa le judeci/ being open to others' opinions and emotions w...
- simti ca nu e cazul sa te implici chiar cand esti solicitat/a, intrucat fiecare trebuie sa invete din propriile gr...
- alegi sa ai incredere intr-un coleg, constient sau intuitiv/ choosing to trust a peer, consciously or intuitively
- simti un fel de prietenie, compasiune sau empatie fata de colegi care trec prin aceelasi greutati ca tine/ fe...

2. Pe drumul tau de tango, ai avut experiente de peer-mentoring pozitive?/ During your tango journey, have you experienced tango peer-mentoring experiences with positive impact?

- o singura experienta de peer-mentoring pozitiva/ one single positive peer-mentoring experience
- mai multe experiente de peer-mentoring pozitive/ several positive peer-mentoring experiences/
- nici una/ none
- nu stiu ce sa raspund/ I don't know what to answer

3. Have you experienced any negative impact peer-mentoring experience?/ Ai avut vreo experienta de peer-mentoring negativa?

- una singura/ a single one
- mai multe/ several
- nici una/ none
- nu stiu ce sa raspund/ I don't know what to answer

4. Doresti sa fii un mentor-de-tip-colegial de tango?/ Do you want to be a tango peer-mentor?

- Da/ Yes
- Nu/ No
- Nu sunt sigur/ I am not sure
- Depinde.../ It depends...

Daca ai raspuns 'depinde', te rog sa ne dai cateva scurte detalii/ If you answered 'it depends', please give little us more details

Short answer text

Section 4 of 4

III. Sfarsit/ End



Iti multumim pentru timpul tau pretios. Este important sa stim daca esti bucuros ca informatiile furnizate sa fie folosite./ Thank you for your precious time. It is important that we know you are happy for us to use the information you have provided

Nu vom folosi raspunsurile daca nu bifezi casuta. /We will not use your answers unless you check the box

- Da, raspunsurile mele pot fi folosite/ Yes, my answers can be used

III.INTERVIEWS (QUAL)

There were made 15 phone calls. The data are not recorded, only transcribed. Since the interview notes will not be posted, I have used my laptop fast writing to note down the main ideas (stories), not the form and exactness.

Data are kept in a single Excel file with 15 sheets.

Interview duration: between 10-30min

The screenshot shows an Excel spreadsheet with the following content:

	A	B	C
4		Tanguera4.ID (30min)	
5		Q1) gandeste-te daca ai intampinat greutati la tranzitiile tale in tango (tranzitie= cand ai schimbat ceva: partener, grupa, mediul de curs, practica, milonga). Daca da, cum s-au raportat alti colegi/dansatori de acelasi nivel cu tine in aceste momente grele? Detaliaza un pic...	
6		Q2) pe drumul tau de tango, ai intalnit colegi de tango care s-au purtat ca niste "prieteni exigenti, dar sinceri" (critical friends) si colegi de tango care s-au purtat ca niste critici de arta profesionisti (art critics)? Detaliaza un pic...	
7		Q3) ai avut momente in tango cand ai ajutat neconditional (fara sa astepti nimic) si din proprie initiativa, vreun coleg de tango aflat intr-o situatie grea prin care si tu ai trecut (indiferent de scoala de care apartine, locul de unde vine, varsta, nivel de dans)? Detaliaza un pic...	
8		Q4) Cum crezi ca o relatie de colegialitate in tango (bazata pe voluntariat, absenta unui status, deschidere, respect si sprijin reciproc) afecteaza dansul? Sau cum afecteaza persoana? Detaliaza un pic...	
9	1. Greutati in tranzitii	mie imi iplac provocarile si ma inspira cateodata, uneori ai sentimentul de a te pune pe tine singur la proba I daca accepti si ai un partener bun iesi din provocarea asta mai intarita mai buna; eu intru in provocari, nuu mie frica; cu ce dif m-am intalnit eu? cand am ajuns la tine si am inceput sa dansam altfel si asta as-a simtit, vechiul grup de la noi, cand cineva sse schimba si tu nu te schimba si ei au aflat ca mergem la tine cand revenim nu am alt cuvnt mai bun este gelozie tu iti permiti eu nu am --vreau mai mult de la mine-- cresterea mea mie mi-e asa bine cu mine pana cand vad cineva care se schimba; incep sa devna invidiosi si se schimba fata de mine dar nu din cauza mea ci din cauza lor ca ei nu se schimba; pana atunci grupul este tot uniform si totu este frumos; invidia; dupa ce incepi sa lucrzi si arati ce nu fac ei ei incep sa nu mai fie asa de amabil fata de tine, arati un model care este accesibil dar ei nu fac ajunge asa cum fac vor ei, ne distram asa; ei nu mai sunt asa de amabili; se schimba relatia; au inceput si ei sa earga in alta parte, la alti profesori, asteptari, au mers in alta arta sa schimbe si ei ceva; le-am oferit un model, nu mai puteau sa ramana merge si asa, au iesit din zona de confort, au mers la doua cursuri, dupa un timp dupa un timp negativ de gelozie, aprovoacat ceva pozitiv, au mers si s-au simtit bine m-Am gandit mult, nu avem cultura de critica, polemiza, eu cred ca oamenii nu au curajul sa te critice in nici un fel, cel care se baga si te taie si te spanzura, catre mine, nu isi permite, pt ca eu nu ii permit, cred ca nici nu incercsa sa vina cu asemenea tip de critica; dar ceilalti care se tem sa nu ma supar/ jeneaza in niciun fel; nu primesi, eu nu primesc critica, ori ca le e frica de mine, ori ca le e frica pt ei ca nu pot spune critica intrun mod constructive care nu e un lucru bun; nu n-am avut sa vina ineva la mine; poate era perioada asta cu pandemia, am dansat acasa cu ai mei ori cu cei din Busteni, noi ne stim, dar imi spune si nu observ, sau nu imi spune, ne corectam intre noi ca parteneri	
10	2. Critica friends		
11	No-reason art critics		
12	3. Are you a peer-mentor?	da, nu cu indicatiile tehnice ca nu sunt eu sigura; dar ce am vazut de mai multe ori, la incepatori peste un an tragedia asta cand te intalnesti cu tine, ce praf esti, cum poti fi asa de stangace cred ca este lupta mea cu mine cere mult timp si rabdare, sa ai rabdare, sa nu invinovatesti ca nu iti este, ca nu esti destul de bine, experienta asta am dat-o ca trebuie sa ai rabdare si sa te bucuri de posibilitatea asta, speranta in bucuriile pe care le aduce procesul asta; eu spun povesti, cand vad ca cineva sta, eu ii spun o poveste, in general fac asta ca la un copil, spun o poveste despre mine, eu nu te vad praf, pur si simplu stau ssi povestesc, daca ma asculta bine, sau daca ma intreaba ceva; spun la... sunt oameni de care sunt eu interesata in vreun fel... ii las si pentru mine daca apare o relatie in care dau un interes cuiva din cauza ca... sau asa simt... esti asa indiferenta... atunci nu stau langa ei si spun o poveste... in care vad ceva fantezie, devine intereant pt mine. oricine poate deveni interesant daca suna sau s emanifesta interesant; interesant ca o vibratie, nu specific	
	4. Afecteaza ama las si trebuie sa fiu atenta se pierda in ambiata amiabila de colegialitate; este buna dar pierzi ceva si ceva se pierde...2 rafinamentul de a dansa tango, de a vana si de aastepta sa fi		

Appendix 02. DanceTCM.Research2.Data Collection

Tools and Procedures

TangoMiniLab: 15-participants focus group (8 Tangueras/female tango dancers, 7 Tangueros/ male tango dancers).

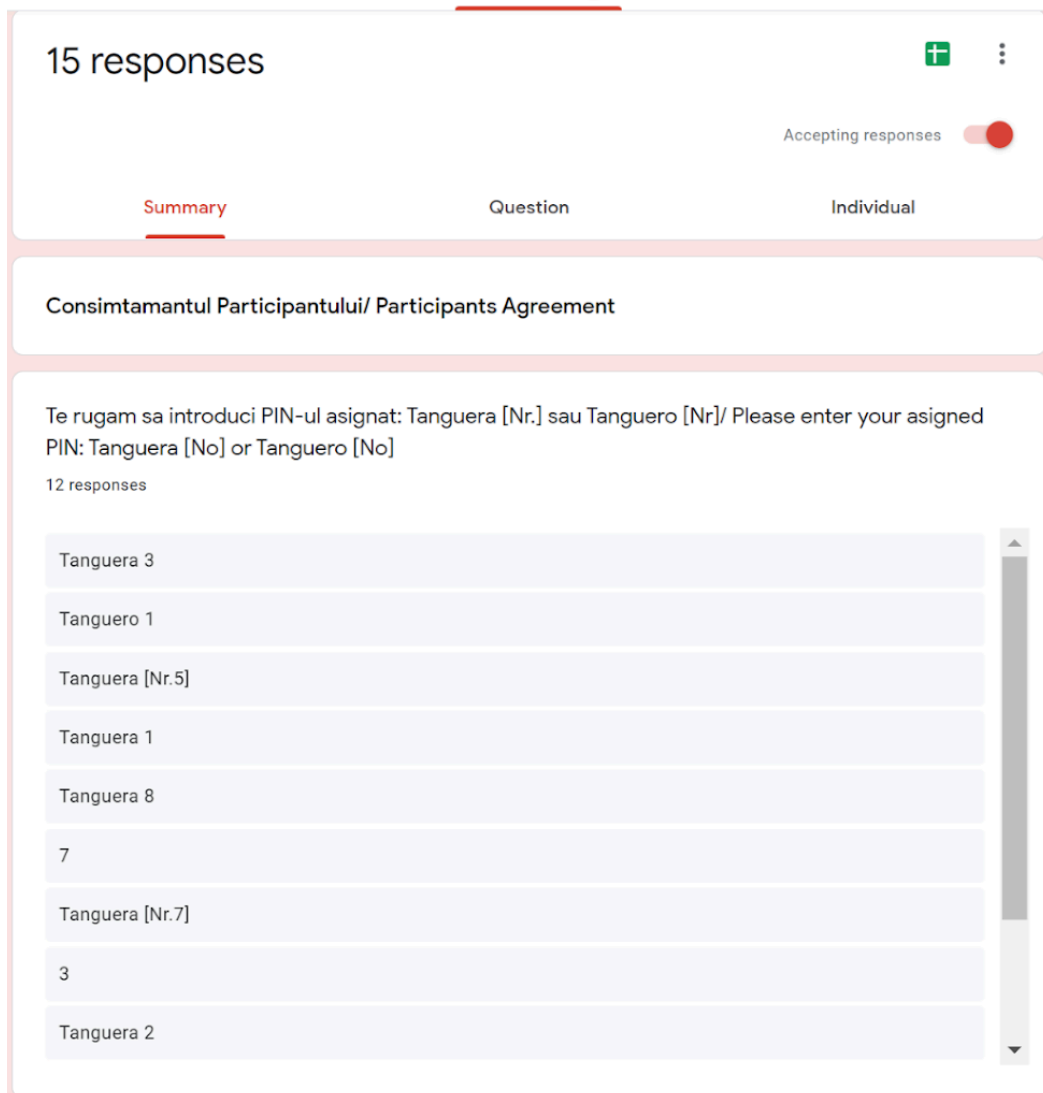
The Author assigned every participant of the focus group a unique PIN (Personal Identification Number) (e.g., Tanguera 4, Tanguero 3). PINs were allocated through individual Consent Forms (signed) and PIS (Personal Information Sheet, acknowledged).

The TangoMiniLab uses three methods for data collection and triangulation QUAL-QUAN-QUAL.

- I.OBSERVATION (reflecting, remembering) (QUAL)
- II.QUESTIONNAIRE Peer-Mentoring (QUAN and QUAL)
- III.INTERVIEWS (QUAL)

A.Data Collection

I.OBSERVATION



The screenshot shows a survey interface with the following elements:

- Top left: "15 responses" with a green plus icon and a vertical ellipsis menu icon.
- Top right: "Accepting responses" toggle switch, currently turned on (red).
- Navigation tabs: "Summary" (selected, red underline), "Question", and "Individual".
- Section header: "Consimtamentul Participantului/ Participants Agreement".
- Instruction: "Te rugam sa introduci PIN-ul asignat: Tanguera [Nr.] sau Tanguero [Nr]/ Please enter your assigned PIN: Tanguera [No] or Tanguero [No]".
- Response count: "12 responses".
- List of responses (PINs):
 - Tanguera 3
 - Tanguero 1
 - Tanguera [Nr.5]
 - Tanguera 1
 - Tanguera 8
 - 7
 - Tanguera [Nr.7]
 - 3
 - Tanguera 2

All 15 tango dancers were willing to fill in the

questionnaire.

All 15 participants remembered other's peer-mentoring, reflected on them, then answered (QUAL).

Participant	Personal observation of the following past situation <i>A tango dancer may encounter difficulties in his/her learning, practicing, dancing, or even belonging to the tango group or community. Based on what you have seen (as external observer), write about how other tango peers/colleagues (not teachers) have related to that dancer in such difficult moments (avoid names and venues that may identify school or dancer).</i>	Identifying positive/negative peer-mentoring behaviours
Tanguero 1	Dificultatea cea mai mare pe care o vad la cuplurile de incepatori este frustrarea din dorinta de a progresa cat mai repede si modul in care dau vina unul pe celalalt.	Yes, (-)
Tanguero2	În general, f putini l-au privit cu "suficienta elitista", majoritatea cu simpatie și l-au încurajat, măcar cu o "bătaie pe umăr"	Yes, both (+) (-)
Tanguero3	Fiecare dintre noi la un moment dat s-a aflat în dificultate, dar de fiecare dată un alt dansator destăinuie din trick-ul lui cum îi iese lui figura mai ușor.	Yes, (+)
Tanguero4	Majoritatea au încercat să ajute	Yes, (+)
Tanguero5	Unii isi dadeau cu parerea cu ce face gresit, ce ar trebui sa faca. Altii priveau cu nostalgie. Altii isi continuau activitatea observand sau nu si trecand mai departe. Cum de raportau la el? Cred ca de cele mai multe ori cu superioritate: "Saracul de el" / "Am trecut si eu prin asta" / "oare am si eu problema asta?"	Yes, both (+) (-)
Tanguero6	Unii ii arata pasul, care nu-i iese. Unele exerseaza cu el fara sa ajute, pana ii iese pasul.	Yes, (+)
Tanguero7	Colegii si prietenii te ajută in momentele grele. Psihic si tehnic	Yes, (+)
Tanguero8	Situatie la milonga: dansatoare cu partener care se considera mult peste nivelul ei. In timpul dansului s-a intamplat ceva care, la sfarsitul tandemului, a determinat fata sa planga. Alte fete din grup au linistit-o pe aceasta. Situatie la practica: fata neinvitata la dans. Alte fete i-au explicat ca dureaza ceva pana incepe sa fie invitata , iar una din ele l-a rugat pe partenerul ei sa danseze cu fata neinvitata o tanda.	Yes, (+)

Tanguero1	Am putut observa, in cadrul cursurilor de grup, cum un dansator care intampina greutati in invatarea unei tehnici de dans, a fost ajutat, sustinut si incurajat de colegi, pentru a putea trece peste impas. De asemenea mi s-a inramplat sa asist, in cadrul unei practici, la izolarea dansatorului care nu facea parte din grup si nu se incadra in tiparul si nivelul de dans al grupului.	Yes, both (+) (-)
Tanguero2	Desigur, atat altii m-au ajutat pe mine cat si eu am ajutat pe altii cand au avut nevoie. Intotdeauna o noua perspectiva ajuta, si mai ales a unei persoane care este intr-o pozitie similara cu tine.	Yes, (+)
Tanguero3	Din experienta mea personala pot spune ca in anumite situatii mai dificile prin care am trecut am avut sustinerea, intelegerea, ajutorul si confortul psihologic de a fi inteleasca de colegii/prietenii mei din tango care erau la acelasi nivel ca mine ca practica. Acest lucru a fost important la inceput ca si curiozitatea de a observa "noua lume" si mai ales modul cum se schimba si se rafineaza perceptia observatorului meu interior	Yes, (+)
Tanguero4	Majoritatea dansatorilor începători sau nu, se sfătuiesc între ei când intampina dificultăți în execuția unei figuri. Nu exista "secrete". Din experienta sau capacitatea lor de a executa mai repede sau mai lejer, explica și celuilalt metoda ajutătoare.	Yes, (+)
Tanguero5	In cei 4 ani de tango vad un individualism, gelozie enorma in procesul de invatare dintre colegi. Pierdem timpul pretios facand acelasi greseli prin care deja au trecut colegii vechi fara sa se scoate din etapa de predare, invatare, dar cea mai mare problema cred ca ramine inegalitatea dintre numarul dintre femei si barbati care vor sa invete tango.	Yes, (-)
Tanguero6	Comunitatea de tango a oferit suport dansatorului aflat la inceput de drum. Am observat in cadrul practicilor un apetit deosebit al dansatorilor avansati de a impartasi cunostintele lor cu cei aflati pe un alt nivel evolutiv. Acest climat generativ a fost un real ajutor in cresterea increderii in sine pentru dansatorul incepator. Sentimentul de apartenenta la o comunitate care ofera suport este pe deplin satisfacut.	Yes, (+)
Tanguero6	Am observat cum oamenii isi dadeau silinta pentru a include persoana respectiva in "familie"	Yes, (+)

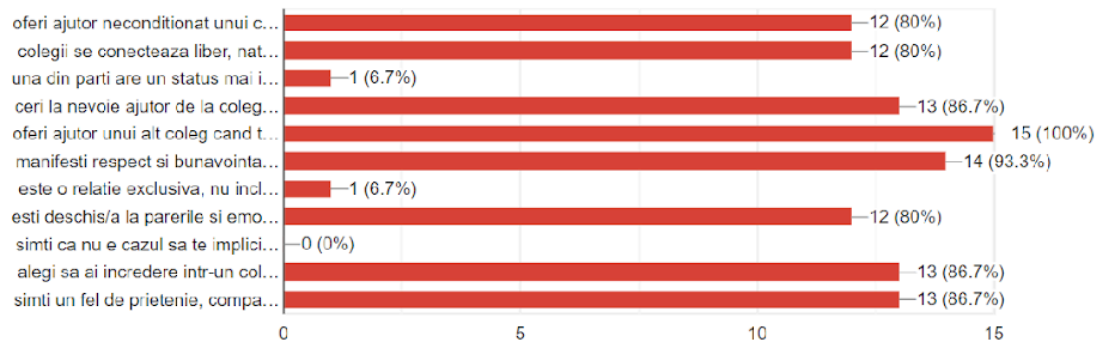
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II. QUESTIONNAIRE Peer-Mentoring

II. QUESTIONNAIRE Peer-Mentoring

1. Pe baza experientei tale, adevarata colegialitate/ camaraderie in tango presupune ... (bifeaza casutele care se potrivesc)/ Based on your experience, true collegiality/ camaraderie presumes ... (check all applicable)

15 responses



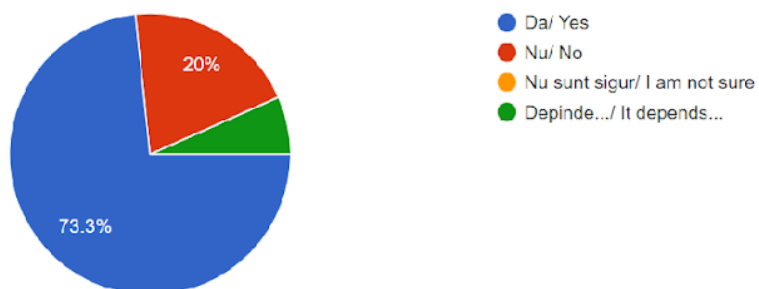
2. Pe drumul tau de tango, ai avut experiente de peer-mentoring pozitive?/ During your tango journey, have you experienced tango peer-mentoring experiences with positive impact?

15 responses



4. Doresti sa fii un mentor-de-tip-colegial de tango?/ Do you want to be a tango peer-mentor?

15 responses



3. Have you experienced any negative impact peer-mentoring experience?/ Ai avut vreo experienta de peer-mentoring negativa?

15 responses



Daca ai raspuns 'depinde', te rog sa ne dai cateva scurte detalii/ If you answered 'It depends', please give little us more details

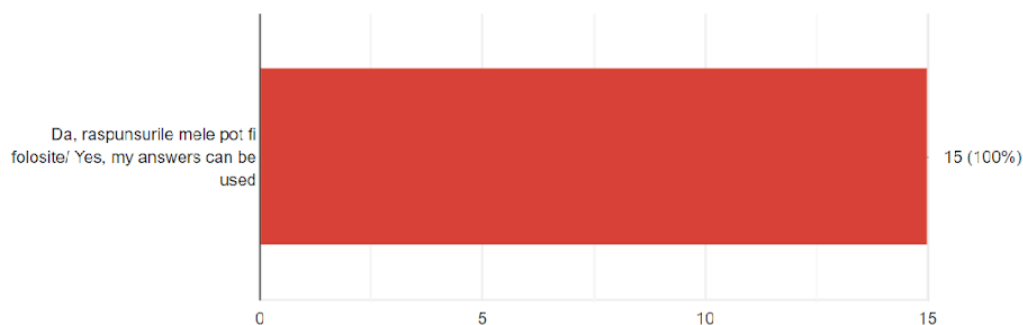
1 response

Nu imi doresc sa fiu un mentor cred ca devii un mentor in momentul cand iti dai seama ca la final esti doar tu si dai "socoteala" doar pentru implinirea menirii tale nu pentru suma faptelor bune facute pentru altii

III. Sfarsit/ End

Nu vom folosi raspunsurile daca nu bifezi casuta. /We will not use your answers unless you check the box

15 responses



III. Interviews

All 15 participants undertook an 10-30min interview. All sheets were kept in a MS Excel file on personal laptop (password-protected).

B. Data Analysis

II. Questionnaire

Item			
Q1.1 offer unconditional help	12 (80%)		
Q1.3. peers connect freely, naturally, not hierarchically	12 (80%)		
Q1.4. one party has a heavier status and is in some sense superior	1 (6,7%)		

Q1.5. when in need, seek help from peers (honest to me, open)	13 (86,7%)		
Q1.6. offer help to another peer when he/she ask, without expecting any gain in return	15 (100%)		
Q1.7. manifest mutual respect and benevolence (don't hurt other's feelings)	14 (93,3%)		
Q1.8. it is an exclusive, not inclusive relationship (only certain peers help other peers)	1 (6,7%)		
Q1.9. being open to others' opinions and emotions without judging them	12 (80%)		
Q1.10. feeling there is no need to involve oneself in helping others, since they need to learn from their own mistakes	0 (0%)		
Q1.11. choosing to trust a peer, consciously or intuitively	13 (86,7%)		
Q1.12. feeling a sort of friendship, compassion, or empathy towards peers who experiment difficulties like yours	13 (86,7%)		
Q2. (+) PM experiences	>1 14 (93%)	1 1 (6,7%)	
Q3. (-) PM experiences	>1 8 (53,3%)	1 4 (26,7%)	0 2 (13,3%)
Q4. Want to be a peer-mentor	Yes 11 (73,3%)	No 3 (20%)	It depends 1 (6,7%)
Open field. "Nu imi doresc sa fiu un mentor cred ca devii un mentor in			

momentul cand iti dai seama ca la final esti doar tu si dai "socoteala" doar pentru implinirea menirii tale nu pentru suma faptelor bune facute pentru altii"			
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C. Preliminary Results

The author used triangulation to compare the three sets of data and succeeded in confirming the initial hypothesis: Argentine Tango uses frequently peer-mentoring as a form to cope difficulties, transitions, support learning, practice, and personal development. All the participants perfectly identified the essential points of a peer-mentoring relationship, being aware of its quality and positive effects (all 15 participants 100% experienced at least one positive peer-mentoring experience and all 15 participants 100% were willing to help other tango-peers *Q1.6.offer help to another peer when he/she ask, without expecting any gain in return*).

Although all participants experienced negative peer-mentoring experiences (more than one 53,3%, only one 26,7%) they chose not to stand apart when someone is in need: *Q1.10.feeling there is no need to involve oneself in helping others, since they need to learn from their own mistakes*.

The interviews also reflected the mutual respect, support, non-judgement and benevolence dispositions in an open and honest relationship.

Tango Peer Mentoring characteristics

Q1.1 offer unconditional help
Q1.3. peers connect freely, naturally, not hierarchically
Q1.4. one party has a heavier status and is in some sense superior
Q1.5. when in need, seek help from peers (honest to me, open)
Q1.6. offer help to another peer when he/she ask, without expecting any gain in return
Q1.7. manifest mutual respect and benevolence (don't hurt other's feelings)
Q1.8. it is an inclusive relationship (all peers help other peers)
Q1.9. being open to others' opinions and emotions without judging them
Q1.10. involving oneself in helping others, when appropriate, acknowledging that they also need to learn from their own mistakes
Q1.11. choosing to trust a peer, consciously or intuitively
Q1.12. feeling a sort of friendship, compassion, or empathy towards peers who experiment difficulties like yours

Appendix 03. DanceTCM Research Ethics (7 Principles)

The DanceTCM Research ethics complies with the MDX DAN4760 pre-approved ethical protocol and the MORE system (Middlesex Online Research Ethics <https://MOREform.mdx.ac.uk>).

Although DanceTCM is the first dance research (and independent) undertaken by the author (Lucian Stan) during September-December 2021 (12 weeks), it follows the highest standards of ethical research. The DanceTCM research involves human participants (dancers, both male and female) and human data, materials (bibliography, speciality literature), and data systems (Powerpoint, GoogleForm, Zoom). Due to the pandemic context (2020-2022), the author undertakes no face-to-face meetings with the research participants. He communicates 1-to-1 through current technologies (e-mail, phone, or other private means of online communication, i.e., WhatsApp, Messenger).

All dancers' data management includes security protocols and assures participants' privacy, anonymity and confidentiality throughout the DanceTCM research.

The author acknowledges that working outside of the ethical protocols approved by MDX and MORE might be treated as academic misconduct. The data types and gathering methods closely follow the MORE standards and instructions. A sounding board (the module DAN4760 tutor and personal supervisor) makes the research process transparent and effective.

DanceTCM research complies with Article 89 of the **GDPR** and the **Data Protection Act 2018**, including a few exemptions to data protection principles and individual rights. The research author uses them for processing personal data exclusively for research purposes (e.g., statistical charts for the current dance research).

DanceTCM research uses various dancers' data. The data management (gathering, storage, analysis, presenting) follows the **7 Data Protection Principles**, stated in the *Middlesex University Data Protection Checklist and Declaration for Researchers* form.

1. Fairly and lawfully processed
2. Processed for specified and lawful purposes
3. Adequate, relevant and not excessive
4. Accurate and kept update where necessary
5. Not kept for longer than is necessary
6. Kept secure
7. Necessary to actively demonstrate compliance with all of the above principles

Moreover, the author designed the Dance TCM research according to **7 Ethical Research Principles**:

Principle1. The safety and dignity of dancers-participants in DanceTCM research are of primary concern. The author acknowledges that the nature of dance experience may be sensitive, and some of the questions may be psychologically sensible to some dancers. Dancers are free to stop and withdraw from the survey at any point (DanceTCM Research 1 and Research2). According to his limited experience (as a dancer, teacher and researcher), the author assures that the questionnaires do not contain misleading presuppositions and biases.

Principle2. The author undertakes risk considerations according to the pandemic situation, avoiding live presence and face-to-face interviews.

Principle3. The dancers-participants freely give informed consent, and dancers provide no delicate information. All the questionnaires contain a debriefing section (What is the DanceTCM

survey? Why take part?), data security and PAC section (Privacy, Anonymity, Confidentiality), support, and 'Proceed to the survey' section. The research questionnaires have no compulsory fields (single-choice, multiple-choice, or open answers).

Principle4. The research respects the dancers' privacy, anonymity, and confidentiality. The author avoids any data gathering that might lead to the personal identification of the individual. Under no circumstance does the interviewer disclose dancers' data to a third party.

Principle5. Throughout this research, the author maintains responsibility and respect for the dance public, Dance art, and the Argentine Tango profession. All dance data, objective results, theoretical or speculative models proposed in the thesis are intended only for dancers' well being and practical benefits. By no means does the research harm any dancers' opinions or behaviour; on the contrary, the survey aims to bring a systemic yet compassionate academic approach to dancers' development.

Principle6. The author commits to the highest standards of ethical conduct. He is deeply aware of the research integrity and discipline: consequently, the author works within the limits of his experience, skills, and dance training. He avoids dishonesty, plagiarism (intellectual property rights), fabrication of research results, academic misconduct. The research is voluntary: no actual interest (payment, influence, sponsorship), apart from the educational benefits clearly stated in the research.

Principle7. The research does not involve any illegal activity, nationally and internationally. The author complies with all relevant laws, including intellectual property, copyright, licenced and accredited software.

Appendix 04. DanceTCM Research Timeline

Legend:

Week 2 = seven days;

Week 1/2, Week 4/5 = 8-10 days according to the month;

x - moderate intensity

xx - high intensity

xxx – extreme workload

Task	SEPTEMBER				OCTOBER			
	Week1	Week2	Week3	Week4/ 5	Week1/ 2	Week3	Week4	Week5
Reading Coaching Literature	xxx	xxx	xxx	xxx				
Reading Mentoring Literature					xxx	xxx	xxx	xxx
Reading Research Literature	xx	xx	xx	xx				
Working on MORE forms	x		x		x		x	
Reading other relevant Literature	x	x	x	x	x	x	x	x
Research1 Survey								
Research1 Data Analysis								
Research2 Interviews								
Research2 Questionnaire								
Research2 PIS (Personal Sheets)					x	x		
DanceTCM. Critical Review		x				x		
DanceTCM. Appendices								

Task	NOVEMBER				DECEMBER		
	Week1	Week2	Week3	Week4/ 5	Week1	Week2	Week3
<i>Reading Coaching Literature</i>							
<i>Reading Mentoring Literature</i>							
<i>Reading Research Literature</i>							
<i>Working on MORE forms</i>	X		X		XXX		
<i>Reading other relevant Literature</i>	X	X	X	X	X	X	X
<i>Research1 Survey</i>							X
<i>Research1 Data Analysis</i>							XXX
<i>Research2 Interviews</i>					XX		
<i>Research2 Questionnaire</i>						X	
<i>Research2 PIS (Personal Sheets)</i>							
<i>DanceTCM. Critical Review</i>		X			XX	XX	XX
<i>DanceTCM. Appendices</i>	XX	XX	XXX	XXX			

Appendix 05. Literature Review DanceTCM

Topics:

- I. General Education
- II. Dance Teaching/Training
- III. Coaching
- IV. Mentoring
- V. Research/ Dance Research
- VI. Personal Development

Topic I: General Education/ Teaching literature review

Scholar	Background/body	Type	Name	Citation
Malcolm Knowles, Elwood Holton, Richard Swanson	A reference in the field, the book presents the advantages and the limitations of adult learning: methods, pedagogies, technologies, psychology (motivation, axiology, focus, stress management), forms and style of learning.	Book	<i>The Adult Learner – the definitive classic in adult education and human resource development</i>	Knowles, Malcolm S., and Holton, Elwood F., and Swanson, Richard A. (2015), <i>The Adult Learner – the definitive classic in adult education and human resource development</i> (8 th edition), New York and London: Routledge Taylor & Francis Group
Peter Senge et al.	Peter Senge, renowned educators, and leaders of organisational change describe how schools can adapt, grow, and change (in the societal demands and challenges). They successfully present change principles: organisational learning, systems thinking, shared vision, diversity inclusion. All the processes happen in a fast-changing world where school populations are increasingly diverse.	Book	<i>Schools That Learn: a Fifth Discipline Fieldbook for Educators, Parents, and Everyone Who Cares About Education</i>	Senge, Peter, and Cambron-McCabe N., Lucas T., Smith B., Dutton J., Kleiner A. (2016) [<i>Schools That Learn: a Fifth Discipline Fieldbook for Educators, Parents, and Everyone Who Cares About Education</i>] <i>Școli care învață – a cincea disciplină aplicată în educație</i> , București: Editura Trei
Julie Wilson	An inspirational book on education and change. The teaching/ learning process is based in helping every student find his/her 'North'. The process involves the clarity of the journey, the courage to teach and learn, and the conviction of an educational leader.	Book	<i>The Human Side of Changing Education – How to Lead Change with Clarity, Conviction, and Courage</i>	Wilson, Julie (2018) <i>The Human Side of Changing Education – How to Lead Change with Clarity, Conviction, and Courage</i> , London: Corwin

Other core books on general education (essential for DanceTCM):

Jaques, David, and Salmon, Gilly (2007), *Learning in Groups – a handbook for face-to-face and online environments* (4th edition), London and New York: Routledge Taylor & Francis Group

Hasse, Stewart, and Kenyon, Chris (2013) *Self-Determined Learning – Heutagogy in Action*, London: Bloomsbury Publishing

Moon, Jennifer (2004) *A Handbook of Reflective and Experiential Learning – Theory and Practice*, London: Routledge

Topic II: Dance Education literature review (dance performance, training, learning, teaching, dance TCMs and their legacy)

Scholar	Background/body	Type	Name	Citation
Thomas K. Hagood	This research is pivotal for understanding the legacy of great dance educators and pioneers (in the USA) for academic dance, dance mentoring, peer- and group-mentoring, specificity of dance programmes, technique and teaching methods. It presents the visionary dancers, mentors and dance educators through the eyes of their students and mentees.	Book	<i>Legacy in Dance Education: Essays and Interviews on Values, Practices, and People</i>	Hagood, Thomas K. (2008) <i>Legacy in Dance Education: Essays and Interviews on Values, Practices, and People</i> , Amherst, USA: Cambria Press
Alma M. Hawkings and other dance educators	<i>This paper contains the agenda of The Developmental Conference on Dance</i> , University of California, Los Angeles, California, November 24 – December 3, 1966, and May 28 – June 3, 1967. It offers the quintessence of dance education (core principles) that remains the same now as ever (over 60 years).	eBook	<i>Dance - a projection for the future</i>	Hawkings, Alma M. (Project Director) (1968) <i>Dance - a projection for the future</i> , San Francisco: Impulse Publications,
Donna Krasnow, Mary Virginia Wilmerding-Pett	First in its field, connects three major areas (crucial for dancers' education): motor development, motor control and motor learning from the dancers' point of view. The dance experts enumerate current teaching/ learning methods and motor-learning theories used in dance education and study their effectiveness (Adams' close-loop, p.165, Schmidt's	Book	<i>Motor Learning and Control for Dance: Principles and Practices for Performers and Teachers</i>	Krasnow, Donna, and Wilmerding-Pett, Mary Virginia (2015) <i>Motor Learning and Control for Dance: Principles and Practices for Performers and Teachers</i> , Leeds, UK: Human Kinetics

	Schema theory, p.166, Ecological Theory, p.168)			
Maximiliaan Winkelhuis	Considered by many the DanceSport professional dancer's 'bible', Winkelhuis is a dance and performance coach, using psychological tools. The DanceTCM author (Lucian Stan) is proud to have worked with such dance coach and intimately work together on the book's principles.	Book	<i>Dance to Your Maximum – The Competitive Ballroom Dancer's Workbook,</i>	Winkelhuis, Maximiliaan (2011), <i>Dance to Your Maximum – The Competitive Ballroom Dancer's Workbook,</i> Croydon: DSI London

Other core books on dance education and training (essential for DanceTCM):

Franklin, Eric (2014) *Dance Imagery for Technique and Performance* (2nd edition), Champaign: Human Kinetics

Goleman, Daniel (2014) [*Focus: The Hidden Driver of Excellence*], *Focus – Motivatia ascunsa a performantei*, Bucuresti: Curtea Veche Publishing

Guss-West, Clare (2021) *Attention and Focus in Dance: Enhancing Power, Precision, and Artistry*, Champaign, USA: Human Kinetics

Hasse, Stewart, and Kenyon, Chris (2013) *Self-Determined Learning – Heutagogy in Action*, London: Bloomsbury Publishing

Hodgson, John (2001) *Mastering Movement – the life and work of Rudolf Laban*, New York: Routledge

Lesschaeve, Jacqueline (2009) [*The Dancer and the Dance: Merce Cunningham in Conversation with Jacqueline Lesschaeve*] *El bailarín y la danza – conversaciones de Merce Cunningham con Jacqueline Lesschaeve*, Barcelona: Global Rhythm Books

Levitin, Daniel (2013) [*This is Your Brain on Music – The Science of a Human Obsession*] *Creierul nostru muzical – Stiinta unei eterne obsesii*, Bucuresti: Humanitas

Mastrolorenzo, Hugo (2019) [*In Search of the Method that never existed*] *En busca del metodo que nunca fue*, Buenos Aires: Dunken

Myss, Caroline, Ph.D. (1997) *Anatomy of the Spirit – The Seven Stages of Power and Healing*, London: Bantam Books

Myers, Thomas M. (2021) *Anatomy Trains: Myofascial Meridians for Manual Therapists and Movement Professionals* (4th edition), US: Elsevier

Nastase, Viorel Dan (2011) [*SportDance -The Performance Methodology*] *Dans Sportiv – Metodologia Performantei*, Pitesti: Editura Paralela 45

Schleip, Robert, and Wilke, Jan (2021) *Fascia in Sport and Movement* (2nd edition), East Lothian: Handspring Publishing

Vaganova, Agrippina () *Foundations of Classical Ballet – The original, complete and unabridged 1948 edition*

Weinberg, Robert S., and Gould, Daniel (2019), *Foundations of Sport and Exercise Psychology* (7th edition), Champaign: Human Kinetics

Winkelhuis, Maximiliaan (2015), *Dance Without Stress – 100 Smart Stress Rescues for Competition Dancers*, Croydon: DSI London

Topic III: Coaching literature review

Scholar	Background/body	Type	Name	Citation
Alain Cardon	This accredited and world-known coach presents the complex path in the personal and professional development of a coach: from novice, but skilled Coach (fundamentals), to Master Coach, and Quantum Coach (listening, being, emergence, resonance, entangled diad, systemic view, synergic emergence, fractals)	Book	<i>Quantum Perspectives in System Coaching</i>	Cardon, Alain (2021) <i>Quantum Perspectives in System Coaching</i> , Las Vegas: Systemic Coaching Collection
Timothy Gallwey W.	This book is referential for its longevity (1975) since it contains an alternative to dance teaching, sports training and decision-making using to combine two cartesian selves: Self-1 “The Thinker” and Self-2 “The Doer”. Thus, in the learning and training process a complex body intelligence emerges.	Book	<i>The Inner Game of Tennis – The ultimate guide to the mental side of peak performance</i>	Gallwey, W. Timothy (2015), <i>The Inner Game of Tennis – The ultimate guide to the mental side of peak performance</i> , London: Pan Books
Joseph O’Connor, Andreea Lages	A very practical and insightful book on coaching methods, do’s and don’t’s. The authors inspire the reader to understand the effectiveness of Neuro Language Programming in the coaching process.	Book	<i>Coaching with NLP- How to be a Master Coach</i>	O’Connor, Joseph, and Lages, Andreea (2009), <i>Coaching with NLP- How to be a Master Coach</i> , Bucuresti: Curtea Veche
Julie Starr	The author is an expert with over 30 years of experience in the coaching world. Witnessing the coaching changes over the years, she could see the fundamentals and core skills of a good coach. She states a star (5) of basic abilities: creating rapport/connection, listen, question, intuition/ flexibly	Book	<i>The Coaching Manual – The Definitive Guide to the Process, Principles and Skills of Personal Coaching</i>	Starr, Julie (2016) <i>The Coaching Manual – The Definitive Guide to the Process, Principles and Skills of Personal Coaching</i> (4 th edition), Harlow England: Pearson Education Limited

	influence, give constructive feedback.			
Sir John Whitmore	A referential book in the field. John Whitmore is considered the 'father' of modern coaching. In his book he explain the core principles regarding the feedback, feed-forward, maximising personal and professional potential on every level, including the spiritual.	Book	<i>Coaching for Performance – The principles and practice of coaching and leadership</i>	Whitmore, Sir John (2017), <i>Coaching for Performance – The principles and practice of coaching and leadership</i> (5 th edition), London: Nicholas Brealey Publishing
Benjamin Zander, Rosamund Zander	Benjamin Zander is a world known music coach and motivational speaker. His innovative methods for artistic coaching make him one of a kind. His methods can be appropriately used by all dancers. Rosamund Zander is a psychotherapist and brings new perspectives in the developmental coaching.	Book	Zander, Rosamund Stone, and Zander Benjamin (2000) <i>The Art of Possibility - Transforming Professional and Personal Life</i>	Zander, Rosamund Stone, and Zander Benjamin (2000) <i>The Art of Possibility - Transforming Professional and Personal Life</i> , Boston, Massachusetts: Harvard Business Review Press

Other coaching core books (essential for DanceTCM):

Cardon, Alain (2015a) [*How to Become a Coach – Fundamentals for Mastering Coaching*] *Cum poti deveni coach – Notiuni fundamentale pentu viitorii profesionisti ai coachingului*, Bucuresti: BMI Publishing

Cardon, Alain (2015b) [*The True Art of a Master Coach – A Way of Being in the Service of the Emergence*] *Adevarata arta a unui master coach – Un fel de a fi in slujba emergentei*, Bucuresti: BMI Publishing

Gallwey, W. Timothy (2001) *The Inner Game of Work – Focus, Learning, Pleasure, and Mobility in the Workplace*, New York: Random House Trade Paperbacks

Purdie, Jeni (2012) *Life Coaching for Dummies*, Chichester, West Sussex: John Wiley & Sons

Reynolds, Marcia (2021) [*Coach the Person not the Problem – A Guide to Using Reflective Inquiry*] *Coaching Transformational – insoteste omul, nu problema, un ghid al investigatiei reflexive*, Bucuresti: BMI Publishing

Rogers, Jenny (2016) *Coaching Skills – The definitive guide to being a coach (4th edition)*, Berkshire: Open University Press, McGraw-Hill House

Starr, Julie (2017) *Brilliant Coaching -How to be a Brilliant Coach in Your Workplace* (3rd edition), Harlow England: Pearson Education Limited

Paling, Rachel (2017) *Neurolanguage Coaching – Brain Friendly Language Learning*, UK: The Choir Press

Topic IV: Mentoring literature review

Scholar	Background/body	Type	Name	Citation
Laurent Daloz	A reference book in the field of developmental and educational mentoring for adult learners coming back to 'school'	Book	<i>Mentor – Guiding the Journey of Adult Learners</i>	Daloz, Laurent A. (2012), <i>Mentor – Guiding the Journey of Adult Learners</i> (2 nd edition), San Francisco: Jossey-Bass
David Gray, Bob Garvey, David Lane	One of the most comprehensive books on the processes of Coaching and Mentoring: their histories, definitions, identities, styles, contexts, strengths and weaknesses	Book	<i>A Critical Introduction to Coaching and Mentoring – Debates, Dialogues, Discourses</i>	Gray, David E., and Garvey, Bob, and Lane David A. (2016) <i>A Critical Introduction to Coaching and Mentoring – Debates, Dialogues, Discourses</i> , London: SAGE
Rick Nemanick	A very useful, mentee-centered book for mentors. As a highly experienced mentor, Nemanick presents eight critical rules for a good mentor.	Book	<i>The Mentor's Way – Eight Rules for Bringing Out the Best in Others</i>	Nemanick, Rik (2017) <i>The Mentor's Way – Eight Rules for Bringing Out the Best in Others</i> , London: Routledge, Taylor & Francis Group
David Clutterbuck	Over 30 years of experience in the field. More than 55 books. Co-founder of the European Mentoring and Coaching Council. His simple yet sophisticated book was updated and printed many times, due to its conciseness and clarity. Many study-case are included.	Book	<i>Everyone Needs a Mentor</i> (5 th edition)	Clutterbuck, David (2014) <i>Everyone Needs a Mentor</i> (5 th edition), London: CIPD (Chartered Institute of Personnel and Development)
Lois Zachary	Internationally recognised expert. Cited as "one of the top 100 minds in the leadership". Her book is a primary resource for mentors and organisations interested in	Book	<i>The Mentor's Guide: Facilitating Effective Learning Relationships</i> (2 nd edition)	Zahary, Lois J. (2012) <i>The Mentor's Guide: Facilitating Effective Learning Relationships</i> (2 nd edition), Hoboken, United States: Josey Bass

	mentoring and leadership.			
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Other mentoring core books (essential for DanceTCM):

Adam, Paul, and Straw, Mike (2016) *The Little Black Book of Change: The 7 fundamental shifts for change management that delivers*, Chichester, United Kingdom: Capstone

Carr, Marsha L. Dr (2011) *Self-Mentoring – The Invisible Leader*, Edu-Tell

Chambers, Fiona (2015) *Mentoring in Physical Education and Sports Coaching*, London: Routledge

Daloz, Laurent A. (2012), *Mentor – Guiding the Journey of Adult Learners* (2nd edition), San Francisco: Jossey-Bass

Dalio, Ray (2017), *Principles*, New York: Simon & Schuster

Parsloe, Eric, and Leedham, Melville (2017), *Coaching and Mentoring – practical techniques for developing learning and performance* (3rd edition), London: Kogan Page

Passmore, Jonathan, and Peterson, David B, and Freire, Teresa (2013) *The Wiley-Blackwell Handbook of the Psychology of Coaching and Mentoring*, Chichester UK: Wiley-Blackwell, John Wiley & Sons

Starr, Julie (2014) *The Mentoring Manual – Your Step by Step Guide to Being a Better Mentor*, Harlow England: Pearson Education Limited

Washington, Rhianon (2018) *The Mentor's Companion: A Guide to Good Mentoring Practice*, Cardiff: University of Wales Press

Zachary, Lois J., and Fischler, Lory A. (2012) *Strategies and Checklists for Mentors: Mentoring Excellence Toolkit #1 (Center for Mentoring Excellence)*, Hoboken, United States: Jossey-Bass

Topic V. Dance/ Research Literature review

Scholar	Background/body	Type	Name	Citation
O. Camerino, M. Castaner, A. Teresa, C. Torrents, G. Morey	The movement researchers present current dance research tendencies and draw attention on few important dance-related issues.	Book	<i>Chapter5. Case Studies in Dance (Case Study 5.1, 5.2, 5.3)</i>	Camerino, Oleguer, and Castaner, Marta, and Anguera, Teresa M. (2012) <i>Mixed Methods Research in the Movement Sciences: Case Studies in Sport, Physical Education and Dance (Routledge Research in Sport and Exercise Science)</i> , New York: Routledge
Martin Cohen	How to improve personal and professional critical thniking (e.g., avoid ten logical fallacies)	Book	<i>Critical Thinking Skills for Dummies</i>	Cohen, Martin (2015) <i>Critical Thinking Skills for Dummies</i> , Chichester, UK: John Wiley & Sons
Andrew P. Hill, Joachim	Pivotal book in understanding dancers' practice and performance.	Book	<i>The Psychology of</i>	Hill, Andrew P. (2016) <i>The Psychology of Perfectionism in of</i>

Stoeber and Daniel J Madigan	The authors study multidimensional perfectionism (perfectionistic strivings and perfectionistic concerns) and its measurements (research scales for dance, sports, exercise)		<i>Perfectionism in Sport, Dance and Exercise</i>	<i>Sport, Dance and Exercise</i> , London: Routledge
Lindsay G. Oades, Christine Siokou, Gavin Slemm	The book authors are known expert researchers and mentors in research programmes on coaching and mentoring. They give useful hints for this specific area of research.	Book	<i>Coaching and Mentoring Research</i>	Oades, Lindsay G., and Siokou Christine, and Slemm, Gavin (2019) <i>Coaching and Mentoring Research</i> , London: SAGE
Linda Ashley	With a vast experience as a dance researcher and educator, Linda Ashley pioneered various research programmes for dance teachers. An insightful book on content (dance contexts and diversity), and dance research methods.	Book	<i>Dancing with Difference – Culturally Diverse Dances in Education</i>	Ashley, Linda (2012) <i>Dancing with Difference – Culturally Diverse Dances in Education</i> , Rotterdam: Sense Publisher

Other research core books (essential for DanceTCM):

Charmaz, Kathy (2014) *Constructing Grounded Theory* (2nd edition), London: SAGE Publications

Huff, Darrell (1991) *How to Lie with Statistics*, London: Penguin Books

Kuhn, Thomas S. (1976) [*The Structure of Scientific Revolutions 1970*] *Structura revolutiilor stiintifice*, Bucuresti: Editura Stiintifica si Enciclopedica

Wisker, Gina (2008) *The Postgraduate Research Handbook: Succeed with your MA, MPhil, EdD and PhD - Mc Millan Research Skills* (2nd edition), London: Red Globe Press

Topic VI: Personal Development

Core books for personal development (essential for DanceTCM):

Brown, Brene (2019) [*DARE TO LEAD: Brave Work, Tough Conversations, Whole Hearts 2018*] *Indrazneste sa conduci – prin munca neinfricata, conversatii dificile si implicare deplina*, Bucuresti: Curtea Veche

Brown, Brene (2019) [*BRAVING THE WILDERNESS: The Quest for True Belonging and the Courage to Stand Alone 2017*] *Curajul in salbaticie – in cautarea apartenentei adevarate, dar si a curajului de rezista singur* (2nd edition), Bucuresti: Curtea Veche

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Appendix A. The Dancer and Agents of Education

AGENTS OF EDUCATION	DANCER	DANCE TEACHER	DANCE COACH	DANCE MENTOR	DANCE PIONEER/ VISIONARY
EDUCATION CRITERION	<i>Dancer's needs and wants:</i>				
1.GROWTH LEVEL	zoom-in (detail) zoom-out (big picture)	YES Techniques	YES Tactics	YES Strategies	Vision/Inspiration/ Dance Life
2.RAPPORT	Meaningful relationship	YES Authority (Trust)	YES Equality (Confidence)	YES Respect-Benevolence	YES (‘Lighthouse’, invisible permanent friend)
3.ROLE-MODEL	Model to follow	YES/NO	N/A	YES	YES
4.PEDAGOGUE/ DANCE EXPERT	“Will/can the educator help me and my dance?”	YES (pedagogical help – tools styles, techniques)	YES (coaching help – effective accredited tools)	YES (mentoring help – effective and efficient ways)	YES (inspiration comes from both dance artistry and human values (e.g. presence, humility)
5.TEACHER-INSTRUCTOR/ TRAINER	Gain dance skills, abilities, artistry	YES (data, information, academic knowledge)	YES (contextual & behavioural knowledge)	YES (timely wisdom)	YES (life/ art/ dance consciousness)
6. COMMUNICATOR/KEY WORDS FOR DANCE TASKS	Need to engage and succeed	YES DO Try, Repeat, Again, Correct, Right, Perfect (Feedback)	YES BECOME Think & Take action, Discover, Explore, Feel (Feedforward)	YES BE YOURSELF Fail in order to Succeed, Take risk, Seize opportunity	YES DO NOTHING. JUST DANCE! (all forms)
7.CHOREOGRAPHER	Need for directions	YES Choreographing dance/ technique/ movement/ motion	YES ‘Choreographing’ dancer’s behaviours (mental models, emotions)	YES ‘Choreographing’/ guiding dancer’s career	YES ‘Choreographing’/ inspiring dancer’s whole life
8.COUNSELLOR/ ADVISOR (NON-DIRECTIVE)	“Where am I going?”/ “Which is my dance path?”	NO/YES	YES (indirecty)	YES (directy)	YES

9.CURATOR	Appropriate educational resources	YES	YES	YES	YES
10.DANCER-CENTRED EDUCATION	Needs-tailored, personalized	NO 1-to-many (formal)	YES 1-to-1 (formal/informal)	YES 1-to-1 (formal/informal)	YES (all forms)
11.VALUES-BASED LEARNING AND REACHING OWN POTENTIAL	“What do I want/learn according to my values & potential?”	NO (curricular & professional external objectives) Results goals	YES (personal and professional internal goals) Performance goals	YES (inner goals) More process goals, than performance or results	YES
12.COACH (NON-DIRECTIVE STYLE)	Need for confidence, motivation, focus, attitudinal development	NO	YES dancers commit, engage in action; responsible for their results	YES Mutual responsibility one path: dancers are responsible for their choices	YES (dancers resonate with these dancers-pioneers and their values: courage, vision, autonomy, vulnerability, etc.)
13.THERAPIST	Help with the past	NO (focus on the present)	NO (focus on the present and the future)	YES (past, present, future perspectives)	YES (empathetically and indirectly forces the dancer to ask the hardest questions)
14.CONSULTANT (DIRECTIVE STYLE)	Need for a dancer’s effective dance path/career	NO (incongruency between academic/teacher systemic view and dancer’s holistic path)	NO (the dance coach is focused on the season’s goals, and on the partial, not overall, dancer’s life)	YES (the dance mentor sees the ‘big picture’; praises any effort, irrelevantly of results)	YES (direct subliminal message: no dance discipline, no dance success)
15.MENTOR (MIXED STYLES)	Feeling fulfilled, autonomous	NO (although teachers can be mentors, they lack mentoring intention)	NO (coaches are too focused on results/dancer, not the journey)	YES sponsorship, network, relations, collaboration	YES (virtual/live peer-mentoring: feeling the mentor is there with you)
16.LEADER/MANAGER	“As a dance expert, can I inspire and	NO	NO	NO/YES mentors lead by inspiring and following	YES (dedicating one’s life to

	give back to others?"			people; team management	dancers and dance)
17. PIONEER/ VISIONARY; WALKING OWN DANCE PATH	Personal legacy: "Does MY dancing matter/help others?"	NO	NO	NO/YES (often being vulnerable, solitary, not being famous, understood)	YES (Innovation: going on uncharted dance maps Vision: "Ordinary is extraordinary")
18. BEING A CRITICAL FRIEND	"I need a supportive and honest dance friend!"	NO	NO	NO/YES ("pay it forward"; no disappointment, guilt, fear)	YES (ongoing "felt" friendly presence; equality)
19. BEHAVIOURS/ NEUROSCIENCE	Stress/ Cortisol (past, present, future)	Action/ Endorphine (self-help, now)	Possibilities (dreams, goals)/ Dopamine (self-help, future)	Kindness, Love (like parenting) Oxitocine (help-others, long term safety)	Presence, Being Serotonine (help-others, self-worth, pride, long term belonging)
20. ENERGETIC GROWTH	"Which paradigm am I in?"	Mechanical (3D- Space) Newton	Relativistic (4D Space, Time) Einstein	Quantum (5D - Space, Time, Gravity)	Consciousness (non-local)
21. EDUCATIONAL DEVELOPMENTAL TOOLS	"What tools can I use to develop my dance?"	Learning styles; Pedagogy, Andragogy, Heutagogy; Group/ community/ organisational learning; Online/ offline/ 1-to-1/ group learning	GROW SWOT SMART GAP Psychometrics; solution-focused tools; positive psychology, mindfulness, emotional intelligence, NLP, cognitive-behavioral coaching; life coaching; 1-to-1, group	PDP (Personal Development Plan); the three-stage-process; 360-degree feedback; leadership; talent management; teambuilding; business/ marketing/ sales; storytelling; empowerment; mentor support group/ network; 1-to-1, group mentoring	Mentors' biographies and own biography

Appendix B. Author's Models for Dance TCMs

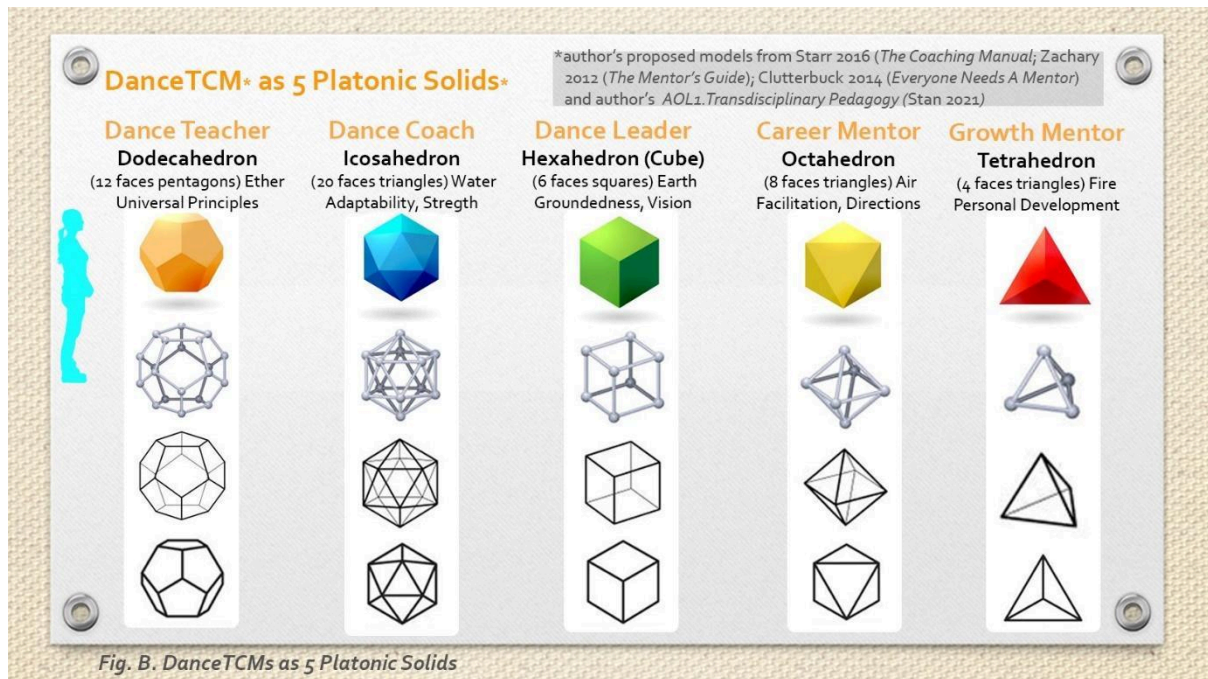
A. The Dance Teacher

B. The Dance Coach

C1. The Dance Mentor - Career

C2. The Dance Mentor - Growth

D. The Dance Leader



A1. The Dance Teacher

Based on a 3D model and a platonic solid, the author represents a dance teacher as an open dynamic system, using a dodecahedron infrastructure (a regular polyhedron with 12 faces/regular pentagons). This solid was used also by Rudolf Laban in the movement infrastructure ("Choreutics"). Many researchers connect the human body, Vitruvian man, golden ratio, rotation joints for movement and the anatomical planes inscribed in the vertices of the dodecahedron.

This holistic 3D pedagogical "infrastructure" is used by the Dancer/Teacher to 'jump', spontaneously and effectively, from any dance point to any dance point, from any pedagogical point (discipline or method) to any discipline point.

The dancer/teacher is inspired, that is in spirit (Dyer, Wayne). Spirit is consciousness and inner self. The Dancer/Teacher is intuitive, non-local, accessing a non-egoic self and fundamental creativity in a transcendental state (Goswami, 2014, p.23-26). The dancer/teacher has all four attentional foci activated, but he/she is situated in neither of them locally. He/she is in the flow state, intrinsically motivated and challenged to their most potential.

The Dancer/Teacher is free, and their improvisation has no linearity (that is, no before-during-after the dance "figure"), no linear cause-effect of movement (Dinzel, 2011,

p.24). Dancers act in a special manner for a special meaning, not looking for a form. (Dinzel, 2000, p.12-13)

The Dancer/Teacher accesses instantly, without stress, holistically, four levels of being a dancer: bodily, mentally, emotionally, spiritually (Winkelhuis, 2015, p.14).

The Dancer and Teacher are both in superposition states; an observer cannot know exactly, measure and evaluate simultaneously two properties of this quantum dancer/teacher; the observer is part of the dance's performance, not merely witnessing the dance, since both dancer-audience are entangled (Ball, 2018, p.11)

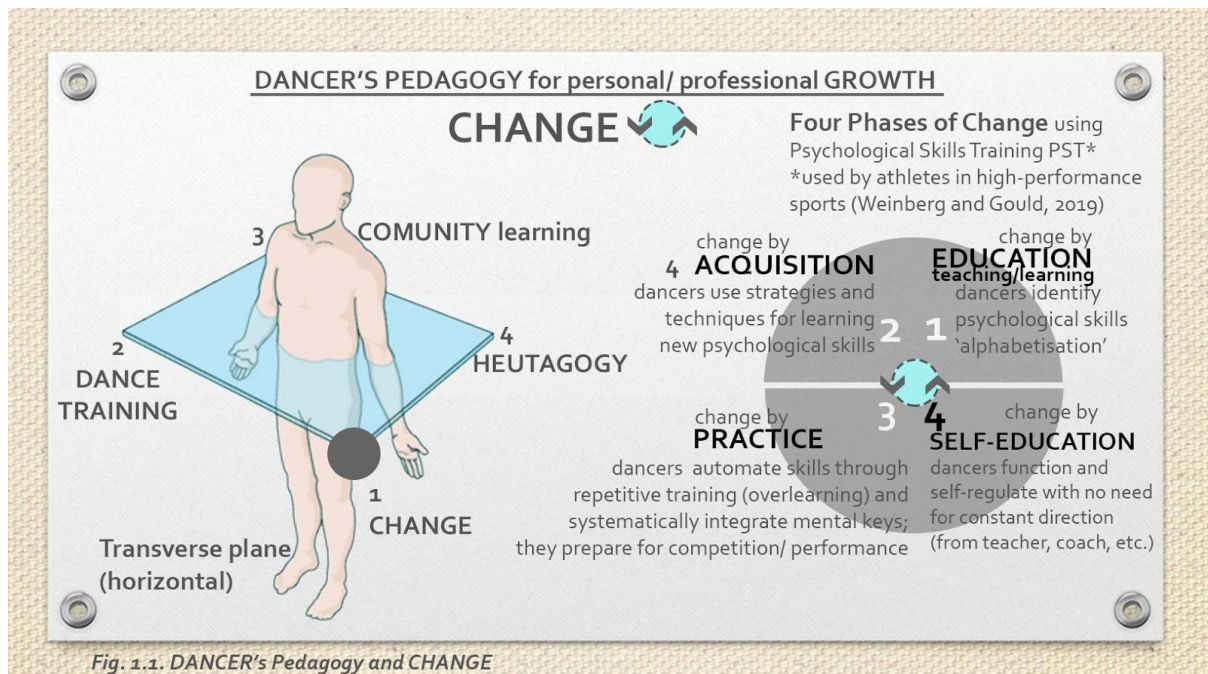
For teachers/dancers, the transdisciplinary pedagogy makes the pedagogical infrastructure stable for dancers (on three planes). Only then, the context is created, and the quantum process of learning-teaching can happen (by 'collapsing' a single pedagogical situation from the all possible situations – similar to a dance 'happening'). Paradoxically, in this transdisciplinary model, every pedagogical route is simultaneously a correct and incorrect one, but the 'collapsed' choice leads ultimately to the Dancer's/Teacher's personal and professional growth.

Transdisciplinary Pedagogy

Extract from the author's AOL1.Transdisciplinary Pedagogy

Transverse plane: Pedagogy of Dancers:

- o 1.change
- o 2.dance training (7-step strategy)
- o 3.community learning
- o 4.heutagogy (self-determined learning)



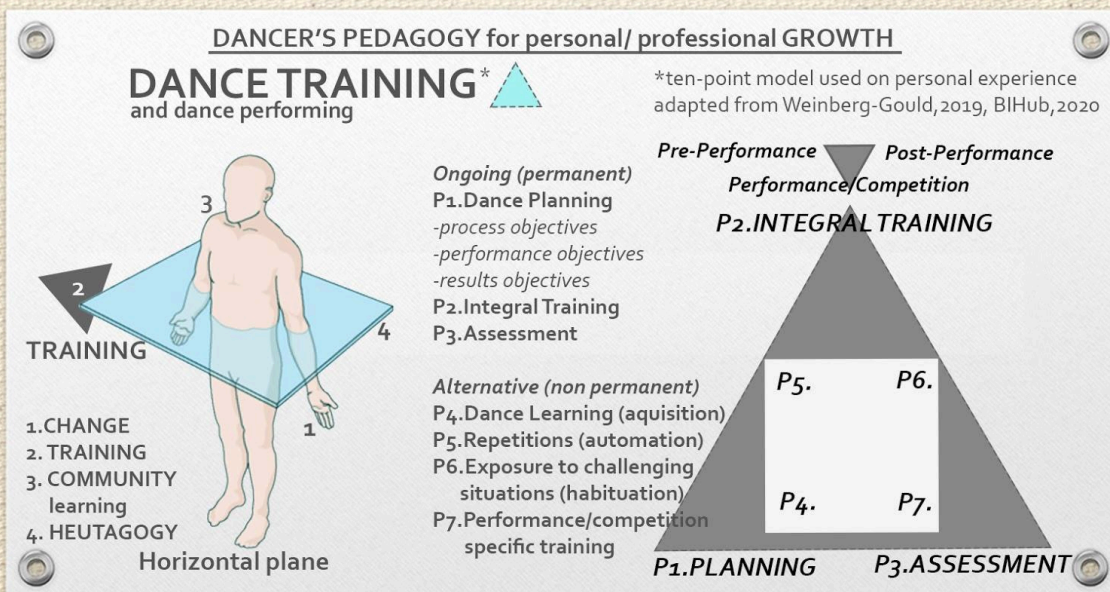


Fig. 1.2. DANCER's Pedagogy, dance TRAINING (performance included)

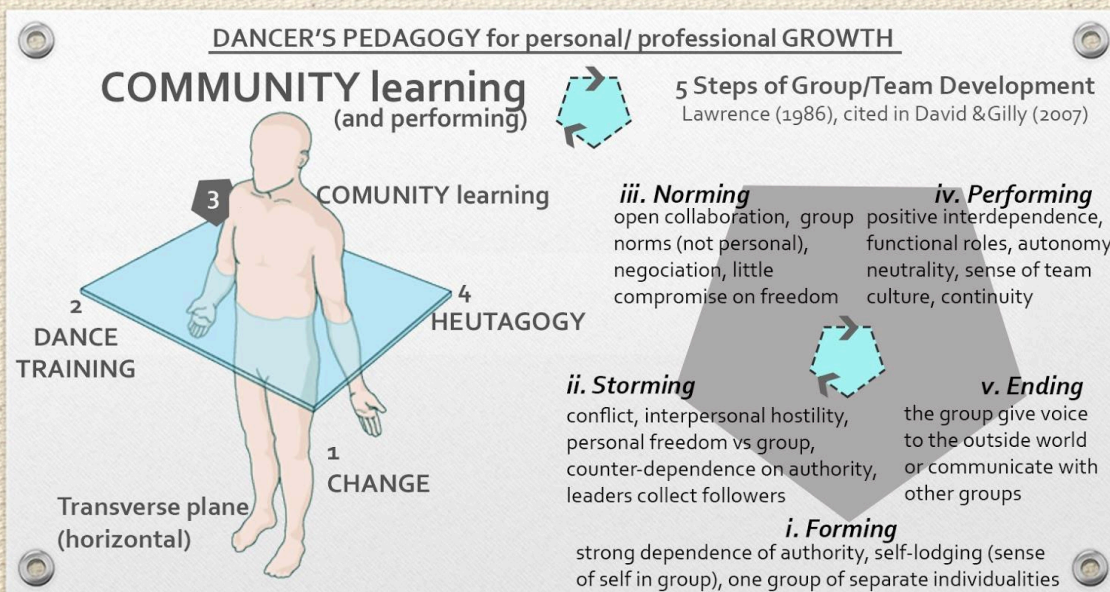
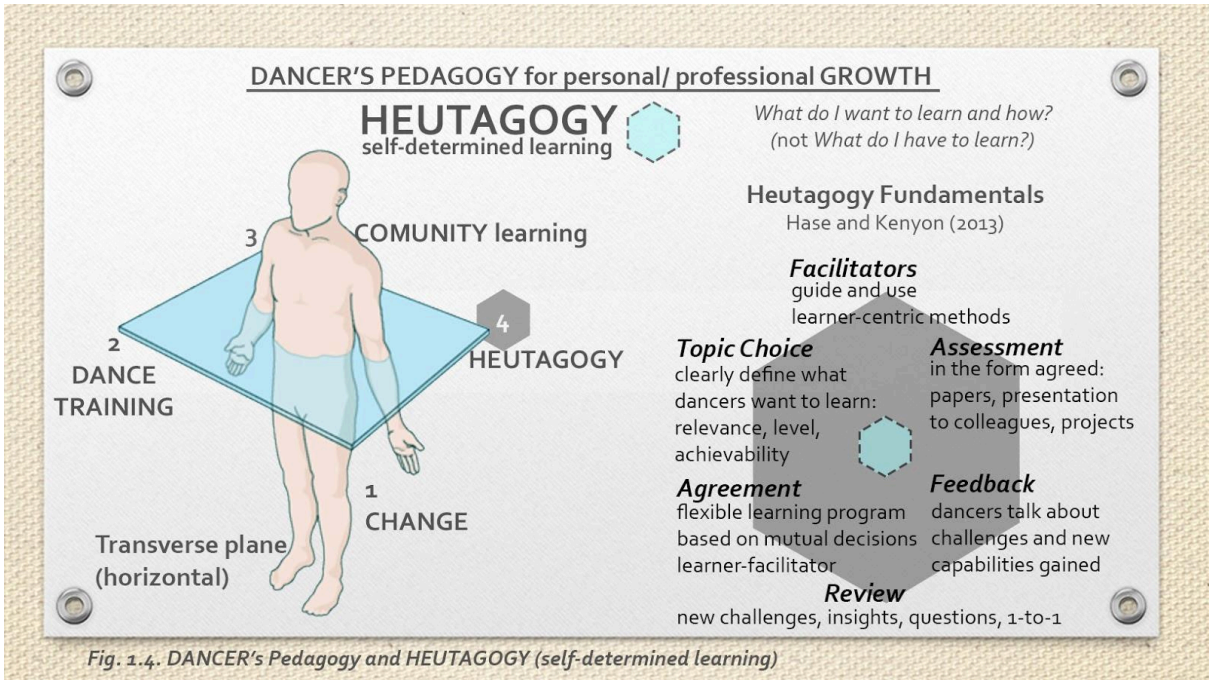
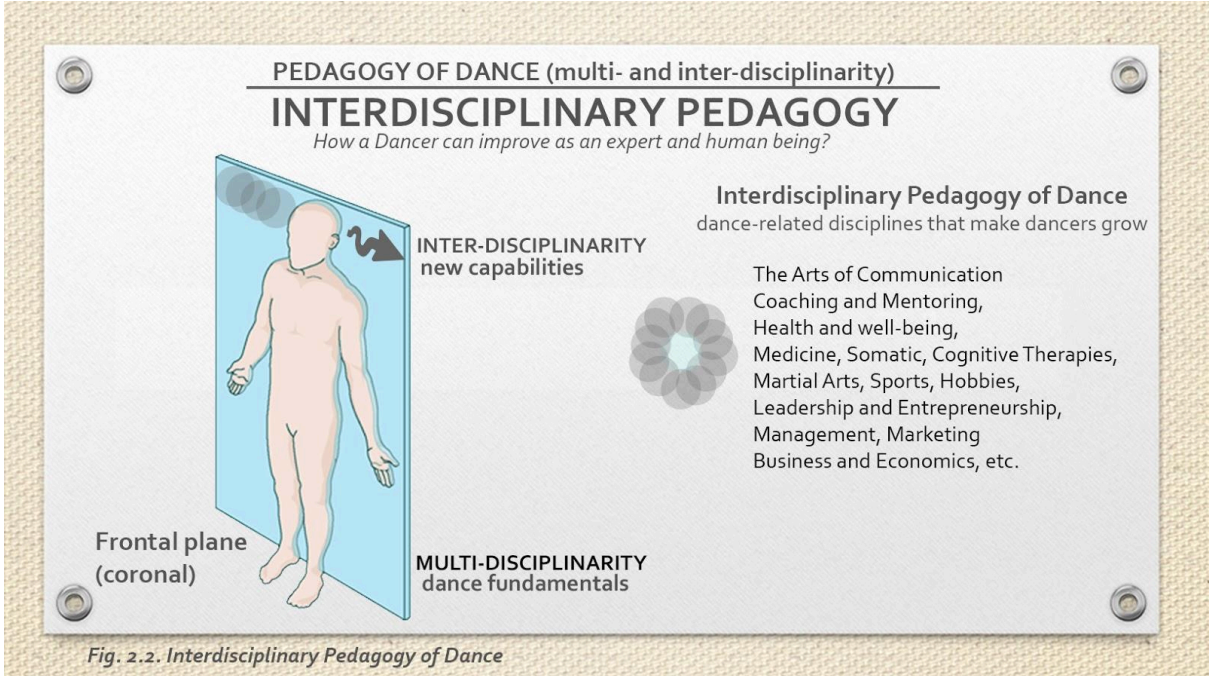


Fig. 1.3a. DANCER's Pedagogy and COMMUNITY learning



2 **Frontal (coronal) plane: Pedagogy of Dance**

- o Up: interdisciplinarity (non-dance disciplines that connect to dance areas)
- o Down: multidisciplinary
 - the Pedagogies of Dance
 - the Arts of Dance
 - the Sciences of Dance



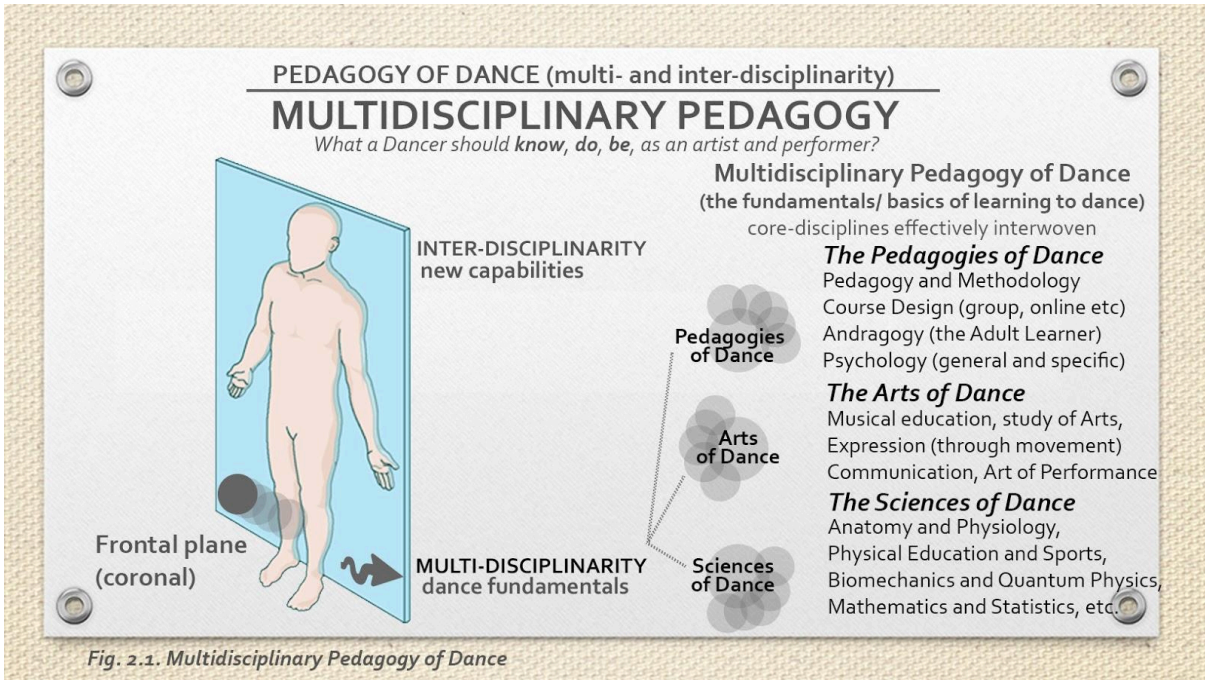


Fig. 2.1. Multidisciplinary Pedagogy of Dance

PEDAGOGY OF DANCE (multi- and inter-disciplinary)
CLASSIC PEDAGOGY and ANDRAGOGY of DANCE *
Elements of the learning-teaching process *from Knowles et al. (2015), *The Adult Learner*

	Pedagogy of Dance (typical)	Andragogy of Dance
1. Preparing learners	Minimal, reactive learners	Provide info, prepare for participants, proactive: develop realistic expectations based on resources
2. Climate	Authority oriented, formal, competitive	Relaxed, trusting, informal, mutually respectful, open, warm, supportive, collaborative, humanness
3. Planning	By instructor	Mutual planning by dancers and facilitator based on needs, desires, objectives and resources
4. Diagnosis of needs	By instructor	By mutual assessment
5. Setting of objectives	By instructor	By mutual negotiation: dance objectives include process, performance and results objectives
6. Designing of learning plans	Logic of subject matter Content units	Sequenced by readiness Problem units
7. Learning activities	Transmittal techniques	Experiential techniques (inquiry, mini-projects, dance activities)
8. Evaluation	By instructor	Mutual re-diagnosis of needs and re-planning

Fig. 2.1.1. Multidisciplinary: classic Pedagogy and Andragogy

2 **Sagittal plane: Pedagogy of Life**

- o Up: technology
- o Down: culture

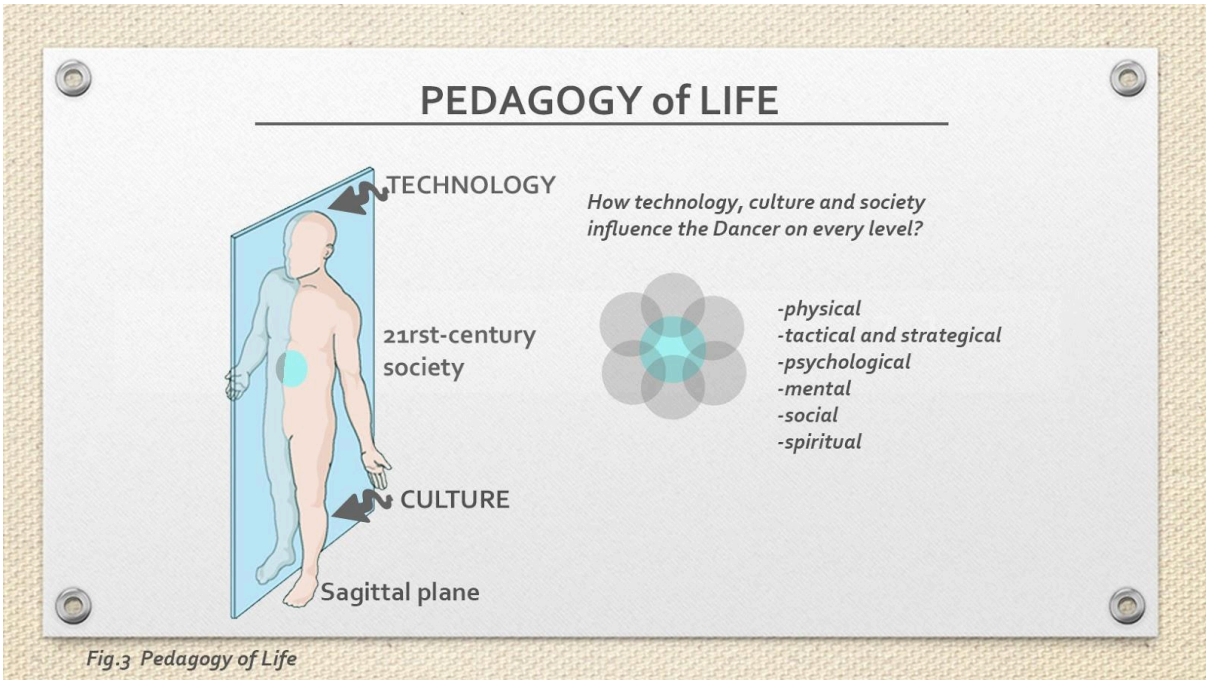


Fig.3 Pedagogy of Life

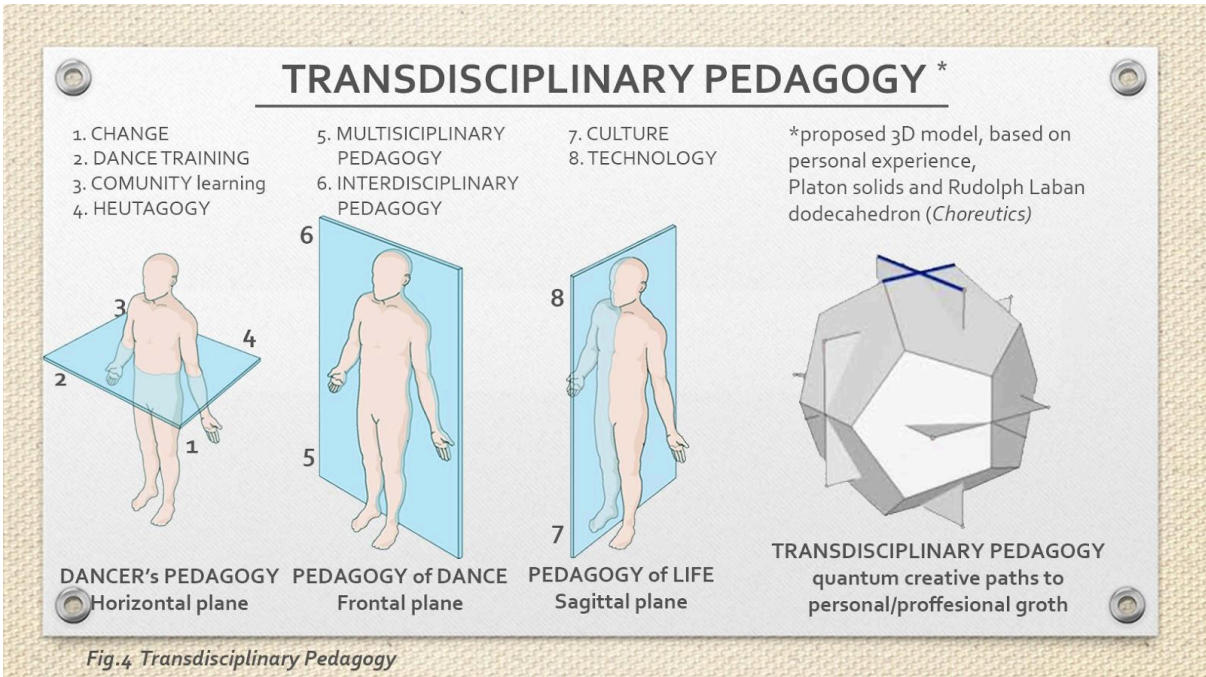
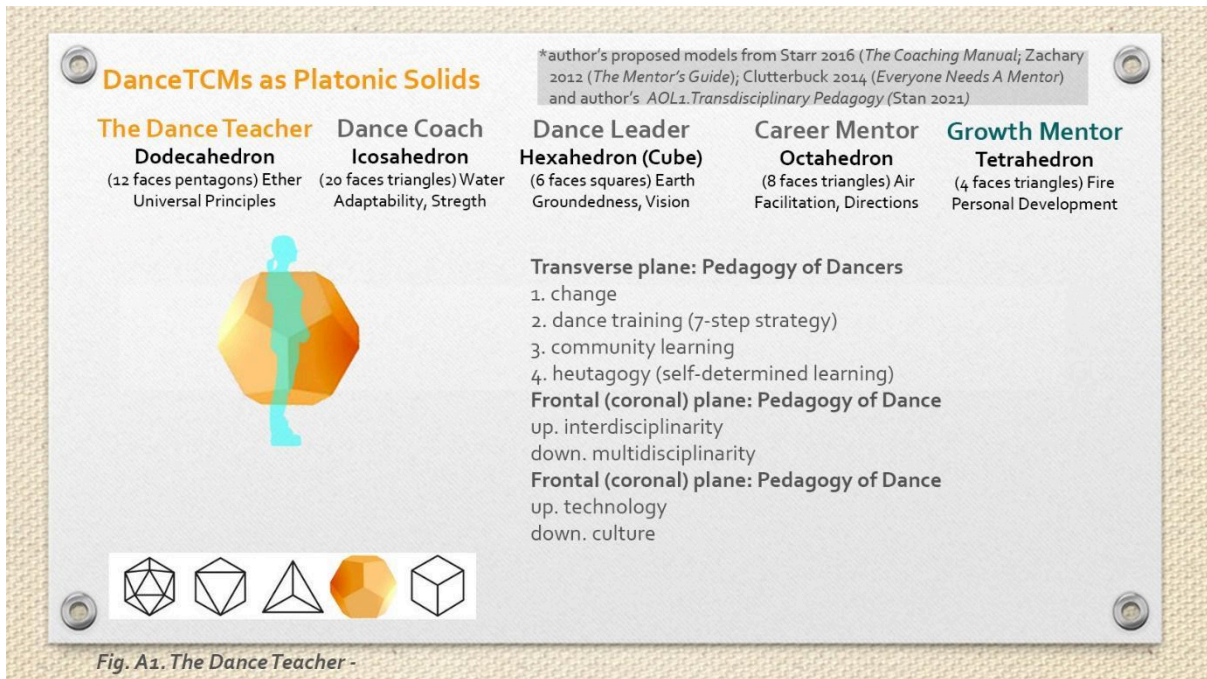


Fig.4 Transdisciplinary Pedagogy



B. The Dance Coach

B1. Definition

“Coaching is an art that must be learned mostly from experience. Coaching can be defined as facilitation of mobility, the art of creating an environment through conversation and a way of being, that facilitates the process by which a person can move toward desired goals in a fulfilling manner” (Tim Gallwey, 2001).

“Coaching is mainly about unlocking people’s potential. Maximising it and reducing interferences will lead to a raised performance. Coaching is a ‘way of being’ that ‘focuses on future possibilities, not past mistakes.” (John Whitmore, 2017)

“Both coaching and mentoring are conversations that help and support people to take responsibility for managing their own learning and change.” (Eric Parsloe, 2017)



Fig.B1. The Dance Coach (Icosahedron)

B2. Discourse Categories for the Coaching Process

B2.1. Coach's Identity (What is a Coach as a professional?)

- 'golden standards' (norms)
- coaching ethics (Lowman, as cited in Passmore 2013, p.68)
- standard coaching accreditation (International Coach Federation, European Coaching and Mentoring Council, other inter/national bodies) (Cardon 2015, p.11)
- marketing, advertising, and selling coaching (Cardon 2015, p.13-15)
- coaching contracts: individuals and organisations (Lee, as cited in Passmore 2013, p.40, Cardon 2015, p.79, 99)
- meaning and identity of a coach and coaching (Wayne and Passmore 2013, p.58)

B2.2. Coach's Abilities/ Skills (What does a good Coach do?)

- Build a Coaching rapport (connection, affinity, resonance)
- Listen (Cardon 2019)
- Receive (Reynolds 2021, p.195)
- Nurture mentee's goals and perseverance (Reynolds 2021, p.134)
- Ask impactful, meaningful questions (Cardon 2015a, p.54)
- Reflective inquiry (Reynolds 2021, p.109)
- Empathy, sympathy, antipathy
- Enable growth: support, challenge, vision
- Focus on the person, not the problem (Reynolds 2021, p.72)
- Resume coachee's discourse (Reynolds 2021, p.81)
- Problems/ downfalls in the coaching process
- Build a Coaching relationship (stages)
- Build a Coaching session/conversation
- Facilitate Insights (Reynolds 2021, p.161)
- Align the mind (Reynolds 2021)
- Be non-judgemental (Reynolds 2021, p.206)
- Close the coaching relationship

B2.3. Coaching Context (Where, when, why, and with whom does the coaching take place?)

- Coaching in employment/ at work
- Coaching for executives, managers, leaders
- Educational coaching (in schools, universities, academic environments)
- Group coaching
- Individual coaching
- Team coaching
- Formal/ informal coaching
- Matching coachee and coach
- Coaching programme design
- Coaching efficacy (Grant, as cited in Passmore 2013, p.15)
- Diversity, inclusive, multi-country, multi-generational coaching
- Maternity coaching
- E-coaching, distance, blended coaching

B2.4. Coaching Disciplines or Methods

- Business coaching (Rohn 1996, Tracy 2018)
- Sports coaching (BIHub 2020)
- Dance Coaching (Winkelhuis 2011, 2015)
- Exercise/ somatic coaching (Meyers 2021)
- Well-being/ health/ nutrition coaching
- Life-coaching (Purdie 2012)
- Positive psychology coaching
- NLP coaching (O'Connor 2009)
- Transactional Analysis coaching (Reynolds 2021, p.69)
- Profound coaching (Sidelski 2009)
- Transformational Coaching (Reynolds 2021, p.70)
- Systemic Coaching (Cardon 2015, p.109)
- Language coaching (with Neurosciences, Paling 2017)
- Gestalt Coaching

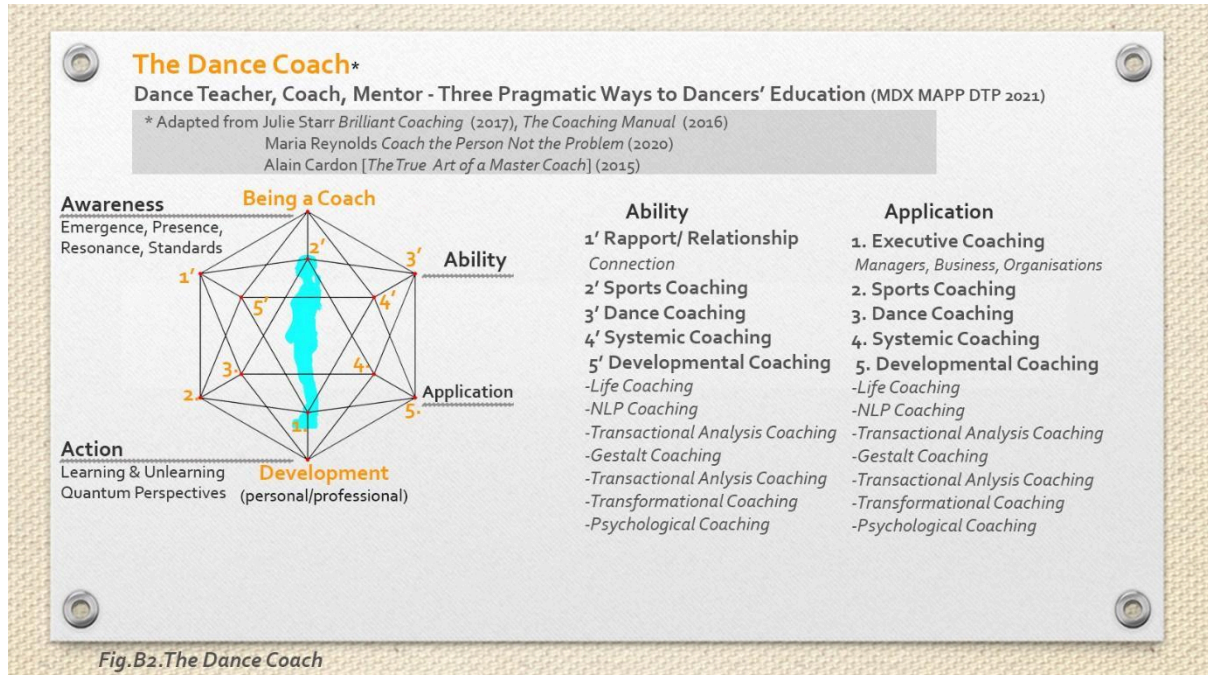
B2.5. Coaching Tools

- RASA Receive Appreciate Summarise Risk (Julian Treasure, as cited in Reynolds 2021, p.195)
- Neuroscience of coaching
- Systemic Instruments (Cardon 2015, p.109)
- Quantum perspectives (Cardon 2021)
- SMART
- SMARTEN UP (Purdie 2012)
- SWOT
- ESCII PPP (see *Appendix E.*)
- GROW (Whitmore 2017)
- AI
- DEAR
- SWOT
- 360-degree measuring tools
- Psycho-metrics tools

B2.6. Coaching Development

- Evolution from Coach to Master Coach (Star 2016, 2017, Cardon 2015a, 2015b)
- Supervisions (Cardon 2021, p.203)
- Self-reflection
- Accreditation and specialisation
- 360-degree self-assessment tools

B3. Coaching Abilities and Application (Context)



Extract from Starr, Julie (2017) *The Coaching Manual* (3rd edition) and Starr, Julie (2017) *Brilliant Coaching* (3rd edition)

Starr affirms that there is an 'off-line coaching' (not in the client's workplace) and an 'online coaching' (the client is being coached in his working environment) and "the individual has the topic or agenda" (Starr 2017, p.141). Equivalently, there is an 'off-the-floor' dance coaching and 'on-the-floor' dance coaching. Both can have non-directive styles, when dancers have their own topics to manage (personal agenda).

When the manager has the topic or agenda, the coaching style can change (directive-style) or stay the same (non-directive, facilitative) (Star 2017, p.163). Similarly, there are dance coaches who facilitate their agenda (on- and off-the-floor), flexibly influencing the dancers to accomplish it. Or dance coaches who impose dancers their agenda in an instruction-based managerial style (on- and off-the-floor).

There are situation of coach-coachee flexible negotiations, when both individual and manager have "things to discuss" (Starr 2017, p.185). The same context can apply to a status-free, non-hierarchical form of coaching when both dancer and dance coach have a flexible agenda and topic, according to relevant quadrants of decision-making (urgent and important, not urgent, but important).

Both coachee (dancer) and coach (dance coach) should pay attention if their relationship is a form of reactive or response coaching. The former is not beneficial, while the latter can help dancers gain confidence, self-esteem, behaviour ownership, motivation, dance drive and stamina, leading to a better practice and performance.

C. The Dance Mentor

C1. Definition and Roles

C2. Discourse Categories for the Mentoring Process

C2.1. Two categories of Mentoring

- ☐ Sponsorship Mentoring (American): focus on career
- ☐ Developmental Mentoring (European): focus on development and growth

C2.2. Other forms of mentoring

- ☐ Peer-mentoring
- ☐ Co-mentoring
- ☐ Upward (reverse) mentoring
- ☐ Distal mentoring
- ☐ Self-mentoring

C2.3. Mentor's Abilities/ Tendencies/ Competencies (What does a good Mentor

do?)

- Building a mentoring rapport (connection, affinity, resonance)
- Listening
- Offering/ receiving wisdom
- Asking impactful, meaningful questions
- Empathy, sympathy, antipathy
- Enabling growth: support, challenge, vision
- Focusing
- Closing the mentoring relationship

C2.4. Issues in Mentoring

- Toxic mentoring
- Mismatching
- Power abuse
- Group coaching

C2.5. Styles/ Forms of Mentoring

- Informal/ formal mentoring
- Individual mentoring
- Team/group mentoring
- Formal/ informal mentoring (Zachary 2012, p.67)
- Mentoring programs and designs
- Diversity, inclusive, multi-country, multi-generational mentoring
- E-mentoring, distance mentoring, blended mentoring

C2.6. Mentoring Tools (Gray 2016, p.41)

- GROW Model
- Visioning
- 'The inner game' (Gallwey, 2015)
- Holistic Learning
- Johari's window
- Knowledge productivity
- 7-eyed model (supervision from psychotherapy)

- CBT techniques
- Psychometrics
- Devil's advocacy
- Blindspots and resistance to change
- Transference
- Generativity
- Narrative Theory
- The dream
- 360-degree feedback
- SWOT
- PESTS
- Performance management
- Human Resource management (practice)
- Return of investment (ROI)
- Discourse Analysis
- Power, morality, mindset
- Notion of expert
- ROS tool: Readiness, Opportunity, Support (Zachary 2012, p.90)
- Feedback checklist (Zachary 2012, p.188)
- Journaling (Zachary 2012, p.188)
- Self-reflection (Zachary 2012, p.188)

C3. Phases of the Mentoring Process

C4. Mentoring Research

C1. Mentor definition, roles and mentoring tags

"The mentor is concerned with the transmission of wisdom. How, then, do mentors transmit wisdom? Most often, it seems, they take us on a journey. In this aspect of their work, mentors are guides. They lead us along the journey of our lives. We trust them because they have been there before. They embody our hopes, cast light on the way ahead, interpret arcane signs, warn us of lurking dangers, and point out unexpected delights along the way." (Laurent Daloz, 2012)

"Both coaching and mentoring are conversations that help and support people to take responsibility for managing their own learning and change." (Eric Parsloe, 2017)

"Mentoring is a dyadic relationship between mentor and protégé, where the mentor draws on acquired knowledge and experience to enhance the professional and personal development of the less experienced protégé. Mentoring fulfills two functions: provision of career-related benefits and provisions of psycho-social support." (Kathy Kram, 2013)

#mentor acronym

- **M**anages the relationship
- **E**ncourages
- **N**urtures
- **T**eaches
- **O**ffers mutual respect
- **R**esponds to the mentee's needs (Clutterbuck 2014, p.45)

#mentor's creed

"Pascarelli (1998) cites the 'Mentor's Creed' which represents the quintessential symbol of the mentoring experience:

I am here for you.

*I believe in you.
I will not let you fail.
You have the power.”* (Washington 2018, p.5)

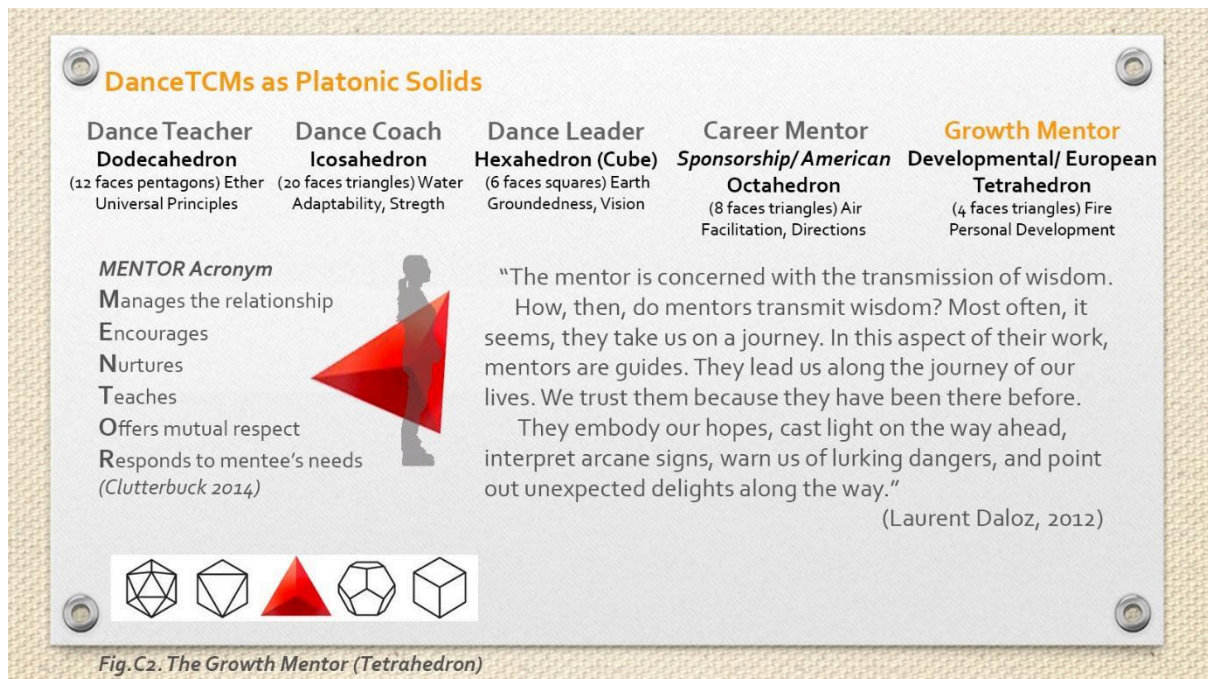


#mentor's roles

"The mentor persona can take many forms (influential mentor):

- *the Encourager: who will make you wonder what you can achieve*
- *the Role Model: whose behaviors you will try to emulate*
- *the Empowered: who can restore self-confidence*
- *the Inspirer: who can make you braver"* (Washington 2018, p.34)

- ✓ **role model** (protejes drawn to mentors whom they respect and admire),
- ✓ **inspirer/ motivator** ('mentor build energy in protejes and focus that energy into action'), confidant ('trust is the oxygen of the mentoring'),
- ✓ **coach/ counselor** (protejes seek tactical advice on current challenges),
- ✓ **sounding board** (protejes looking more for validation than input),
- ✓ **connector** (link protejes to mentors' networks),
- ✓ **advocate** (help the proteje get visibility within an organisation), defender (when a proteje needs help repairing a reputation). (Nemanick 2017, p.4-5)



#journey #transformational change

"Daloz (1999) describes the mentoring process as a journey for both mentor and mentee, a journey that should be transformational as the mentee gains knowledge and experience. The change is unique to each individual; what comes quite naturally for one, may be challenging or completely overwhelming for others.

The shifting nature of the mentor-mentee relationship is also evident; at the outset, the mentor is viewed as the authority figure, and if successful, the mentoring process results in a more equitable connection between the two participants, with the mentee occasionally surpassing the mentor's expertise." (Washington 2018, p.4)

#mentoring models #ethics

"Mentoring models are generally facilitative, enabling and non-threatening in tone. Business-based mentoring models, however, can be more aggressive in manner and sometimes even subversive in tone when ambitious and hidden agendas come into play. This raises concerns surrounding the ethical intent and underlying motives of the mentor and mentee. A moral code needs to be applied to both roles, but especially to the mentor who is better placed to exert influence, as the name itself implies. Failure to do so may betray the whole ethos of the mentor as a wise and trusted guide." (Washington 2018, p.4-5)

#DanceSport role-models

Extract from Breur, K. (WDSF), and Tokmakova, O. (IDSS Free Dance), and Popov S. (Russian Dance Union) *Free Dance - The Wonderful World of Dance*, Leipzig: Art Soho Publishing House

DanceSport icon dancers, performers, and mentors: Donnie Burns and Gaynor Fairweather, Bryan Watson and Carmen, Alan Tornberg and Serena Lecca, Paul Killick and Hanna Karttunen, Jukka Haapalainen and Sirpa Suutari, Slavik Kriklyvyy and Karina Smirnoff, Sergey Rupin and Elena Khvorova, Michael Wentink and Beata, Vlad Pavlov and Svetlana Polyamina, Dmitry Timokhin and Anna Bezikova.

#historical dance icons

Extract from Ian Driver, *A Century of Dance* (2006)

“With over 300 photographs and entries on every dance trend and musical fad, from Josephine Baker to Bob Fosse, this is a fascinating guide to the sometimes stylish, sometimes embarrassing, sometimes controversial, but always expressive world of 20th-century popular dance, and a unique celebration of how the world moves to music.”

“Starting with the turn-of-the-century passion for the waltz, Ian Driver leads the reader through every decade’s favourite dances. Each chapter describes the people who popularised certain styles and chronicles the musicals, dance troupes, discos and clubs that achieved fame within the history of dance” (Driver, 2006, covers)

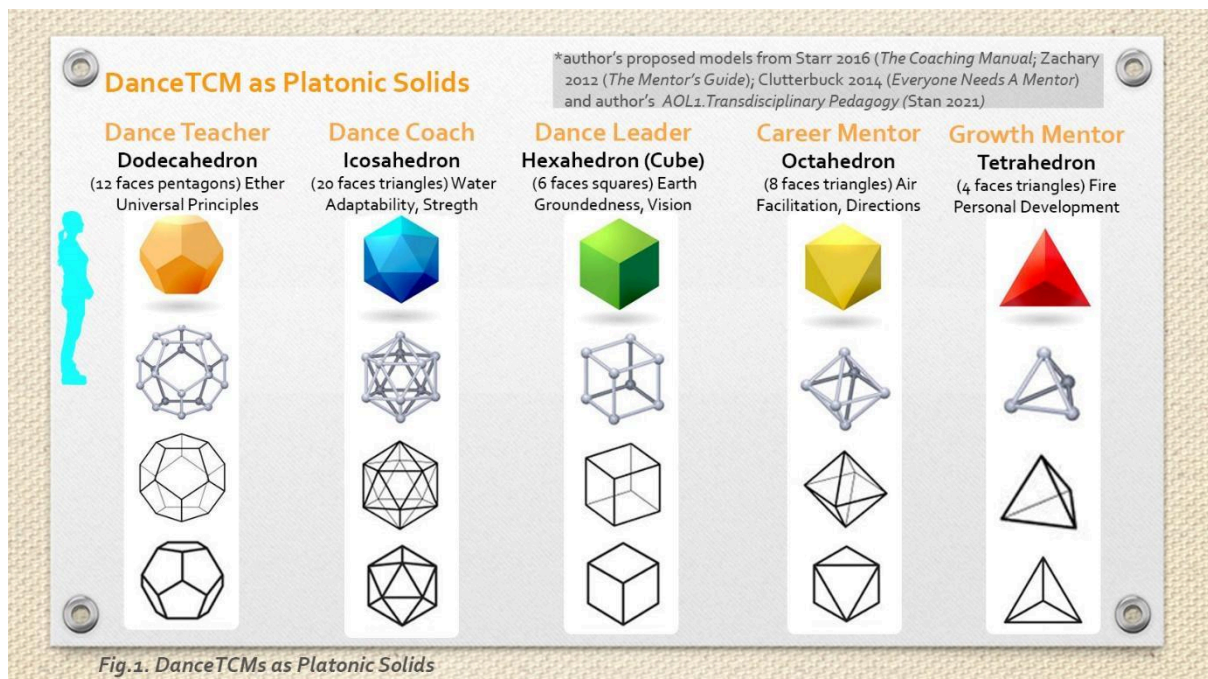
Extract from Clutterbuck, David (2014) *Everyone Needs a Mentor* (5th edition), London: CIPD (Chartered Institute of Personnel and Development)

#power of mentoring

“The power of mentoring: collaboration opportunity, goal achievement, problem-solving.” (Carr 2015, p.34)

C2.1. Two categories of Mentoring

“It is first advisable to allocate some time to consider which approach is most appropriate to achieve the intended outcomes. Essentially there are two predominant categories: traditional or sponsorship, also referred to as the American model which has a career development focus (Ensher, Thomas and Murphy, 2001), and developmental, also known as the European model, with a psychosocial function aimed at strengthening and underpinning interpersonal skills (Connor and Pokora, 2007).” (Washington 2018, p.40)



C.2.2 The Dancer as a Self-Mentor, inbetween Coaching and Mentoring

Extracts from Carr, Marsha L. Dr (2015) *Self-Mentoring – The Invisible Leader*, Edu-Tell

“Self-mentoring is moving to the forefront of current support and leadership practices and gaining national attention as a complementary practice and gaining national attention as a complementary practice or viable alternative to individual or group mentoring and coaching program. Coaching, mentoring, and self-mentoring each have parallel yet

exclusive characteristics that inherently brands each practice or combination of these practices. When selecting a practice, consideration should be given to the specific needs of the individual or the organisation as it aligns with each practice.

There is a noticeable stronger relationship between coaching and self-mentoring in comparison to mentoring. Both of these practices, coaching and self-mentoring, shift the power to the individual. This is not as prevalent in the mentoring practice, where the mentor is viewed as guiding the individual or the mentee's process. Self-mentoring, like coaching, accentuates tenets of individualism, autonomy, choice, self-leadership, and self-belief. Central to these practices is the idea of self-development (Huang & Lynch, 1995). Each practice advocates for the personal and/ or professional development of an individual." (Carr 2015, 31)

"Coaching is a process that guides an individual or a group of individuals for the purpose of improving personal or job-related performance. The basic tenant, individuals have the answers or they can find the answers (Whitworth et al, 1998). This has not changed over the years. Coaching continues to focus on what the individual (the coachee) wants whether it is to achieve a performance transformation or a performance goal (Garvey et al, 2014). In most coaching situations, the coachee controls the meetings and dictates the pace as well as the agenda (whithworth et al).

Schools are indecisive on the practice of coaching. Most educational coaches offer an array of instructional support in literacy, math, and reading where the focus is often on classroom instruction. There are advocates for student-focused coaching, especially in early reading programs (Hasbrouk, 2007), but it is not presently a common practice.

Business use coaching as a technique for guiding individuals in their own personal and professional development. It can be argued coaching plays a different role in education than it does in business. School coaching programmes are more akin to business mentoring practices. This alludes to our previous finding that coaching and mentoring are used interchangeably and defined by the user." (Carr 2015, p.32)

"Mentoring is a common acclimation practice for individuals (mentees), who may be new to an environment or a profession (Schoenfeld 2004, Nakamura 2009, Alred 2010). The practice involves two or more individuals working together collaboratively to provide support and guidance to the less experienced or lower ranking of the individuals. It can be considered a partnership, in which both derive benefits from the exchange (Thomas 2011). Mentoring programs, for the most part, are designed to support the mentee for the first several years of employment and, in the most fortunate of cases, can subsist a lifetime.

As a new employee, you are assigned a mentor – someone to support and guide you successfully in this foreign place. This mentor will be selected through a variety of processes that range from a formally trained mentor to a simple volunteer. In the best of scenarios, your mentor will be selected from a wide array of potential candidates that are matched to you by race, age, gender, profession, or goal similarities as well as strengths/ weaknesses to compliment each other. In the worst of situations, the mentor is the only person who agrees to 'take you on', after being badgered or threaten by superiors." (Carr 2015, p.34)

#benefits of Self-mentoring

"Without commitment, you cannot fulfill your self-mentoring obligations. You must be willing to commit energy, time, and an open mind to the process. Self-mentors personally commit to their continual growth over the years in the absence of a formalised structure. This is key for sustainability of what is learned from the process.

Self-mentors are responsible for their own achievements. Whether this means changing behaviours or adapting new skills, they are personally dedicated to achieving their

goals and maintaining behavioural changes. Self-mentors are viewed as more committed and passionate about sustaining their success because their sense of accomplishment is so motivational that it yields personal empowerment and a sense of self-efficacy.” (Carr 2015, p.35)

Sel-efficacy= “how confident an individual feels about handling particular tasks, challenges, and contexts”; convrng evidence verifies the belief that “belief in one’s own capabilities contributes uniquely to motivation and action” (Bandura 1997, Bandura and Locke 2003) (Carr 2015, p.36).

“As our perceived capability or self-efficacy increaseas, so does your confidence in your leadership abilities. The need to amplify your self-efficacy occupies a pivotal role in contributing to your motivation and in your accomplishment of your self-mentoring expectations. You become more comfortable with your ability of problem-solve and feel empowered to alter what is not working or change what is necessary. As your confidence increases, so does your self-efficacy. The cycle continues. A stronger, more confident leader emerges.” (Carr 2015, p.36)

#leadership fingerprint

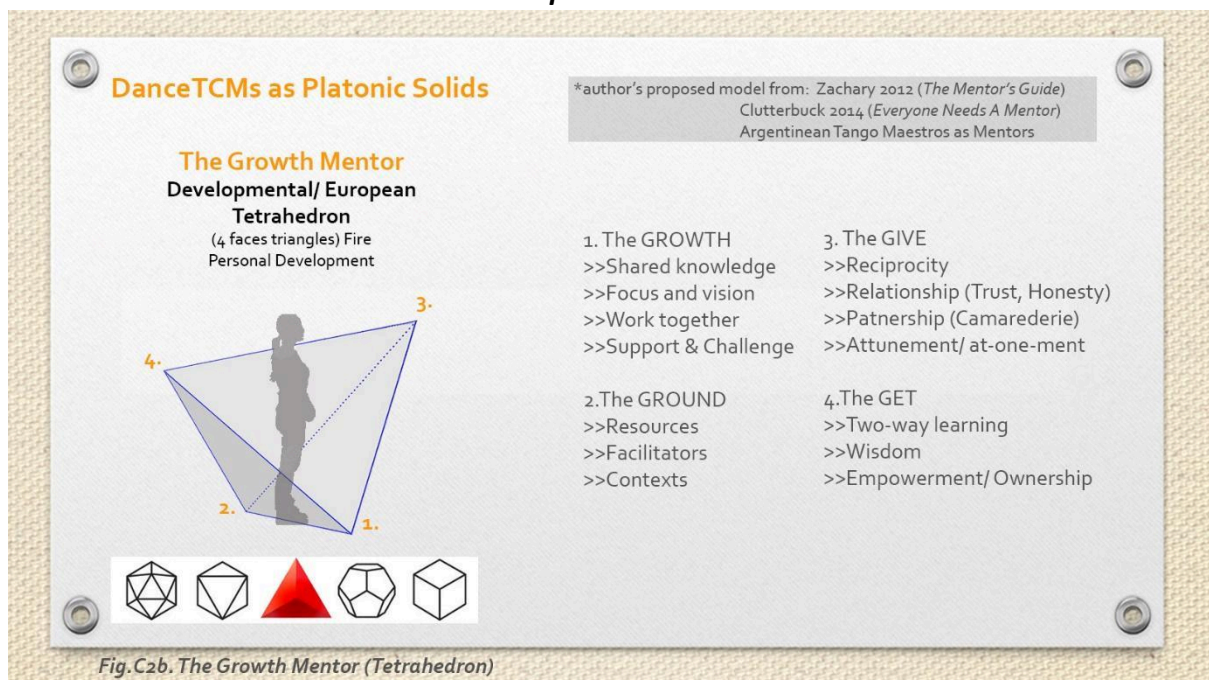
Recognise your strengths and avoidances use tools that provides individual leadership assessment, and a team analysis.

Sample Leadership Strengths: honest, outspoken, courageous, articulate, sincere, ethical, trustworthy, organised, visionary, communicator, responsible, logical, decision-maker, common sense, humorous, intelligent (Carr 2015, p.63)

reflection

“Self-mentoring embraces the need to self-reflect and use peer-reflection time. This is central to the practice – an ethos of the art. Reflection can include facilitated conversations or casual discussions. Without these conversations, we cannot think new thoughts nor develop new thoughts about old ideas, customs, or practices (Fulan, 2008).” (Carr 2015, p.86)

C2.3. Mentor’s Abilities and Competencies



#building rapport #connection mentee-mentor

1. Trust
2. Focus
3. Empathy
4. Congruence
5. Empowerment (Clutterbuck 2014, p.44)

#wisdom #world best mentors

In his generous wisdom-provided book (598 pages) “Tribe of Mentors – Short Life Advice from the Best in the World” Timothy Ferris (a coach and mentor himself) has chosen world-known 100+ mentors and asked them the same 11 important questions.

Ferris’ coaching process of asking the important questions met the mentoring process: the readers-as-mentees have the opportunity to reflect on the mentor’s answers as insights.

#universall skills

Buiding blocks (Washington 2018, p.34)

- ✓ “Buiding rapport
- ✓ Empathic listening
- ✓ Powerful inquiry
- ✓ Compassionate challenge
- ✓ Constructive feedback
- ✓ Mindful reflection” (Washington 2018, p.34)

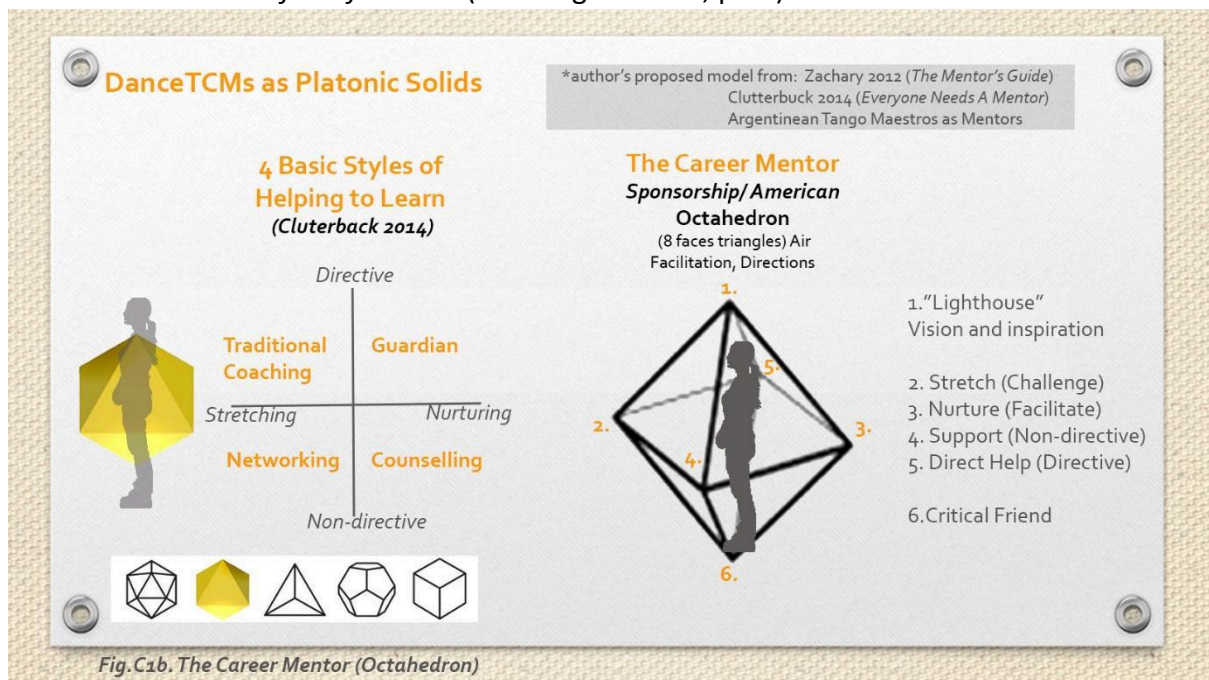


Fig. C1b. The Career Mentor (Octahedron)

#mentor’s eight golden rules

Throughout the DanceTCM research the author consulted many mentoring books. One of the most pragmatic and insightful books for him was *The Mentor’s Way – Eight Rules for Bringing Out the Best in Others* (2017), written by Rik Nemanick. His concise and clear style resonated with the author’s engineer-type reasoning and artist-type practice.

The author believes that every dancer should read at least once *The Mentor’s Eight Rules for Bringing Out the Best in Others*

1. Lead by Following

“Even though some proteje would welome someone taking over their development for them, in the long run they are better off being the drivers” (Nemanick 2017, p.12)

2. Chart a Course

“The future-oriented focus of mentoring is part of what separates the mentor’s role from that of boss, coach, advisor, or other relationship you might have in your work career. While these other roles do not preclude spending time talking about the future, a mentor can create time and space for you to think beyond your current situation, to envision a future for yourself, and to discover a path to get there.” “The journey provides direction and energy.” (Nemanick 2017, p.33)

3. Create a Safe Space

“One of the most important rules of Mentoring [is] Creating a Safe Place. The definition of trust that I prefer comes from psychology, which says trust is the willingness to be vulnerable to another person. This definition goes beyond a belief and looks to the proteje’s behaviour. Trust has formed when a proteje takes risks with her mentor that make her vulnerable. This vulnerability comes when a proteje admits she has fears, doubts, frustrations, hopes, and dreams, especially ones she does not normally share with anyone else.” (Nemanick 2017, p.51)

4. Good Questions Beat Good Advice

“Many mentors are tempted by their proteje’s problems because many mentors love solving problems. They often achieved their positions within their organisations by being able to solve problems. This strength can turn into a liability if they get drawn into a trap of solving problems for their protejes. Instead of having a thought partner who challenges them to think, the proteje is taught to bring challenges to the mentor, sometimes even establishing a pattern of dependence on the mentor. The proteje is robbed of the opportunity to learn to solve their issues themselves and build their own confidence.” (Nemanick 2017, p.66)

5. Balance Empathy and Action

“Some mentors get caught wallowing with the proteje, overdoing the empathy but yielding nothing. Other mentors drive past the emotional component of issues and decrease the valuable trust they have build. Mentoring is about knowing how to connect with a proteje and honor their hopes and fears, while still moving a proteje toward some tangible action that will address the issue.” (Nemanick 2017, p.13)

6. Foster Accountability

“The mentor is helping the proteje not only experiment with new ways of doing things, but also to make the change permanent. Some of the most powerful and gratifying mentoring can come about when you create accountability that helps the proteje through the difficult process of learning and change [...] Some protejes will recognise the opportunity to grow that mentoring presents and take advantage of the energy mentoring creates within them. Many others, however, will view the work of growth as one more task to complete. As a mentor you cannot force your proteje to see the opportunity and act on it. But you can create an environment that enables action and nudges your proteje out of her comfort zone and toward growth. Growing (and changing) can be a long process.” (Nemanick 2017, p.13)

7. Fill the Toolkit

“[As a mentor] you don’t have to have all of the answers [...] You are now in the learning mode with your proteje, where your partnership will be an important force fueling the learning. Be honest with your proteje that you don’t have the answers, but you will be willing to work with the proteje to find them. Admitting your own vulnerability can be difficult, but it will strengthen your relationship.” (Nemanick 2017, p.111)

8. Honour the Journey

“It is not uncommon to feel a sense of loss when the partnership ends, especially if it fades more quickly than you thought it would. It is, however, a natural part of any

developmental partnership: eventually the junior partner grows, learns, and moves on to the next challenge. Mentoring shares this quality with parenting (though usually to a lesser extent).” (Nemanick 2017, p.130)

C2.4. Issues in Mentoring

#toxic mentoring #tormentor

“Descriptions for toxic mentoring relationships include ‘negative’, ‘dysfunctional’ and ‘ineffective’. Colourful phrases such as ‘mentor from hell’ or tormentor (Megginson and Clutterbuck 2005, Feldman 1999) draw attention to such disagreeable characteristic as arrogance, over-familiarity or always talking and never listening. Toxicity can implant doubt in delicate relationships, question commitment and unbalance trust. Apart from the damage it may cause to an individual’s self-belief and resilience, its insidious nature also threatens to sour wider professional relationships and even organisational morale.” (Washington 2018, p.53)

#pairing mentee-mentor #negative mentoring

“When the pairing of a mentor and a mentee is compatible, a relationship of trust is built; however, when the mentor and mentee are mismatched, the results are often disastrous and referred as ‘negative mentoring’ (Allen et al., 2010). There are five types of negative mentoring practice experiences: general disfunctionality, mismatch with the dyad, lack of mentor experience, manipulative behaviour, and distancing behaviour (Allen et al, 2008, Burk 2010).

- 1. General disfunctionality: mentee’s interferences (e.g., personal problem), negative attitude to the work environment, general lack of responsibility*
- 2. Mismatch mentor-mentee: different personality types or work ethic*
- 3. Manipulative behavior: mentor has a position of power, influence, or uses politics*
- 4. Distancing behaviour: the mentor intentionally neglects the mentee, gives inappropriate guidance or sufficient time.” (Carr 2015, p.34)*

C2.5. Styles/ Forms of Mentoring

#distal mentoring

“The distal aspect expresses a mentoring relationship transformation over a period of time through participatory approaches at a distance. This distance is not restricted to geographical detachment but more from the standpoint of occupational separation, allowing the mentor to be drawn from outside the mentee’s profession or organisation. The mentor/ mentee matching can then be made on the basis of personal compatibility to generate a team association with an equal division of power. The onus of the mentor is to listen rather than serve up instant advice and to encourage the mentee to explore and create solutions. By not knowing the mentee’s organisation or the characters in the mentee’s world, there is no temptation to engage the mentee’s manager or colleagues, no need to participate or be influenced by the organisation’s politics, no opportunity for self-gain or promotion.” (Washington 2018, p.83)

#informal mentoring

“The fact that so many people benefit from the service of a mentor through informal or even imperceptible means does not weaken the value of a more formal process. Ensuring efficacy is, however, a greater challenge particularly for the untrained mentor, naive to the moral implications of their guidance or the benefits of reflective analysis and facilitative advice, thereby a higher risk of complications.

'Mentoring means such a lot, because it's very difficult to define' (Colley 2003). Mentors can serve as coach, counsellor and role model, encompassing many functions, and the term 'mentor' has been adopted by various professions to represent specific activities, or to alter the perspectives of established roles.'

"Mentoring can also take place between equals. In co-mentoring the mentor/mentee role is interchangeable (as in peer mentoring within groups) as it provides mutual support, shares understanding and promotes development, as well as allowing access to useful networks (Johannessen 2016)." (Washington 2018, p.5)

C4. Research on Mentoring

#research on self-mentoring benefits

Carr Self-Mentoring Studies: *"if self-mentoring could be beneficial to others and how it was beneficial. The studies, for the most part, were predominantly in educational environments – public school district teachers and university faculty."* (Carr 2015, p.111)

First study: two years continual data; beginning teachers that volunteered

Second study: higher education faculty members:

Each faculty member developed an implementation plan (self-mentoring program).

"In addition to the educational sectors in the United States, self-mentoring is being introduced to Australian administrators as a support for those leaders who often feel isolated in leadership roles.

In addition to the adult studies in self-mentoring, new research has been focused on students. Self-mentoring is being introduced to high schools' students to determine if the same results are yielded with young adults." (Carr 2015, p.112)

"Self-mentoring is not a cure-all, but it is a practice to promotes leaders in any setting. Avil Beckford (2012) agrees that self-mentoring <<puts you in the position of power. You take control of your life and journey on th epath that is righ for you>>. It is only through practice and continued study in the area of self-mentoring we will learn th importance of advocating for continued self-mentoring practice." (Carr 2015, p.112)

D.The Dance Leader

DanceTCMs as Platonic Solids

Dance Teacher Dodecahedron (12 faces pentagons) Ether Universal Principles	Dance Coach Icosahedron (20 faces triangles) Water Adaptability, Strength	The Dance Leader Hexahedron (Cube) (6 faces squares) Earth Groundedness, Vision	Career Mentor Octahedron (8 faces triangles) Air Facilitation, Directions	Growth Mentor Tetrahedron (4 faces triangles) Fire Personal Development
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"Transitions are a critical time for leaders. In fact, most agree that moving into a new role is the biggest challenge a manager will face. While transitions offer a chance to start fresh and make needed changes in an organization, they also place leaders in a position of acute vulnerability. Missteps made during the crucial first three months in a new role can jeopardize or even derail your success." (Watkins 2013, *The First 90 Days, Updated and Expanded: Proven Strategies for Getting Up to Speed Faster and Smarter*)

Fig.D1. The Dance Leader (Hexahedron)

D1. Leadership Topics

- ✓ transition
- ✓ leading others: 'leading by following' (Nemanick, 2017), 'leading from the future' (Paul Adam, 2016)
- ✓ nurture relationship: 'eating last', that is nourishing first the inspired person/ unconditional follower (Sinek, 2017)

#transitions

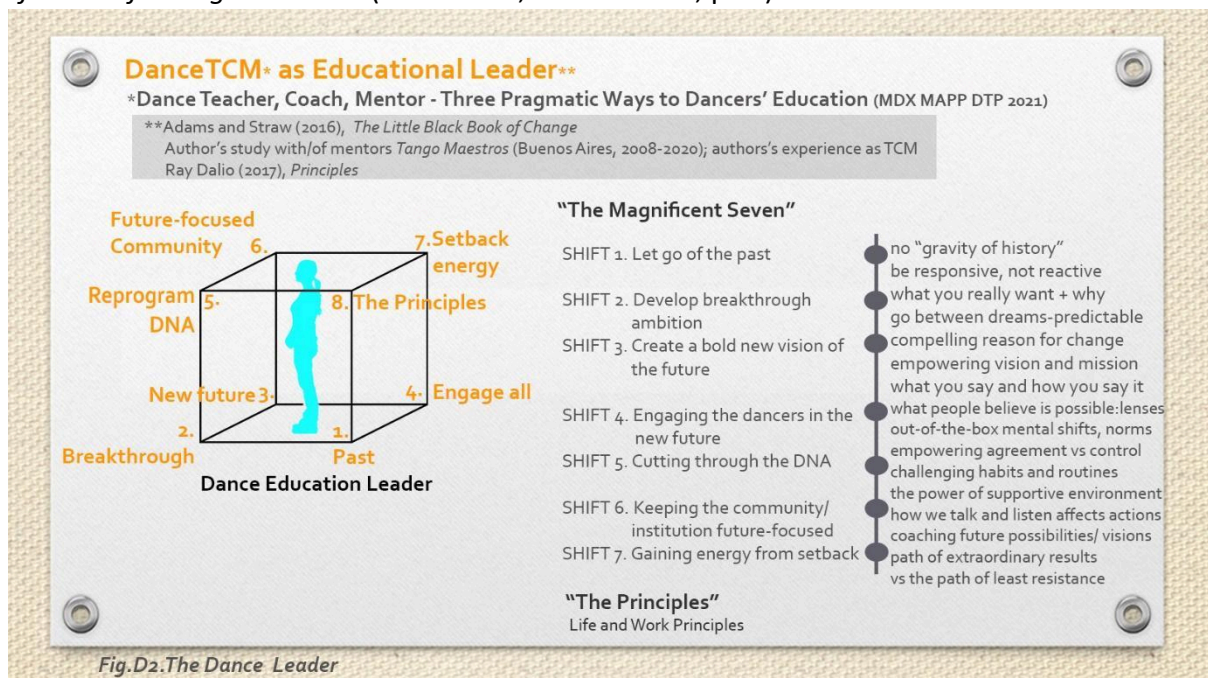
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#principles

Extracts from Ray Dalio, *Principles*, 2017

"While I will ne sharing my own principles, I want to make clear to you that I don't expect you to follow them blindly. On the contrary, I want you to question every word and pick and choose among these principles, so you come away with a mix that suits you.

I learned my principles over a lifetime of making a lot of mistakes and spending a lot of time reflecting on them." (Dalio 2017, Introduction, p.xii)



Appendix C. DanceTCM 8Ps Model and Perfectionism

A. The Four-quadrant Systemic Dancer

Quadrant 1: People and Processes

Quadrant 2: Perspectives and Paradigms

Quadrant 3: Purpose and Potential

Quadrant 4: Practice and Performance

B. Beyond the Four-quadrant Dance

Dance Research

Personal Development

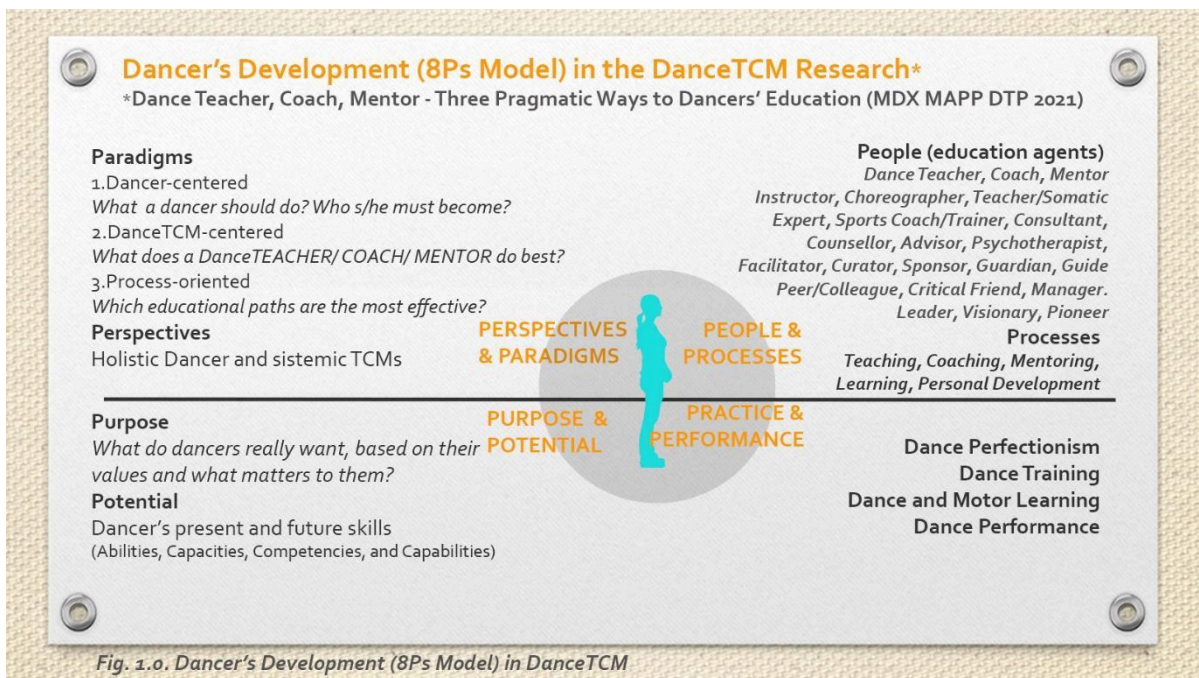


Fig. 1.0. Dancer's Development (8Ps Model) in DanceTCM

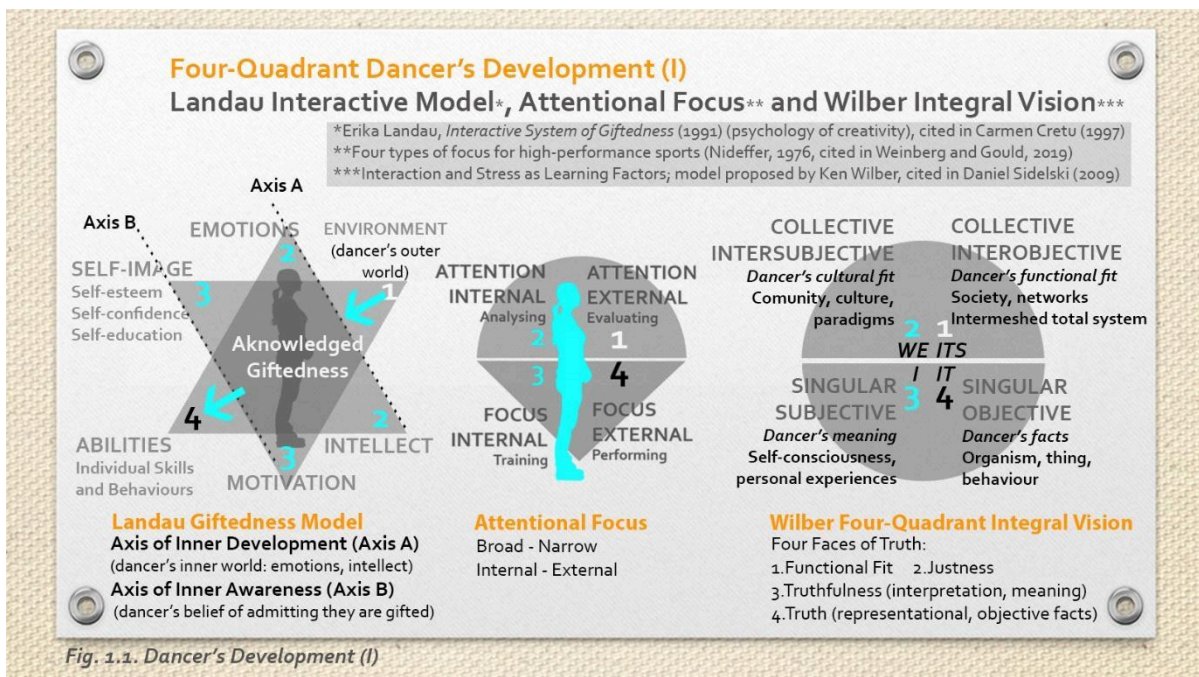


Fig. 1.1. Dancer's Development (I)

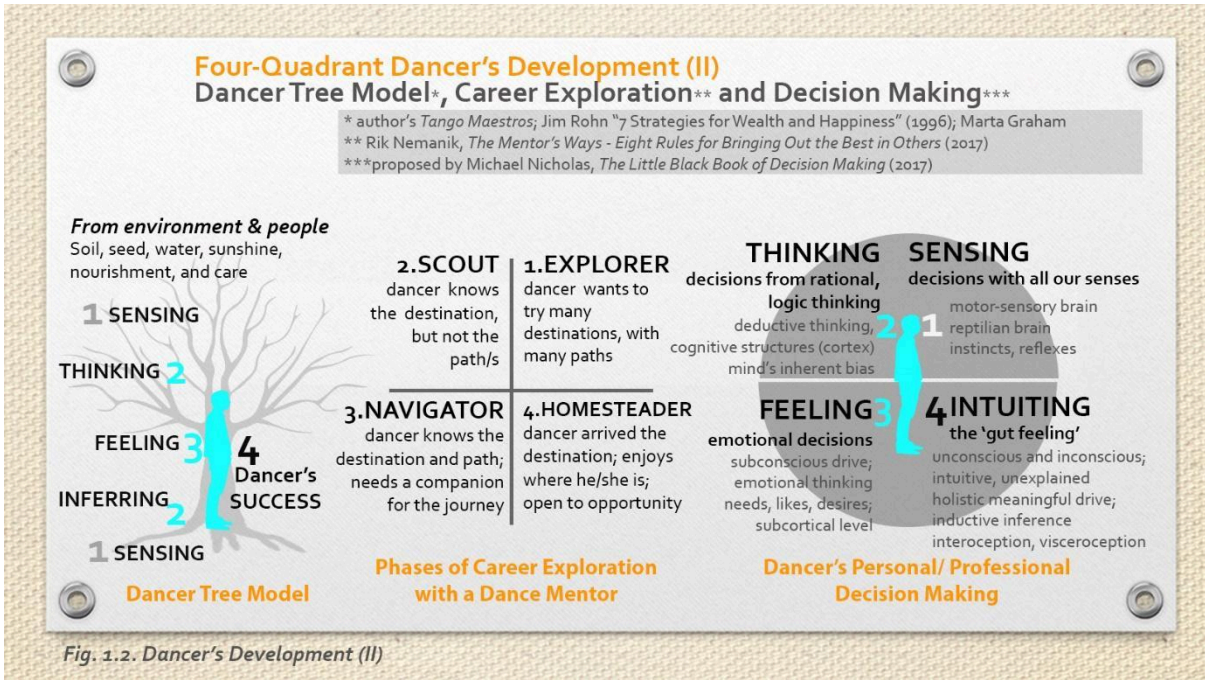


Fig. 1.2. Dancer's Development (II)

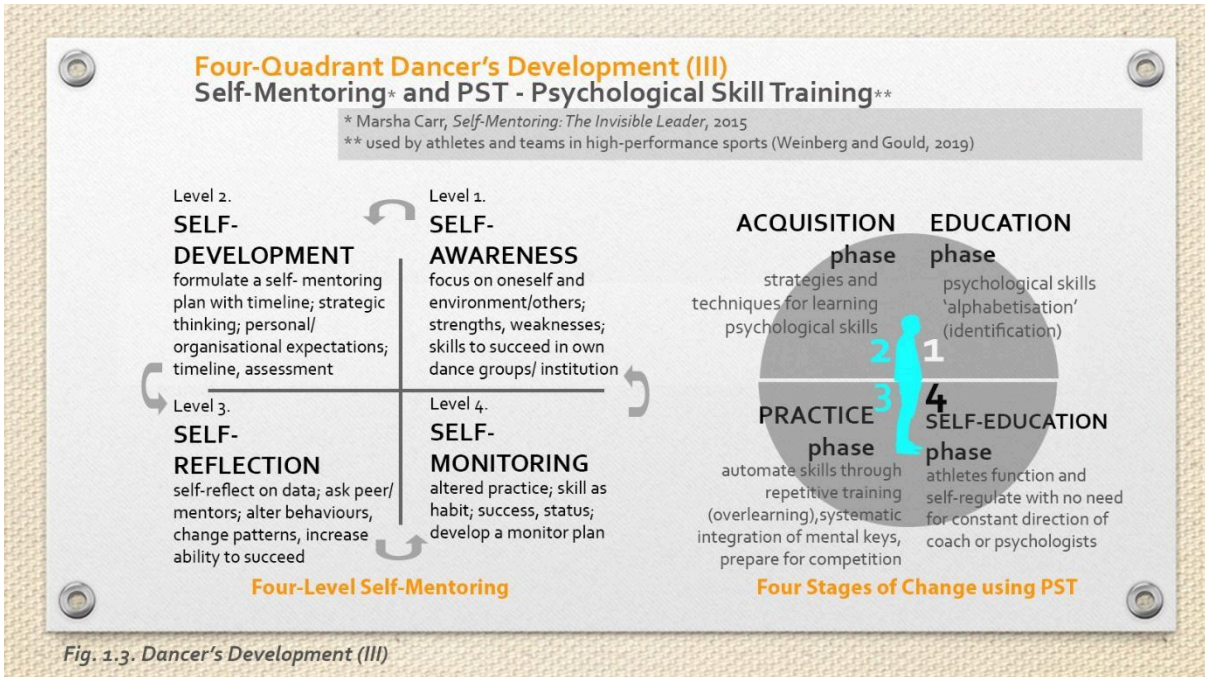


Fig. 1.3. Dancer's Development (III)

Dancers as Systemic Embodied Beings. Preliminary considerations

The DanceTCM author believes that our dancing systemic whole (body – mind – heart – spirit) has numerous mysteries (yet to be uncovered and discovered through practice and applied wisdom). There are numerous books that point out we are one amazing micro-universe that influences the macro-universe. To name just a few:

- Csikszentmihalyi, Mihalyi (2008) *Flow – The Psychology for Optimal Experience*
- Cobo, Ignacio Lavallo (2007) [*Tango - an Inner Dance, The Tango Psychological Evolution*] *Tango – Una Danza Interior, Evolucion psicologica del tango*
- Damasio, Antonio (2006), *Descartes' Error*
- Dinzel, Gloria and Rodolfo (2000), *Tango – an anxious quest for freedom*

- Goleman, Daniel (2014) [*Focus: The Hidden Driver of Excellence*], *Focus – Motivatia ascunsa a performantei*
- Goswami, Amit Dr. (2014) [*Quantum Creativity: Think Quantum, Be Creative*] *Creativitate cuantica – Foloseste puterea constiintei pentru a-ti modela viata*
- Kahneman, Daniel (2012) *Thinking, Fast and Slow*
- Levitin, Daniel (2013) [*This is Your Brain on Music – The Science of a Human Obsession*] *Creierul nostru muzical – Stiinta unei eterne obsesii*
- Myss, Caroline, Ph.D. (1997) *Anatomy of the Spirit – The Seven Stages of Power and Healing*
- Mastrolorenzo, Hugo (2019) [*In Search of the Method that never existed*] *En busca del metodo que nunca fue*
- Michalko, Michael (2008) [*Cracking Creativity – The secrets of creative geniuses*] *Secretele Creativitatii - Fii genial! Amaltea*
- Schleip, Robert, and Wilke, Jan (2021) *Fascia in Sport and Movement*

Quadrant 1. People and Processes

Dancer's Dilemma: Free Improvisation Processes or Choreographic Standard Procedures?

Extracted from Haas, Jaqui Green (2010) *Dance Anatomy* (2nd edition), Champaign, USA: Human Kinetics

“With the visual competition of video games, social media, and online video, it is becoming harder to attract people to the theater to witness the beauty of dance. Even so, instructors are training young dancers to be amazing performers. Dancers are responsible for keeping dance alive! You are the reason that audiences need to go to the theater to experience the artistry of dance, live and in person [...]

As a dancer today, you are truly fortunate. If you are strong and talented, opportunities are readily available to perform in live competitions, Broadway shows, and professional ballet companies. What could be more exciting than to be chosen by the artistic director to perform a leading role? In order to compete in this high-performance market, you must be mentally and physically fit. The need to impress audiences has never been greater, and extreme choreography sells ticket and wins competitions.

There are about 32,000 dance studios in the United States alone [a.n. 2010]. Dance schools, studios, and academies are busy places. The rigor of classes, rehearsals, performances, and competition schedule can be overwhelming. You are working harder than ever and doing your best to understand every correction that your teachers give you. Your instructors, meanwhile, face the demands of teaching technique, artistry, musicality, and tricky choreography, as well as marketing their business.

In this hectic scene, the details of technique are sometimes overlooked. Dance technique has been passed down over the years with very little anatomical analysis. This tradition may have worked for earlier generations, but in order for you to gain an edge over other dancers today, you must receive the most proficient training and be stronger than ever, which requires you to understand basic anatomy.” (Haas 2010, Preface, p.vii)

“To progress as a dancer, you need to be organized and precise in the overall appearance of your movement. Your body must exhibit definitive direction in the space it uses. The various imaginary planes [...] can help you establish detail in your lines and execute choreography clearly and concisely. If your movement is clean, it will be more rhythmic and musical. Whether you are competing in front of a panel of judges, performing on stage,

or taking a technique class, the observers (whether judges, audience members, or instructors) want to see strength, power, and clean lines.” (Haas 2010, Preface, p.vii)

*

Extract from Minton, Sandra Cerny Minton Dr. (2011) [*Choreography – A Basic Approach Using Improvisation* (3rd edition)] *Coreografia – Metodo Basico de Creacion de Movimiento*, Buenos Aires: Editorial Paidotribo

“The third step of the creative framework of movements – memories + imagination = movements – is the step most people relate to the original work. Concerning the frame of creating the movements and dances, here it is all about the movement discovery – the intuitions. Ideas and movement possibilities are created.

Lorna Marshall (2002), teacher at Royal Academy of Dramatic Arts from London, writes that it is essential that the performances draw all your attention, and that attention is wholly integrated with the body. To reach it, one needs to get rid of the habitual movements and postures, perceiving second by second what is happening within the body. With respect to the improvisation, that means learning to center oneself in the kinaesthetic sensations of each movement and in any visual image that accompanies them, while continuing being aware of everything around you and other dancers who share the same space with you.

Concentration improves with the capacity of relaxing, which allows you to be more receptive to the movement ideas and the images that follows.” (Minton 2011, p.11)

Quadrant 2: Perspectives and Paradigms

The way dancers think will influence the way they are, dance and behave, and viceversa. In his book *Mindsight: the new science of personal transformation*, Daniel Siegel talks about the human 7th sense: *mindsight* (understand your and other’s minds) that entails

- ✓ Meta-awareness (being aware of our means of being aware)
- ✓ Meta-cognition (cognitively observing your patterns of how you think)
- ✓ Relationships with others (Siegel 2021, p. 35)

The way how we see, represent, imagine the world and how we think influence our very own way of being and becoming, including our learning and personal development.

Dancers’ perspectives and paradigms will also influence their ways of learning and information management.

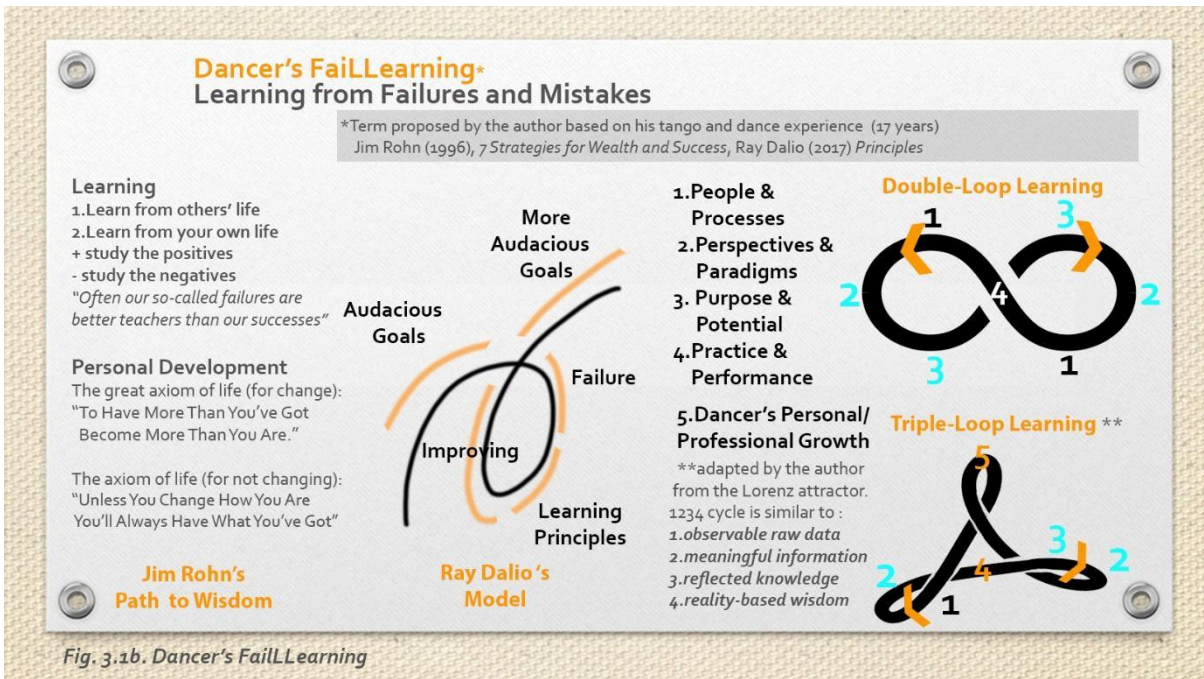


Fig. 3.1b. Dancer's FailLLearning

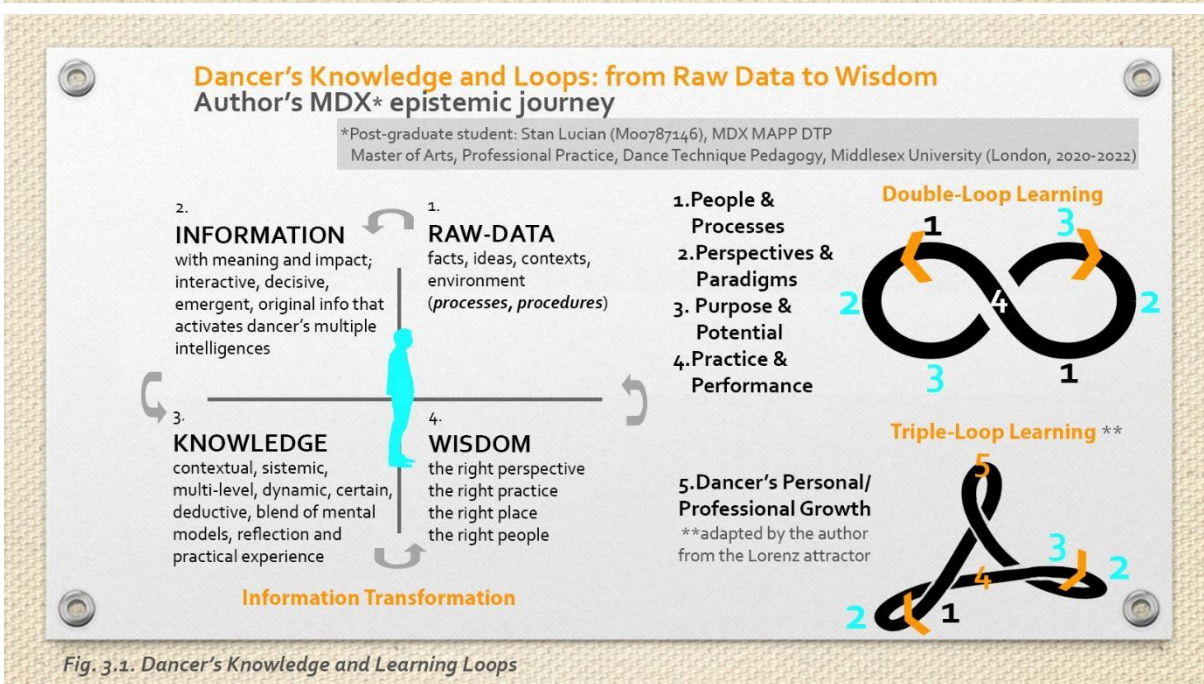


Fig. 3.1. Dancer's Knowledge and Learning Loops

A danceTCM helps dancers making their first steps both physically, technically and, most important, mentally. This first dancers' perspective and sometimes a self-saboteur must be tackled with pedagogical subtlety.

#the first step

"In the long process of rising to greatness or even goodness, starting is the hardest. It's a commitment, and like all commitments, it's scary. Partly because when we start it implies ownership. Our journey becomes... real. It's like jumping out of an airplane with a parachute that you have to trust; there is no going back. But you can't see the world without crossing an ocean, so just start. That first step is a doozy" [a.n. something outstanding or unique of its kind] (Victore 2019, Feck Perfuction – Dangerous Ideas on the Business of Life, p.21)*

#justifying own beliefs #bad habits

Extract from Dyer, Wayne W. (2015) [*Stop the Excuses! How to Change Lifelong Thoughts* (2009)] FARA SCUZE! Naravul din fire ... are lecuire

"Don't believe everything you think!" (Dyer 2015, p.9)

"It is said you cannot escape bad habits, that it is impossible to change your mentality. Though, the book who are holding was written from the conviction that you can re-educate your thoughts and escape from learned habits. The easiest way to change mentality is by acting on the very system that created and maintained it. This system is formed from a series of justifications and defense modes, that can be summed up in one word: excuses!" (Dyer 2015, p.13)

Ask Your DanceTCM Good Questions (and listen to their advice)

Extract from Ferriss, Timothy (2017) *Tribe of Mentors – Short Life Advice from the Best in the World*, London: Vermilion, Penguin Random House

#success implies discomfort

"Success ca usually be measured by the number of uncomfortable conversations we are willing to have, and by the number of ucomfortable actions we are willing to take." (Ferriss 2017, Introduction, p.xx)

#new eyes

"The only true voyage woud be not to travel through a hundred different lands with the same pair of eyes, but to see the same land through a hundred different pairs of eyes" (Ferriss 2017, Introduction, p.x)

#work smarter (and elegantly), not harder

"How could I best reassess my life, my prioritise, my view of the world, my place in the world, and my trajectory through the world?

What would this look like if it were easy?

'This' could be anything.

What would this look like if it were easy? is such a lovely and deceptively leveraged question. It's easy to convince yourself that things need to be hard, that if you're not redlining, you're not trying hard enough. This leads us to look for paths of most resistance, often creating unnnecessary hardship in the process.

But what happens if we frame things in terms in elegance instead of strain? Sometimes, we find incredible results with ease instead of stress. Sometimes, we 'solve' the problem by completely reframing it.

And that morning, by journaling on this question - What would this look like if it were easy? – in longhand, an idea presented itself. Ninety-nine percent of the page was useless, but there was one seed of possibility...

What if I assembled a tribe of mentors to help me?

More specifically, what if I asked 100+ brilliant people the very questions I want to answer for myself? Or somehow got them to guide me in the right direction?" (Ferriss 2017, Introduction, p.xi-xii)

#good questions

"The older I get, the more time I spend – as a percentage of each day- on crafting better questions. In my experince, going from 1x to 10x, from 10x to 100x, and from 100x to (when Lady Luck really smiles) 1000x returns in various areas has been a product of better questions. John Dewey's dictum that 'a problem well put is half-solved'."

"If you want confusion and heartache, ask vague questions. If you want uncommon clarity and results, ask uncommonly clear questions. Fortunately, this is a skill you can develop. Milan Kundera has said <<The stupidity of people comes from having an answer to

everything. The wisdom of the novel comes from having a question for everything.>> Substitute 'master learner' for 'novel', and you have my philosophy of life. Often, all that stands between you and what you want is a better set of questions" (Ferriss 2017, Introduction, p.xiii-xiv)

#superheroes are also imperfect #everyone struggles

"The superheroes you have in your mind (idols, icons, elite athletes, billionaires, etc.) are nearly all walking flaws who've maximised one or two strengths. Human are imperfect creatures. You don't 'succeed' because you have no weaknesses; you succeed because you find your unique strengths and focus on developing habits around them... Everyone is fighting a battle (and has fought battles) you know nothing about. The heroes in this book [a.n. Tribe of Mentors] are no different. Everyone struggles." (Ferriss 2017, Introduction, p.xvii)

Quadrant 3: Purpose and Potential (dancer's dreams, needs, values; inner potential)

Dancer's Personal Development

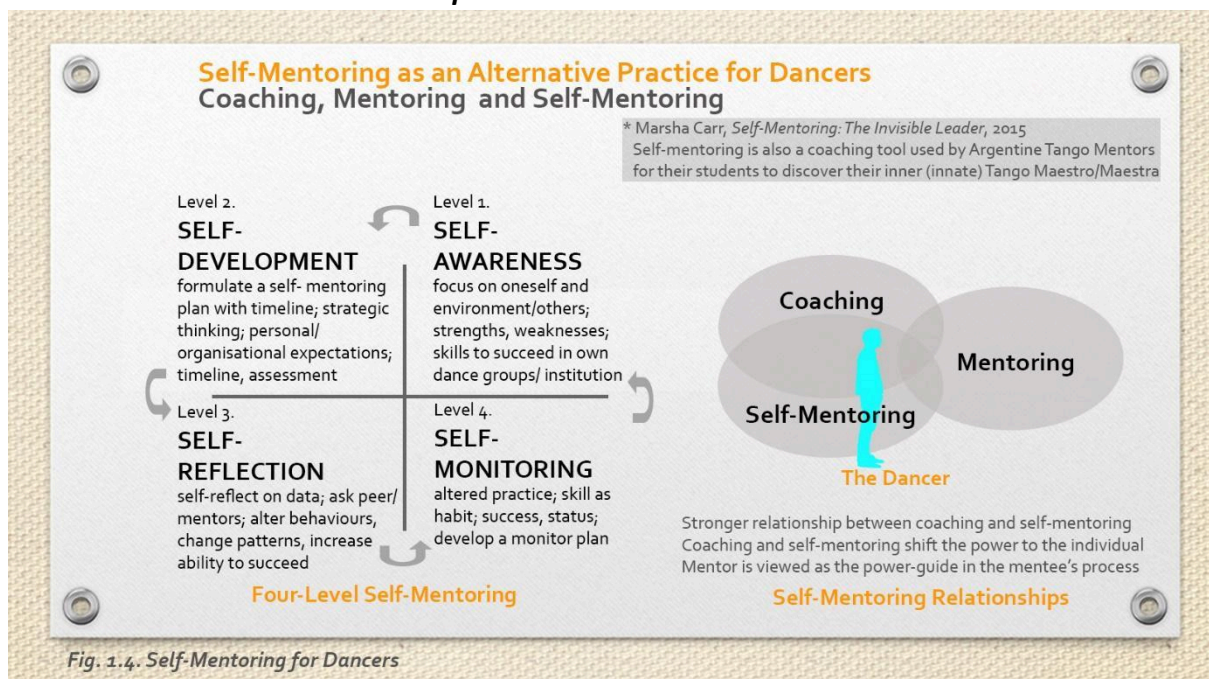


Fig. 1.4. Self-Mentoring for Dancers

Extract from Doroftei, Diana, and Cross, Matthew (2011) *The Little Book of Romanian Wisdom: Upgrade Your Life & Tap Your Genetic Potential for Ultimate Health, Beauty & Longevity*, New Canaan, Connecticut, US: Hoshin Media

"We cannot choose our birthplace, but it is sacred, our North Star guiding us wherever we are. The culture and place we were born are imprinted in our DNA. Everyone's soul is guided by the power of one's originary place, with continual impact on his/her life, existence, essence. To be the master of your own destiny, you must be the researcher of your own history." (Doroftei 2011, p.11)

Quadrant 4: Practice and Performance
Dancers and Perfectionism

Based on the literature, societal demands and own experience, the author believes that Dancers often put their performance before their well-being (embodied feelings).

#perfection

Extract from Victore, James (2019) *Feck Perfuction – Dangerous Ideas on the Business of Life*, San Francisco: Chronicle Books

“People are too concerned with the idea of perfection. We crave it at an ironfisted-control-freak-Martha-Stewart level in our lives. And we nearly kill ourselves – or lett others kill us – pursuing it at work. Perfection is a head game we play with ourselves – no one outside of our heads really cares about the nitpicky details we stress over. It works like this: Set unobtainable goals; then, when you don’t achieve them, drive yourself into depression. You can give it a fancy name like ‘True Perfectionist’, but I prefer ‘Self-Hating Narcissist’.

On its surface, perfectionism seems like it would be a professional advantage, a creative accelerator. But really, as a driver, it hits the brakes more often than the gas. Perfectionism stops you from starting projects – or even relationships – because you are not ready. It stops you from finishing projects because they are never quite right. ‘When it’s perfect!’ is our defense, but this habitual overthinking leaves us stymied, unable to get over ourselves and just move.

Should you strive for excellence? Of course. Pay attention to the detail? Yes. But never let ‘perfect’ stop progress. You know what’s better than perfect? Done. Done is better than perfect.” (Victore 2019, p.21)

Now there are more detailed research studies on perfectionism (done in recent years – since 2000). The author firmly believes that Dancers should

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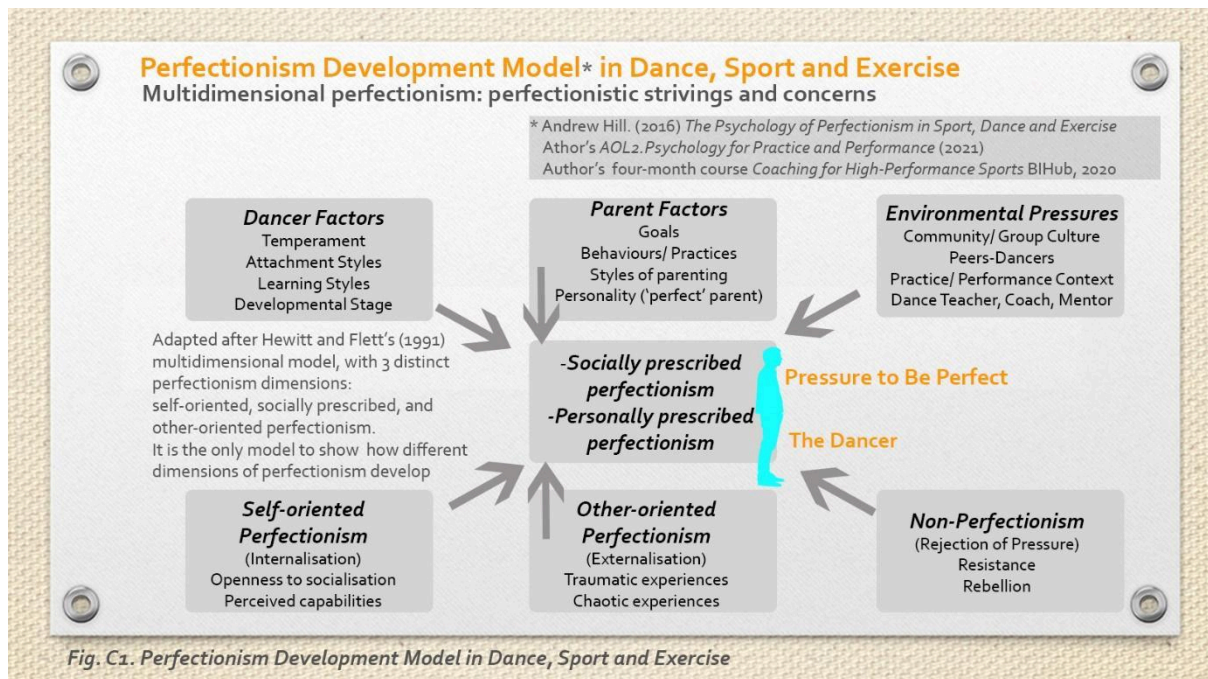
Extract from Hill, Andrew P. (2016) *The Psychology of Perfectionism in Sport, Dance and Exercise*, London: Routledge

#perfectionism in professional dancing, social dancing, sports, exercise

“The differentiation of perfectionistic strivings and perfectionistic concerns is central to the understanding of multidimensional perfectionism. The reason is that only perfectionistic concerns are associated with characteristics, processes, and outcomes that are considered indicative of psychological maladjustment (e.g., neuroticism, avoidant coping, and negative affect). In contrast, perfectionistic strivings may be associated with characteristics, processes, and outcomes that are considered indicative of psychological adjustment (e.g., consciousness, problem-focused coping, and positive affect) (Stoeber & Otto, 2006). The same is true for perfectionistic strivings and perfectionistic concerns in sport, dance, and exercise (Gotwals 2012, Stoeber 2011, 2014).” (Hill 2016, p.33)

“Sport is a specific domain of life that does not rank highly when ‘normal people’ are asked about the domains of life where they show perfetionistic tendencies, and neither do leisure activities like dance or exercise (Slaney & Ashby 1996, Stoeber & Stoeber 2009). This is different for people who are actively engaged and emotionally invested in sport, dance, or excrise such as athletes, dancers and people who exercise regularly. Athletes, for example, have shown higher perfectionism in sports than in other areas of life (Dunn et al, 2005)., and the same can be expected from dancers regarding perfectionism in dance (cf. Quested, Cummingm & Duda, 2014) and exercisers regarding perfectionism in exercise (cf Taranis & Meyer, 2010). Consequently, general measures of perfectionism need to contextualised to make sure they capture individual differences in perfectionism in sport, dance, and exercise, not general perfectionism. Research in personality and individual differnce differentiates between tagging, instructional contextualisation, and fully contextualised measures.” (Hill 2016, p.33-34)

#perfectionism development model



“Despite anecdotal evidence pointing to factors that contribute to the development of perfectionism, empirical research in sport, dance, and exercise psychology is still in its infancy. Fortunately, Flett and colleagues provided the foundations by which this can be addressed via a conceptual model of perfectionism development.

This model is embedded within Hewitt and Flett’s (1991) multidimensional model, which includes three distinct perfectionism dimensions: self-oriented, socially prescribed, and other-oriented perfectionism. Hewitt and Flett’s model is the only approach to date [2016] that makes detailed reference to how different dimensions of perfectionism develop. As a result, their model offers specific hypotheses that can be tested in sport, dance, and exercise regarding the origins of each perfectionism dimension.

Self-oriented perfectionism: intrapersonal focus, intemperate striving to attain perfection and the tendency to respond to imperfection with negative self-appraisal (Hewitt & Flett, 1991). Even a single failure can be debilitating to an individual scoring high in self-oriented perfectionism because it confirms fears that the successful accomplishment of self-set high standards may not be possible, despite maximal efforts (Hall, 2006). This is particularly problematic because the perceived achievement of perfection is a necessary condition for the individual to feel worthy (Flett & Hewitt, 2005). As such, although this perfectionism dimension may contribute to positive achievement outcomes, it is conceptualised as a vulnerability factor for motivational and psychological difficulties (Flett & Hewitt, 2006).” (Hill 2016, p.58)

“Socially prescribed perfectionism involves the belief that others impose unrealistic standards on the self, that one’s performance is evaluated stringently by others, and that others withhold approval until perfect standards are obtained (Hewitt & Flett, 1991). As socially prescribed perfectionism entails motivation towards standards determined by others, and one’s performance is critically evaluated by those same individuals, perception of control over performance outcomes becomes largely external (Periasamy & Ashby, 2002). As a result of this limited control, the individual can mistakenly believe that their efforts have been futile when the results of the achievement striving is perceived as discrepant from externally set standards (Hall, 2006). The resulting implications are a range of motivationally dysfunctional behaviours such as helplessness, poor coping, procrastination, and hopelessness (Hewitt

and Flett, 1991). Unlike self-oriented perfectionism, socially prescribed perfectionism therefore appears to hold no benefits and is uniformly debilitating.” (Hill 2016, p.59)

“Other-oriented perfectionism has a distinctly interpersonal focus. It is the tendency to impose unrealistic standards on others and to evaluate others stringently (Hewitt & Flett, 1991). This form of perfectionism is associated with other-focused conditional acceptance (Lundh, 2004). Therefore, acceptance and approval of significant others are limited to the rare occasions when they attain unrealistically high standards. While other-oriented perfectionism can appear to reflect high self-confidence and assertiveness, it also has ostile and aggressive overtones (Habke & Flynn, 2002).

Hewitt and Flett (1991) model proposes that the development of these three dimensions occur within a relational context, as a network of relationships saturates the child’s developing world (Greenspon, 2008).” (Hill 2016, p.60)

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Joachim Stoeber and Daniel J Madigan are two expert researchers. In their article “Measuring Perfectionism in Sport, Dance, And Exercise” their aims were to:

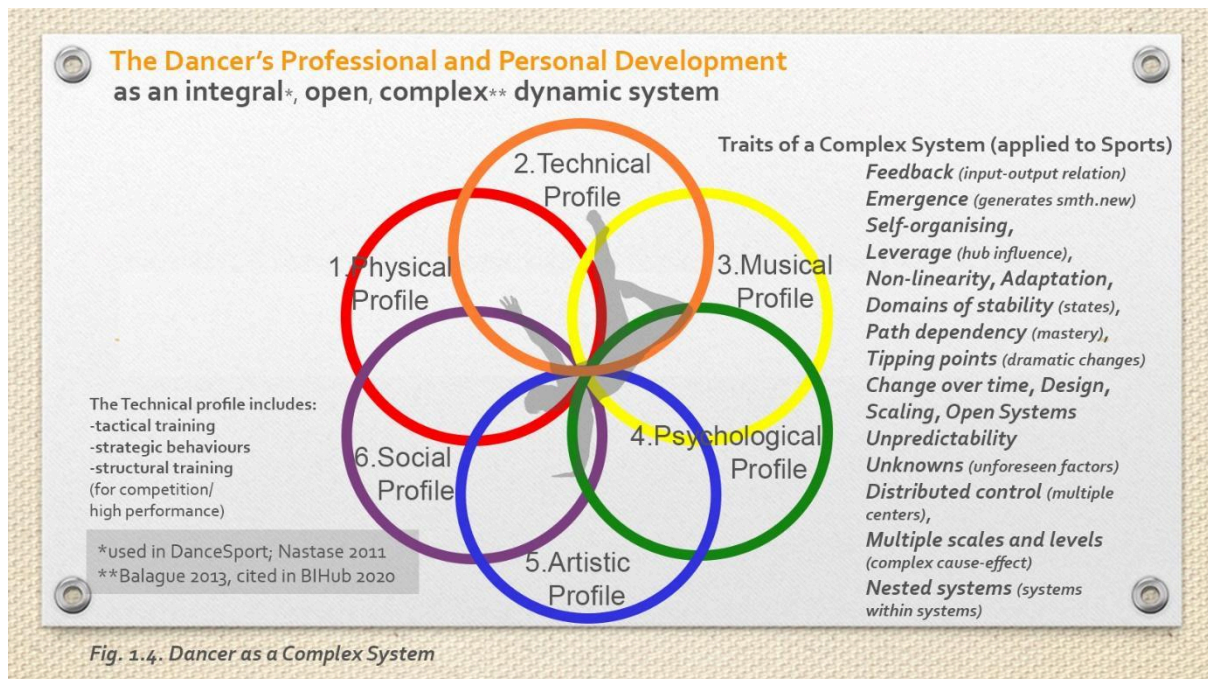
- a) “review the available multi-dimensional measures that have been published in international peer-reviewed journals,
- b) provide a critique of these measures;
- c) provide recommendations on which measures to use and guidance on which decisions researchers have to make when using these measures to capture perfectionism in sport, dance, and exercise.”

The author was amazed to find out that there were many scales to capture perfectionistic strivings and perfectionistic concerns in sport, dance and exercise (some general, some specific to dance).

General: FMPS Frost1990, HF-MPS Hewitt & Flett 1991, 2004, APS-R Stanley 2001.

Domain specific: Sport-MPS Dunn 2002, Sport-MPS-2 Gotwals 2009, PSS Anshel 2003, MIPS Stoeber 2004, 2006.

B. Beyond the Four-quadrant Dance



Research on Dance

(See also Appendix 05. DanceTCM Literature Review, topic 5, Dance Research)

In their book *Mixed Methods Research in the Movement Sciences: Case Studies in Sport, Physical Education and Dance* (Routledge Research in Sport and Exercise Science) (2012) the movement researchers Oleguer Camerino, Martha Castaner, and Teresa M. Anguera bring into light current tendencies and draw attention on few important dance-related issues.

Mixed methods research techniques, combining both quantitative and qualitative elements, have become well established throughout the social, behavioural and natural sciences. The abovementioned book focuses on the application of mixed methods research in the movement sciences, specifically in sport, physical education and dance.

“Chapter 5 focuses on dance and choreography. In Case study 5.1 Marta Castañer shows how to observe and analyse dance performances, taking as her example works by arguably two of the most important choreographers of the twentieth century: Pina Bausch and Maurice Bejar. In Case study 5.2 Carlota Torrents and Marta Castaner adapt the observation instrument used in the previous case study in order to analyse contact dance improvisation, an interesting speciality within contemporary dance. In Case Study 5.3, Marta Castañer, Carlota Torrents, Gaspar Morey and Toni Jofre describe how a motion capture system can be used to identify the kinematic aspects of contemporary dance skills, before comparing and contrasting these data with the aesthetic appraisals of these skills given by observer.” (Camerino 2012, Preface, xvii)

In their book *Fascia in Sport and Movement* (2nd edition, 2021) Robert Schleip and Jan Wilke gather the latest research movement tendencies, useful for both social and professional dancers (myofascial networks, efficient fascia-focused training, nutrition, eccentric contraction, biotensegrity, effective workload training). The book is a multi-author one with contributions from 51 leading teachers and practitioners (an entire spectrum of movement professions). It has provided the author (Lucian Stan) with the most up-to-date

information (2021) he needed to improve his teaching, dancers' training and conditioning, tango coaching, strengthening, tackling injury, reducing pain, and improving mobility.

The book's uniqueness lies in the breadth of its coverage, the expertise of its authorship (many of whom the author knew previously e.g., Thomas Meyers), but mostly its research and practice base that can support dance science.

*

Extracts from Earls, James (2020) *Born to Walk – Myofascial Efficiency and the Body in Movement* (2nd edition)

"When we match joint alignment with the pull of gravity and the ground reaction force – coupled with the momentum involved in any movement – we can see how the dynamics are channeled into the elastic tissues. By exploiting the instability of our vertical alignment and smooth joints, we easily gain countermovement, The mechanoreceptors embedded within our wonderful three-dimensional web of fascial tissue activate the necessary muscles to decelerate the action that stretches the elastic fascial tissue, which can assist the recovery movement with metabolically 'free' energy."(p.184)

"Efficiency is enhanced by many aspects of our myofascial system, which can capture kinetic energy as strain and reuse it in a return movement. Tissue strain is caused by momentum and the various offsets of gravity and ground reaction force acting through our skeletal system. The skeletal joints direct the forces into the soft tissues, where we try to minimise the lengthening or shortening of muscle fibers."

"The purpose of the essential events is to provide a way of searching through the complexities of a 'walking system' to seek out where there might be energy leakages." (Earls 2020, p.191)

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Extract from Schleip, Robert, and Wilke, Jan (2021) *Fascia in Sport and Movement* (2nd edition), article *Elastic storage and recoil dynamics* (by Robert Schleip and Katja Bartsch) (Schleip 2021, p.97)

Homo sapiens the elastic "gazelle"

"During the 1980s, those studying the field of muscular physiology were intrigued by the capacity of kangaroos to perform powerful jumps of up to 13 m in length. Eventually they looked for the answer where nobody had looked previously, in the properties of the tendons. It was here that they found an amazing capacity, which was subsequently called the 'catapult effect'. Similar to an elastic spring of stainless steel, the long tendons were able to store and release kinetic energy with amazing efficiency (Kram and Dawson, 1998). It was only when the technology of high-resolution ultrasound examination achieved a sufficiently high level of resolution to observe single sarcomeres in muscle and fascia was discovered in human locomotion. In fact it was found, rather surprisingly, that human fasciae have a similar kinetic storage capacity to that of kangaroos and gazelles (Sawicki et al, 2009). This capacity is not only used when we run or jump but also when walking, as a significant part of the energy of the movement comes from the same elastic springiness of the collagenous tissues." (Schleip 2021, p.97)

Myofascial continuity: towards a new understanding of human anatomy, (Jan Wilke) p.141, fascia as a sensory organ (Robert Schleip and Carla Stecco) p.169, Biotensegrity in sport and movement (John Sharkey) p.129, the secret role of fascia in the martial arts (Sol Petersen) p.393, James Earls Walking: the benefit of being on two legs p.339, Eccentric training: the key for a stronger, more resilient athlete (Jan Wilke and Hakan Alfredson) p.291. eccentric contraction "A better understanding of the role of eccentric contraction as a shock

absorbing servo-mechanism is beneficial for health-professionals and performance coaches.”
(Schleip 2021, p.291)

*

The author continually consults and bases his tango dancing on relevant research books for dance and movement

- o Myers, Thomas M. (2021) *Anatomy Trains: Myofascial Meridians for Manual Therapists and Movement Professionals* (4th edition)
- o Krasnow, Donna, and Wilmerding-Pett, Mary Virginia (2015) *Motor Learning and Control for Dance: Principles and Practices for Performers and Teachers*, Leeds, UK: Human Kinetics
- o Franklin, Eric (2014) *Dance Imagery for Technique and Performance* (2nd edition), Champaign: Human Kinetics
- o Guss-West, Clare (2021) *Attention and Focus in Dance: Enhancing Power, Precision, and Artistry*, Champaign, USA: Human Kinetics
- o Hagood, Thomas K. (2008) *Legacy in Dance Education: Essays and Interviews on Values, Practices, and People*, Amherst, USA: Cambria Press

The author also draws attention to social dancers (like Argentine Tango dancers, amateur level) that some dance books are written especially for some well-standardised dance areas. These areas should be considered on their premises, presuppositions, hypotheses and standards, and not to be compared, judged, analysed by the single frame of an amateur dance opinion or the few personal values.

See:

- o Haas, Jaqui Green (2010) *Dance Anatomy* (2nd edition), Champaign, USA: Human Kinetics
- o Winkelhuis, Maximiliaan (2015), *Dance Without Stress – 100 Smart Stress Rescues for Competition Dancers*, Croydon: DSI London
- o Winkelhuis, Maximiliaan (2011), *Dance to Your Maximum – The Competitive Ballroom Dancer’s Workbook*, Croydon: DSI London

Dancer's 8Ps Model compared to Jim Rohn's Mentee-Mentor Relationship

In his book *7 Strategies for Wealth and Happiness* Jim Rohn tells his story as a proteje, and the key moments he learned from his mentor Earl Shoaff. At the same time, as a business and life mentor, he shares with the reader the key ingredients for wealth, growth, wisdom, success.

Following Rohn's mentee-mentor relationship, the author thought of himself and of dancers in general, choosing relevant keywords and meaningful mentor's advice for a dancer's body, mind, heart, and intuition.

#personal practice #good practice #bad practice #failures

(dancers must learn when and how to discriminate practice, and value not to what it happening to them- lack of control, external, but to how they give meaning to what is happening to them – control, internal)

"There are two ways to gather wisdom. One way is to learn from your own life. The second is to study the lives of others.

In studying your life, be sure to study the negatives as well as the positives, your failures as well as your successes. Our so-called failures serve us well when they teach us valuable lessons. Often, they're better teachers than our successes.

One of the ways we learn to do something right is by doing it wrong. Doing things wrong is a valuable course in life. Now, I would suggest that you not take this course for too long. If you've been doing something the wrong way for the past ten years, I wouldn't recommend another ten. But you can learn quickly, there is no better, more emotionally effective way to learn than from personal experience." (Rohn 1996, p.55)

#value #experience (on the importance for a dancer of working more on oneself, than on his/her dance)

*"You **can** become more valuable **if** you go to work primarily on yourself.*

You see, it's easy to get 'faked out'. The 'guy' says, <<I've got ten year's experience. I don't know why I'm not doing better.>> What he hasn't realised is that he doesn't have ten years' experience. What he has is one year's experience repeated ten times. He hasn't made a single improvement, a single innovation in nine years." (Rohn 1996, p.69)

#life as seasons (dancer's career and performance follow a certain seasonal journey)

"Here are two phrases I want you to consider. <<Life and commerce are like seasons.>> The second is <<You cannot change the seasons, but you can change yourself>>"

"Winter: a time to grow strong" (health, emotions, disappointments, loneliness). Mature people "get stronger, get wiser, get better." "Before I understood this, I used to spend my winters looking for summers. I didn't understand."

"Spring: a time to take advantage" (opportunity, expansion, plant the seeds) "We all have to excel at one of two things. Either we become good at planting, or we learn how to beg in the fall."

"Summer: a time to take care" (protect what you've created) "As soon as you've planted, the insects and weeds will try to destroy your crop [...]. First, all good will be attacked. Not to understand this is naïve. Second, you'll learn that all values must be defended. All values – social, political, marital, commercial – must be defended. Unless you defend what you believe in, come fall you'll have nothing left."

"Fall: a time to take responsibility" (reap the results) "Maturity can be defined by our ability to take full responsibility for the crops we have tended, either boundiful or meager.

Accepting full responsibility is one of the highest forms of human maturity – and one of the hardest. It’s the day you pass from childhood to adulthood.” (Rohn 1996, p.72-74)

The author thinks that when a dancer takes full responsibility of his/her dance (quadrant 3: purpose and values), they will intuitively and innately connect to their potential (quadrant 3: potential) and behave, practice, perform better (quadrant 4).

#blaming #finding excuses

It’s easy to blame the external factors. Jim Rohn’s mentor (Earl Shoaff) “was very kind, but also blunt”. “One day he looked up at me and with a quizzical expression on his face asked: <<Jim, just out of curiosity, tell me why you haven’t done well up to now?>>.”

The protégé decided to run through his personal list of reasons. “I went through the whole litany – the government, taxes, prices – everything. He listened patiently as I went through it all. When I was finished, he peered at my list for a few moments. Finally, shaking his head, he said, <<There’s only one thing wrong with your list ... **You ain’t on it.**>>

Afterward, I quickly tore up my list of ‘reasons for not doing well’. Then I got a fresh piece of paper and put one word across the top: ‘Me.’” (Rohn 1996, p.75-76)

The excuses are one of the biggest issues for the beginner and intermediate dancers. They put blame on others, adopt polarised thinking (good-bad, correct-incorrect, black-white, me-you), self-limiting beliefs, and self-fulfilling forecasts. They use a dualistic, cartesian approach body-mind and don’t use principles of a synergic dance couple. Therefore, when they fail to have expected results they rationalise and explain to themselves the ‘poor’ results.

#recruiting #specialised training

“People ask me <<How do I recruit people?>> and I answer <<You have to find good people.>> That’s the best answer I can give.

Here is the first rule of successful management: **DON’T SEND YOUR DUCKS TO EAGLE SCHOOL** [a.n. capitals in original]. Why? Because it won’t work. All you’ll get are unhappy ducks. They won’t soar like eagles. They’ll just quack, quack, quack. And they’ll ‘poop’ on you. I know ... I’ve tried.” (Rohn 1996, p.84)

#vision #master small things

“Become master over what you have and what you are. That’s where the seeds of greatness are sown – great wealth, great health, great results, great influence, and great lifestyle. Take interest and even delight in doing the small things well.” (Rohn 1996, p.105)

#time management

“Here’s a key to understanding the management of time. Either you run your day or your day will run you.” (Rohn 1996, p.114)

#others’s influence #association #disassociation

“Have you ever thought about how others shape your life? The thought didn’t even occur to me until Mr. Shoaff [n.a. his mentor] said, <<Jim, never underestimate the power of influence.>>

To avoid wasting time with the wrong crowd you need to ask yourself three fundamental questions:

1. With whom do I spend time?
2. What are they doing to me?
3. Is this association okay with me?

Not sure? Then think about these things:

- What have they got you doing?
- What have they got you listening to?
- What have they got you reading?

- *Where have they got you thinking?*
- *How have they got you talking?*
- *How have they got you feeling?*
- *What have they got you saying?*

Finally, after you have really pondered these, ask yourself this one final question; Are my present associations helping me grow in the direction I have chosen through goal-settings? [...] If you're not sure, then it's time to evaluate your relationships with some of the key players in your life." (Rohn 1996, p.129-130)

#disassociation #expanded association

"If after analysing your present relationships you determine that you have some weeds in your garden of associations, there are a couple of things you can do.

First, you can separate yourself from these people who are destructive to your well-being. In those circumstances where you cannot fully disassociate yourself, try limited association." (Rohn 1996, p.132)

"Mr Shoaf advised me shortly after we met. He said <<If you truly want success, you've got to get around the right people.>>

The law of expanded association: SPEND MORE TIME WITH THE RIGHT PEOPLE.

Who are those right people? That depends on your goals and objectives. But generally look for people of substance and culture – people who spend time reflecting on the meaning of life and who accomplish great things through discipline and perseverance." (Rohn 1996, p.133)

#life vision #associations

"It's easy to remain mediocre. All you need to do is spend major time on minor things with minor people. Sophisticated people weigh their actions. They know what a major and a minor is. They don't often get confused by such things.

It's your life. You can spend your time with whomever you want and however you want. But I don't think you invested in this book for me to humor you. You must take a look at your priorities and values, including your associations, and evaluate them. Your time on this earth is too short to spend it less than wisely" (Rohn 1996, p.132)

Appendix D. CM3T Model – How Teachers become Mentors

Capability Maturity Model for Mentor Teachers (CM^3T) is a research model applied to Physical Education Teachers, based on PE educator and expert Fiona Chambers' study, in 2013. Some capabilities and competence can be transferred to dance teachers who wish to become dance mentors, as this CM^3T model can inform a possible mentor training programme for dance-teachers/educators.

“Currently, mentor selection can be a haphazard process as mentors are chosen on the basis of (a) being excellent classroom teachers, even though some do not have potential to be effective mentors; (b) being available rather than suitable (Fletcher 1998)”; “because expertise is domain specific, good teachers are not automatically good mentors (Zanting 2001)”. The training for mentors “should contain the following approaches: role-modeling, observation, data collection, and feedback-focused analysis, underpinned by a strong reflective purpose”. “Hennissen et al. (2011) state that ‘apart from expertise as a teacher, it is important that mentor teachers develop attitudes, knowledge and skills in the specific domain of mentoring’ (Chambers 2015, p.97).

Teacher's suitability as mentor

A teacher can be “suitable as mentor based on his/her capacity and capability”. Capacity can be described as: “abilities, powers to do/ understand/ learn/ retain knowledge, mental ability, innate potential for growth, development or accomplishments”. Capability is “a feature, an ability, or competence that can be developed in a person or a potential aptitude. It could refer to an ability that exists in an individual but can be improved upon. Capability, therefore, is the sum of existing ability or capacity plus the potential for development of that ability (potentiality).” (Chambers 2015, p.97-98)

“The terms capability, capacity and competency are used interchangeably in the literature. There are overlaps in these terms but it is clear that ‘competency’ is a much narrower concept than the idea of ‘capability’. Parry (1996) described competency as ‘a cluster of related knowledge, skills and attitudes that affect a major part of one’s job (role or responsibilities), that can be measured against some sort of occupational standards and can be improved by training and development. In other words, it is a measure of the current knowledge, skill or attitude of an individual.’ Capability is a more holistic idea, which not only delineates the person’s current knowledge, skill and attitudinal status but also their potential for improvement in each of these learning domains.” (Chambers 2015, p.105)

“According to Konkel (2008), the route to expertise begins by grounding key competencies. In this study, mentors identified cognitive and affective competencies as being core to their work. The step change from attaining these competencies to achieving the status of capability is achieved through training. Thereafter, the shift from capability to overall competence is acquired by experience, peer review and reflective practice”. (Chambers 2015, p.105)

Mentor's capability and maturity

In building the mentor capacity, models like CMM (Capability Maturity Model) and MM (Maturity Model) are used. CMM “represents a continuum in incremental improvements, evolving from a less to a more mature or effective level, clustered into a series of stages or levels where process capability – how capable a process is of achieving what is designed to do – can be described within each level in terms of key processes and between levels as a logical maturational development from one level to the next. The dominant level provides the global indicator of maturity”. (Clarke 2013, as cited in Chambers 2015, p.99)

Appendix E. DanceTCM and ESCI PPP*

*Emotional and Social Competency Inventory for Personal and Professional Performance

Pioneers of EI and ESCI PPP

[The following paragraph is taken from the *ESCI user guide* provided by HayGroup (for “accredited practitioners”), Prepared by *L&T Direct* and the *McClelland Center for Research and Innovation*, Hay Group, June 2011]

“Hay Group (over 2600 employees working in 85 offices in 49 countries) is a global management consulting firm that works with leaders to “develop talent, organize people to be more effective and motivate them to perform at their best”. The focus is “on making change happen and helping people and organizations realize their potential”.

“Hay Group has pioneered the understanding of work, organizational context and the role of human motivation, competencies and self-image in performance and development. Hay Group’s McClelland Center maintains strong relationships with key research partners to further this understanding. Their partnership with Richard Boyatzis and Daniel Goleman (students of McClelland) has resulted in the development of two 360-degree tools to assess emotional intelligence: the emotional competency inventory (ECI) and the emotional and social competency inventory (ESCI).”

What is Emotional and Social Intelligence?

“Emotional intelligence is the capacity for recognizing our own feelings and those of others, for motivating ourselves and for managing emotions effectively in ourselves and others. An emotional and social competency is a learned capacity, based on emotional intelligence, which contributes to effective performance at work.”

ESCI is a 360-degree survey designed to assess *12 competencies* that “differentiate outstanding from average performers”. The ESCI is distinct from merely EI since the former “measures the demonstration of individuals’ behaviors, through their perceptions and those of their raters” (measures of EI assess only “ability or personality preferences”) (HayGroup, 2011, p.4)

ESCI PPP (14 competencies, 4 categories)

SELF-AWARENESS = recognizing and understanding our own emotions, captured in the competency

1.Emotional self-awareness: the ability to understand our own emotions and their effects

on our performance

SELF-MANAGEMENT = effectively managing our own emotions:

2.Emotional self-control: “the ability to keep disruptive emotions and impulses in check and maintain our effectiveness under stressful or hostile conditions”.

3.Achievement orientation: “striving to meet or exceed a standard of excellence; looking for ways to do things better, set challenging goals and take calculated risks”.

4.Positive outlook: “the ability to see the positive in people, situations and events and our persistence in pursuing goals despite obstacles and setbacks”.

5.Adaptability: “flexibility in handling change, juggling multiple demands and adapting our ideas or approaches”.

SOCIAL AWARENESS = recognizing and understanding the emotions of others:

6.Emathy: “the ability to sense others’ feelings and perspectives, taking an active interest in their concerns and picking up cues to what is being felt and thought”.

7.Organizational awareness: “the ability to read a group’s emotional currents and power relationships, identifying influencers, networks, and dynamics”.

RELATIONSHIP MANAGEMENT = “applying our emotional understanding in our dealings with others:

8.Influence: the ability to have a positive impact on others, persuading or convincing others in order to gain their support.”

9.Coach and mentor: “the ability to foster the long-term learning or development of others by giving feedback and support”.

10.Conflict management: “the ability to help others through emotional or tense situations, tactfully bringing disagreements into the open and finding solutions all can endorse”.

11.Inspirational leadership: “the ability to inspire and guide individuals and groups to get the job done, and to bring out the best in others”.

12.Teamwork: “the ability to work with others towards a shared goal; participating actively, sharing responsibility, and rewards and contributing to the capability of the team”.

*

The education version of the emotional and social competency inventory (the ESCI-U) adds two more competencies:

13.Systems thinking (area of cognitive ability)

14.Pattern recognition (area of cognitive ability).

Competencies 13 and 14 are “relevant to the performance of students in further and higher education”.

The emotional competency inventory (the ECI)

The ECI (the earlier version of the ESCI) measures 18 competencies: ESCI (12), plus *accurate self-assessment, self-confidence, transparency, initiative, service orientation* and *change catalyst*. “As a result of ongoing statistical analysis, the behaviors captured by these six have been integrated within the 12 ESCI competencies” (p.5).

- ✓ Self-assessment
- ✓ Self-confidence
- ✓ Transparency
- ✓ Initiative
- ✓ Service orientation
- ✓ Change catalyst

Self-awareness = understand own emotions

- ✓ Emotional self-awareness
- ✓ Systems thinking (cognitive)
- ✓ Pattern recognition (cognitive)

Self-management = manage own emotions

- ✓ Emotional self-control
- ✓ Achievement orientation
- ✓ Positive outlook
- ✓ Adaptability

Social awareness = understand others' emotions

- ✓ Empathy: sense others' feelings and perspectives
- ✓ Organizational/group/network awareness

Relationship management = apply emotional understanding with others

- ✓ Influence/positive impact
- ✓ Coach and mentor: learning, development, feedback, support
- ✓ Conflict management: tense situations
- ✓ Inspirational leadership: inspire and guide individuals/group
- ✓ Teamwork

Appendix F. DanceTCM and the 21st Century Educator

The 21st Century Educator

Appendix G connects the actual MDX teacher's academic experience (2020-2022), the Dance TCM research (Sept-Dec 2021) and the Open University (OU) teacher training (Sept 2020 - Jan 2021). The latter was a four-month post-graduate online course* for creating/designing online courses for adult learners (15 credits).

*Perryman, L., Ferguson, R., and Weller, M. (2020). HZFM881: Teacher training: Creating courses for adult learners. Available at: <https://www.futurelearn.com/courses/effective-online-teacher> (Accessed: 19 December 2021).

Throughout his post-graduate course, the author has met first-hand the challenges of the 21st-century online educator (Perryman 2020, Step 2.10).

George Couros (2016, as cited in Perryman 2020, Step 2.10) lists 10 Essential Characteristics of a 21st Century Educator:

1. relationship builder
2. learner/adaptor (continuously evaluating our practices)
3. reflective
4. networked
5. inclusive
6. innovator
7. leader
8. storyteller (the ability to 'make a connection to the heart before we make a connection to the mind')
9. designer (of learning experiences)
10. artist.

Andrew Churches (2008) ascribes the following characteristics to the 21st-century educator:

- The Adaptor
- The Communicator
- The Learner
- The Visionary
- The Leader
- The Model
- The Collaborator
- The Risk Taker.

The post-graduate course (*HZFM881: Teacher training: Creating courses for adult learners*) took into account the six categories in Simon Bates' (2014) *Anatomy of a 21st century educator model*:

- Teacher for Learning: 'an understanding of how students learn and how to design effective activities for learning'
- Collaborator: 'sharing and enhancing one's own educational approaches within and between discipline collaborations'

- Experimenter: ‘an openness to try, reflect and learn from new approaches, pedagogies and technologies to support student learning’
- Curator: ‘a producer and consumer of appropriate educational resources through sharing and development’
- Technologist: ‘fluency using learning technology in educationally effective ways’
- Scholar: ‘an awareness and appreciation of effective research-based, discipline appropriate pedagogical approaches’.

Leigh-Anne Perryman (the course author) has created a new version of Bates’ model including the additional category ‘Educator for everyone’ (which overlaps with Couros’ ‘Inclusive’ characteristic). She explains that ‘as student cohorts become ever more diverse, especially in global-reaching online courses, the challenges of meeting students’ needs become ever more complex’.

Dance Educators, Educational Networks, and the Pandemic

During the COVID-19 pandemic, many educators and dance educators experienced difficult times. More experienced teachers began offering advice and resources for others who were new to online or distance learning. The author thinks that being part of a network a teacher can gain advice, collaboration, and resource sharing.

This type of collaboration and connectedness in education is a hot topic, widely discussed in recent years. Educators can become *nodes* within a network, and institutions can become *hubs*. The connectivism is a model of learning proposed by George Siemens and Stephen Downes, which emphasises the network role. Siemens (2005, as cited in Perryman 2020, Step 2.10) defines connectivism as ‘the integration of principles explored by chaos, network, and complexity and self-organization theories. Learning is a process that occurs within nebulous environments of shifting core elements—not entirely under the control of the individual’.

Educators and Dancers as Collaborators

Educators can collaborate in many ways with other teachers or education experts.

One of these is ‘the participatory web’ – ‘a set of digital communicating networks, applications, and environments on which individuals act as active participants, contributors, and co-creators of information, knowledge, and opinions’ (Costa 2013, as cited in Perryman 2020, Step 2.12).

Another is the use of social media. Lupton (2014, as cited in Perryman 2020, Step 2.12) reports that ‘academics often use social media strategically to establish networks, share information, publicise and develop research and provide and receive support’.

DanceTCM and the 21st Century Educators

The author has used the help of social media to promote his research and gather dancers in a collaborative approach and mutual benefit. He also has used online tools (Google Forms) to do the data management (data collection, protection, storage, analysis, presentation).

In a networked informal connection (whatsapp), the author could communicate faster, both synchronously and asynchronously. That has helped him a lot for his two DanceTCM researches.

The author's artefact DanceTCM is a free live webinar that connects dance educators nationwide (more than thirty people from ten cities, three countries). The topic (Dance Teacher, Coach Mentor and other dance educational agents) and the technological availability (Zoom application, a simple link, a meeting ID and a password) created a big interest among dancers.

*

In the same time, the author realises the huge benefit and impact the MDX MAPP DTP has had on him, regarding the collaboration with other dance educators, experts, peers, and friends.

With these thoughts in mind, the author considers that the model Bates-Perryman will be of utmost importance for the future dance teachers, coaches or mentors as educators for dancers.

Therefore any danceTCM should involve abilities of a:

- ✓ **Teacher for Learning** to understand how dancers learn and how to design effective activities for dance learning (online, offline, on or off the dancefloor)
- ✓ **Collaborator** for dancers and other dance educators; developing educational approaches within and between disciplines is a must (see the authors' AOL1.Transdisciplinary Pedagogy)
- ✓ **Experimenter** who is willing to try, risk, fail, reflect, learn, relearn, unlearn from old approaches, new technologies, to help dancers' personal and professional development
- ✓ **Curator** that pragmatically produces meaningful dance content/ products, or directs dancers towards appropriate resources (including people)
- ✓ **Technologist** who can facilitate dancer's access to a broad tools for learning and experiencing dance (networking learning, community learning, e-learning, online and distance learning, blended, flipped, etc.)
- ✓ **Researcher/ Scholar** who transmits the power of new research-based dance information and knowledge
- ✓ **Educator for everyone** (Leigh-Anne Perryman 2020). This inclusiveness, equity, fairplay, safety and trust, non-judgemental behaviours, mindfulness, is a sine qua non for the success of any DanceTCM.

Appendix Tango1. Argentine Tango's Uniqueness and DanceTCMs

There are authentic and specific characteristics that make Argentine Tango different than other dances. No dancer (outside or inside of tango) can understand the tango essences without immersing oneself in its specificity, that resides in:

1. Tango Baile: the social aspect of Argentine Tango
2. Tango Danza: the tango curriculum (contents) and learning/ teaching the tango
3. Glossary: the common language for tango steps, figures, expressions
4. Music: the tango music, from *orchestra tipica de tango* to alternative tango
5. *Letras y Lunfardo*: *lunfardo* is the coded language with hidden meanings used by local people in Buenos Aires; it is used in most tango lyrics/ *letras de tango*.

The author personally considers that in world of continuous transformation, a dance that keeps its form and principles for more that 150 years (Saba, 2010, p.9) is more than a dance.

1. Tango Baile

Tango is a complex, systemic phenomenon that includes all aspects of life. It has many vectors of study:

- ✓ physical – the two dancers' bodies (the four-legged animal)
- ✓ technical – *tango danza* (tango styles, techniques; teaching methods, learning styles)
- ✓ musical – *musica y letras*
- ✓ psychological – mental keys, symbols, roles, archetypes
- ✓ artistic - personal philosophy, tango creed
- ✓ social – *tango baile* (community, festivals, marathons, *encuentros*)

Although not being so much appreciated and valued in European countries (as opposed to South America), the social aspect is the source and initiator of all other aspects. Life is a tango and tango is life. There are so many tango sayings stating the strong connection of the two: "It takes two to tango", "Dancing the tango of life", "Tango is life on the dancefloor, life is tango off the dancefloor", "Tango is about the journey, not the destination". During his artistry upgrades in Buenos Aires (2008-2020) the author met some old tango maestros (*viejos milongueros*) who were angry at tourists who denominated tango "as merely dancing together", without its socio-cultural legacy.

On September 2009, UNESCO named Tango as "Intangible Cultural Heritage of Mankind" (Saba 2010, p.9).

2. Tango Danza

Hugo Mastrolorenzo, a well acclaimed academic tango researcher and dance educator is also a tango world champion. His books, awards, dance performances are based on his tango experience as a social dancer, stage performer, and international *Tango Maestro*. His book "On the Quest of the [Tango] Method that Never Existed" is the essence of his dance and the essence of Argentine Tango.

He answers the 'big' questions of Argentine Tango (Mastrolorenzo, p.14):

- What is the essence of Argentine Tango?

- What are the characteristics that define it as Tango?

He answers himself, talking about “the tango character, the concentrated extract that brings into essence the spirit of a tango, and not of another dance with similar characteristics of movements. The essence like something that makes a being *what it is in itself*, and not something else. The essentiality... that fundamental thing that determines a being and without which it will stop being what it is... being Tango.” (Mastrolorenzo 2019, p.14-15)

The essential characteristics that define *tango-danza* (tango-dance*) are:

(*a.n. complementary to *tango-baile*, that is social-dancing in the *milongas*)

- ☐ Tango is an improvisation dance
- ☐ Tango is an embraced couple’s dance
- ☐ Tango has no basic steps
- ☐ Tango does not maintain a determined dance floor
- ☐ Tango has no step or choreographical structure in sync with the musical metric (Mastrolorenzo 2019, p.16)

3. **Tango Glossary** (key dance terms)

Benzecry Saba is a dancer, international tango teacher, journalist, researcher, and writer. He is well known for his books on Argentine Tango: *Tango Dance Glossary – Key Tango Argentino Dance Terms* (2004), *La Pista del Abrazo – Tecnicas y metáforas entre el Tango y la Vida* (2006), *Los Legionarios del Arazo* (2008), *New Glossary of Tango Dance* (2010). He also undertook ethnological research presenting video documentaries like *Historia del Tango Danza* (1940-1960), *Los Años Dorados*, and *Historia del Abrazo*.

Benzecry’s Saba book *Tango Glossary* (first edition, 2004) “was an outstanding success. It’s demand all over the world made it be re-printed several times.” In its second book *New Glossary of Tango Dance* (“a 10 year long thoughtful research”) Saba “sets out approximately 390 terms; digs deeper in the description of Tango Styles and adds illustrative pictures of significant importance. He has also included from the eldest ‘til the newest expressions – rooted in Buenos Aires- that built up the vocabulary of the tango dancer. He has also increased the number of professionals that has been asked about different subjects.” It is a book “useful both for teachers and students, as well for the versed dancers that had been able to witness the world-wide development of the dance that has been captivating the world’s attention for over 150 years.” (Saba, 2010, p.9, and book cover).

The current papers’ author, Lucian Stan, is happy to had the honour to invite Benzecry Saba in Romania, for his tango workshops and video documentary presentation (*Historia del Abrazo – Embrace History*, Bucharest, October 2018). The author also undertook deep talks with him on topics like tango terminology, cultural differences, trans-generational barriers and leverages in learning and teaching the Tango. In a private conversation, Saba stated that it was very hard to write a tango glossary. Terms like *colgada* and *volcada* didn’t exist (in such academic papers), even though *milongueros* danced these steps (dynamics) long before their official pedagogical “study” in 1990-2000 (with pioneers like Gustavo Naveira, Mariano “Chicho” Frumboli, and Fabian Salas).

In the books’ epilogue Miguel Angel Zotto (senior tango dancer, teacher, choreographer, founder of the *Tango x 2* Company, one of the most respected international

maestros and tango mentors) writes: *“This book comprises an accomplishment, a purpose and also a defect. On one hand, it has no comparison. Like the tango itself, it had to happen. With no previous glossary to influence it, it has the distinction of being the first of its kind. In the second place, it’s a valuable resource, which provides important information for new generations. Very little has been written about tango dancing. It’s common knowledge that there are virtually no biographies of dancers, or film on the subject. Finally, it’s unfortunate that there is no visual component to the book. To explain movements without showing them is a complex task, and filmed material would facilitate this. However, the greatest contribution of the book is its search for a common language. [...] After more than a century of tango I believe this glossary of terms was necessary. Finally someone has done it. Almost unwittingly, this opens a space for study and debate, which will bring forth further definitions and knowledge. But above all, this book represents the honesty of someone who has tried to preserve the most authentic part of our culture, and to communicate it clearly. Thank you.”* (Saba 2010, p.84)

The prefaces of the book are written by two world-reknown tango maestros and pioneers who dedicated their lives to tango: Juan Carlos Copes and Carlos Gavito. Both visions is filled with respect for the tango phenomenon, its roots and dancers who are continually keeping the Argentine Tango survive and thrive.

Juan Carlos Copes, one of the living legends of Argentine Tango writes:

“This intelligent guide is a historical record, enriched by those who are involved in tango dancing. You will find here names of places, figures and characters with information that is precise and at times amazing. The mission of this book, if any, is to draw attention to this [Tango] Culture, and to make it known in the appropriate places, both in learning environments and places where the tango is danced.” (Saba 2010, p.12)

“This glossary is an intellingent idea, and not only for its educational, historcal and documentary value. The act of compiling a lexicon leads to an investigation of our identity, a better understanding of the people who who dance the tango, and to a view of the tango as a true national heritage.

The words stand for movements. When I learned these movements in the 60’s, they had no names. The tango was very individual, very personal. Every dancer had a different style. In fact, dancers, tried to avoid being imitated. They’d say, <<I am going to do this step only once, so they can’t steal it.>> I’ve even heard of some famous Milongueros getting into fights over the ‘theft’ of a step. In any case, in this dance nobody steals anything; you just learn. Someone who teaches should be proud if someone imitates him. The steps belong to everyone.

Dancing tango is a process. One person makes an initial step, then another adds a step to the left, and another to the right or forward. This process changes and enriches the steps and gives birth to an infinity of new and beautiful moments. Sometimes these are given names, to identify them more easily and also as a synthesis for their use in choreography.

[...] It’s all destiny; like this glossary, which I consider important for learning, for scholars, and for preserving our words. Some of us became part of this language, by giving things names. What we did was to give the movements an alphabet, so that everyone could express them physically.” (Saba 2010, p.13-14).

4. The Tango Music

5. Tango Letras and Lunfardo

Appendix Tango2. Tango Maestros as Dance TCMs

Argentine Tango Maestros: Definitions and Discourses

Following the tango dictionary (Saba 2010, p.36) a *Tango Maestro* is:

- a) Title given to a renowned dancer who teaches the art of dancing
- b) A person who excels in dancing.

Based on his mentors' history and experience, the author considers that a tango master has more qualities than the abovementioned. A true *Argentine Tango Maestro* is a:

1. **Flexible observer:** is able to concurrently see the big picture (zoom-out, strategic level), and the minute detail (zoom-in, technical level); can be so powerful to adapt the environment to him/her and, at once, be so flexible to adapt oneself to the environment (tactics)
2. **Rapport buider:** connects to everybody in a natural, organic, noninvasive way, without a sense of superiority, status, hierarchy
3. **Humble Role-model:** is a manifesto and dance manifestation through oneself, not vice versa: "I was born to dance tango, and I will die for my tango" (Maria Nieves in Oliva 2014, bookcover)
4. **Dancer and Dance expert:** exquisite, intelligent, unique
5. **Facilitator** of learning, thinking, feeling, sensing, connecting with others, music, tango
6. **Counsellor/ Advisor** for your career opportunities, couple problems, problem-solving hints; non-directive, supportive, informal style
7. **Dance Instructor:** can code and decode a dance dynamic or steps structure in a synergic way; if the unexperienced dancer tries to break the dynamic down, he/she often loses 'el pipiripi', 'el yeite', 'je-ne-sais-quoi', the reason-to-be of the movement, making only the form, losing the content, the heart, spirit, texture, density, taste of the tango 'figure'
8. **Dance teacher/ pedagogue:** can manifest empathy, use sympathy, avoid antipathy; create flexible, yet simultaneously firm lesson plan, adapting the class to all students (generation, age, sex, levels, experience, ethnic and culture backgrounds, needs, values, psychological drives); adapts the curriculum to dancers' needs and wants; students sense that they are heard, so they are more motivated and more engaged
9. **Consultant:** can become very strict in following and transmitting known tango recipes for success; students are engaged and empowered in new paradigms, even if those perspectives (kinaesthetic, cognitive, emotional) take dancers out of their comfort zone
10. **Dance Trainer/ Somatic expert:** points out the embodied wisdom; the delices of each subtle motion and movement, along with their real causes (intention, neuroengrams, motor blueprint, decision making, preparation, training, motor control, motor learning); students learn concomitently dance anatomy, physiology, artistry, expression, visualisation, body inner rhythms, myofascial meridians.
11. **Dance Artist/Philosoph:** uses metaphors, poetry in motion, lyrics; connects through creativity things that are not linked, and breaks the thinks where other people bind them together in routines; a Tango Maestro "sees things that other people cannot see" and "chooses not to see what everybody is compelled to see" (Michalko 2008, p.23)
12. **Guide:** stands close to dancers (voluntarily and in a detached manner) in their tango journey and unconditionally helps dancers when they need advice, guidance, support
13. **Therapist:** can alleviate sensitive experiences from the past, encouraging action in the present, and give prospective positive alternatives for the future; elaborate knowledge

and experience regarding emotional and social intelligence, including mental key to overcome any psychological barriers: confidence, motivation, focus, attitudinal development, resilience, tolerance to frustration, distress, anxiety, and fear management.

14. Choreographer/ Improviser: knows both the art of improvisation and the art of combining movements. In tango choreography there are “three fundamental elements from which all the creative possibilities depart: the Time – Music included, the Matter, and the Space” (tango world champions’ choreographer Mario Morales 2014, p.15)

15. Dance Curator: points out relevant resources to follow (old, new videos and interviews, books for improving self or dance, groups or networks, dancer-models, festivals)

16. Effective Communicator: use appropriate terms, words, inflections, non-verbal language to positively influence the communication context; hybrid styles, tactics, strategies of communication: clear, determined, or on the contrary, subtle, induced ideas

17. Educational Empath: understands and directs all his/her teachings towards students, their dreams, needs, goals, axiology, in a supportive, non-judgemental manner

18. Coach: has abilities to create a safe, trustful relationship, listen, reflectively inquiry, use intuition, give constructive positive feedback, flexibly influence the dancer through meaningful and impactful conversations

19. Mentor: has the power to inspire and guide as a lighthouse the careers and tango paths for students, looking for personal and professional development

20. Peer-mentor/ Upward-mentoring facilitator: considers that tango status and hierarchy are not real, existing only in the students’ mind and perception. Thus, tango mentors do not believe in good-better-best dancers, they believe in tango collegiality and benevolence. There is only tango and milongueros/as (people who love dancing tango). Switching roles from mentor to mentee (upward-mentoring: learning from their students who become the ‘tango teacher’) is a habit for *tango maestros*.

21. Leader: “I am Maria Nieves, they call me <<the tango queen>>. I am eighty years old, [2014], I have lived long time, very intense, and I speak whatever I want. I don’t care what others think. I have danced on the best world theatres’ stage, and I know that many female dancers took inspiration on me, but this success came after many efforts. I have been through great hardships, and I have worked until I was exhausted. Nothing was easy for me. Never. And now, that I feel that my life is slowly blurring, I speak.” (Maria Nieves in her tango biography, Oliva 2014, p.23)

22. Pioneer/ Visionary: can see (in) the student’s future, the prospective tendencies, without speculating or guessing.

23. Critical Friend: knows the realities and the difficulties dancers are getting through; a *Tango Maestro* understands a behaviour beyond the said words, obvious facts and observed behaviours, and maintains a fruitful, encouraging *operational distance* (Piaget), neither giving advice, nor criticising, just being there.

24. Promoter of Tango Culture: iteratively consolidates his/her learning in the social phenomena of Buenos Aires and Montevideo. In *Appendix I. Argentine Tango’s Uniqueness and DanceTCMs* the author mentions the tango phenomenon’s specific characteristics (that make Argentine Tango different than other dances).

- i. *Tango Baile*: the social aspect of Argentine Tango
- ii. *Tango Danza*: the tango curriculum (contents) and learning/ teaching the tango
- iii. Glossary: the common language for tango steps, figures, expressions
- iv. *Musica de Tango*: the tango music, from *orchestra tipica de tango* to alternative tango

- v. *Letras y Lunfardo*: the coded language with hidden meanings used by local people (portenos) in Buenos Aires; lunfardo is used in most tango lyrics (*letras de tango*)

Moreover, the author personally considers that in world of continuous transformation, the tango dance and phenomemone has kept its form and principles for more that 150 years (Saba 2010, p.9) due to such Argentine *Tango Maestros'* unimaginable efforts.

The author has taken many private and group classess with most of the famous (and not so famous) *Tango Maestros* from Buenos Aires since 2005 (see the list at the end of this paper). He discovered that *Tango Maestros'* qualities (1 to 24) are the same competencies of effective dance education agents, including DanceTCMs (See also *Appendix A. DanceTCM and Agents of Education*).

Tango Maestros as Leaders: "The Magnificent Seven"

Paul Adams and Mike Straw are two experts of change and transformation, at both individual and organisational levels. They affirm (Adams and Straw 2016, p.137-138):

"There are many ways to create transformations, and transformation can be achieved at many different levels. The approach we outline in this book [*The Little Black Book of Change*], using the Magnificent Seven Shifts, has been proven during 20 years of working with people and organizations all over the world. It has proved successful at both an individual and organizational level and is often found to be a life-changing experience for people at a very personal level.

It's fun! Transformation is a creative journey, where you continually adapt and carve your way through uncharted territory.

It's not for the faint-hearted! It can be scary, and you need a willingness to be uncomfortable as you will be testing approaches and resolving setbacks publicly. The very essence of this is captured beautifully in Nelson Mandela's inaugural address, 1995:

<<Our worst fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness, that most frightens us.

We ask ourselves, 'Who am I to be brilliant, gorgeous, talented and fabulous?' Actually, who are you not to be? [...]

As we are liberated from our fears, our presence automatically liberates others.>>

The Magnificent Seven approach is a teachable and repeatable set of skills and processes. All you need to succeed are the will, the belief and the desire to achieve extraordinary results."

*

In author's opinion, true *Argentine Tango Maestros* (usually senior ones) manifest all the above behaviours and take "The Magnificent Seven" seriously as a leader's creed (even though unconsciously and intuitively). (See *Fig.J1. DanceTCM as Educational Leader*).

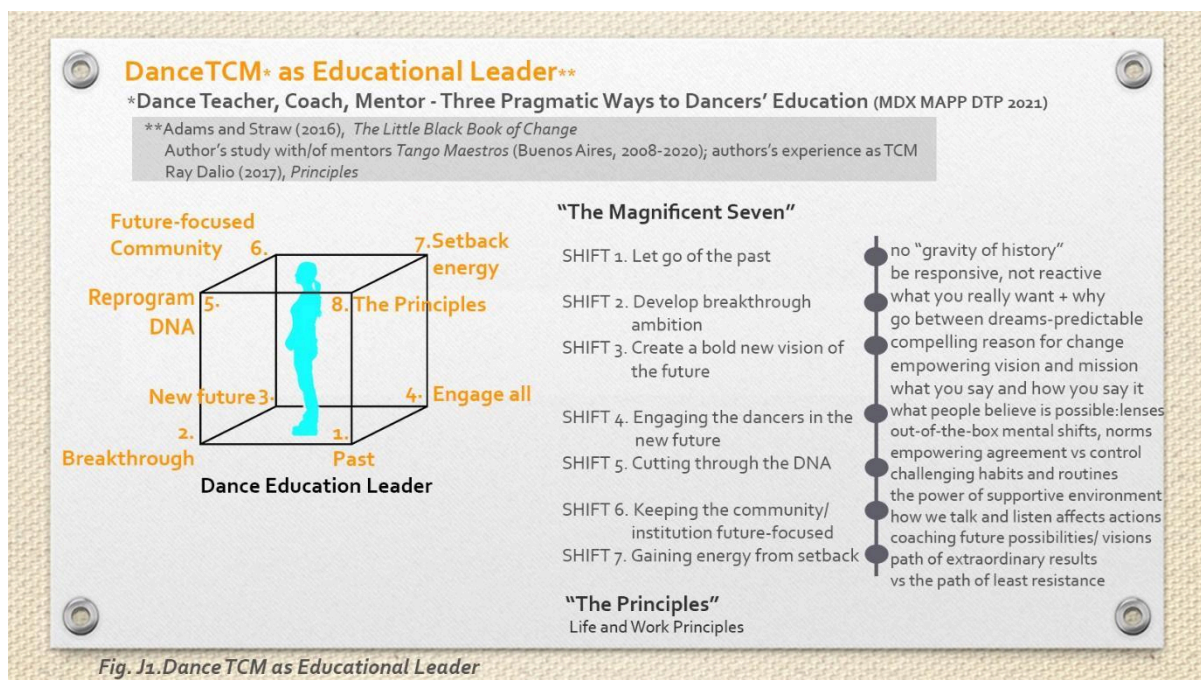


Fig. J1. Dance TCM as Educational Leader

Senior maestros have both authority and power. The most interesting is how they use it, when and why. The same happens in big organisations and business with true leaders “good business leaders understand that real power is never needing to use it. Ability to influence is very important. The difference is between having the ‘authority to influence’ rather than ‘influence through authority.’” (Adams and Straw 2016, p.65)

Tango Maestros can look into dancers’ future, but they don’t interfere. They only give you polite advice from the future-you, encouraging to dare. Just like H. Jackson Browns says (cited in Adams and Straw 2016, p.92): “Twenty years from now you will be more disappointed by the things that you didn’t do than by the ones you did do. So throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover.”

Tango Maestros as Managers: “The Principles”

The author strongly believes that every *Tango Maestro* from Buenos Aires has strong roots and routes for his/her behaviour. Just like the trees connect their roots and help each other, the same with the interwoven networks of masters and wisdom (the *Maestros’ egregor*).

These roots connect every *Maestro* to his/her mentors, mentor’s mentors, visionary ancestors and tango pioneers. As a consequence, each tango master-master has a unique flexible, yet stable principles. Their tango artcraft is the perfect combination of the Tango Old Way (Principles) with the Students’ New Way (Demands). The author sees “the tango way” like in the martial arts’ tradition (“do”), both the journey, the process with rewarding wisdom, the destination, and their void.

These ways are based on principles, for both life and work. An author’s *Tango Maestro* stated “Tango is life on the dancefloor. Life is tango off the floor.”

Tango Maestros consider Argentine Tango as a *modus-vivendi*. They deal frequently with their sadness when ‘tango tourists’ look only for tango figures and virtuosity, not the core tango essences. Many Maestros challenge their students to make the distinction between “Ser” (Spanish for “to be”, pronounced “s e r”) and “Hacer” (Spanish for “to do”, pronounced “a s e r”), just like two antonyms.

In his comprehensive book of “Principles” (568 pages), Ray Dalio points out two categories of principles (which the author also identified in his maestros’ constant life and work philosophies)

Life Principles (“I hope these principles will help you struggle well and get all the joy you can out of your life”) (Dalio 2017, p.272)

Work principles (“For any group or organisation to function well, its work principles must be aligned with its members’ life principles”) (Dalio 2017, p.298)

Sometimes the Tango Maestros appears in the light of a very serious and intransigent dance teachers, like directive work managers. In time, the author has realised that these solid working principles during the classes (individual or group) maintained a line of progress according to maestro’s vision. These fundamental principles (found by the author in numerous personal occasions) create a tango group culture and a tango dancing discipline. Furthermore, Argentine *Tango Maestros* have sometimes unorthodox (weird) strategies in their guidance: giving up or ‘losing’ some students, frustrating in the ‘right’ amounts, detaching as observers, challenging in different ways, choosing specific words or gestures. All those are connected to a greater vision for the overall dancer’s development and the preservation of the tango community’s spirit and culture.

Solid Work Principles found in Tango Maestros’ Group Seminars/ Private Classes

(taken or adapted from Dalio 2017, p.298)

A group/organisation consists of two major parts: culture and people

- *A great group/ organisation has both great people and great culture*
- *Great people have both great character and great capabilities*
- *Great cultures bring problems and disagreements to the surface and solve them well. And they love building great things that haven’t been built before*

Though love is effective for achieving both great work and great relationship

- *In order to be great, one can’t compromise the uncompromisable*

A believability-weighted idea meritocracy is the best system for making effective decisions

Make your passion and your work one and the same and do it with people you want to be with

To Get the Culture Right

1. Trust in Radical Truth and Radical Transparency

- 1.1. *Realise that you have nothing to fear from knowing the truth*
- 1.2. *Have integrity and demand it from others*
- 1.3. *Create an environment in which everyone has the right to understand what makes sense and no one has the right to hold a critical opinion without speaking up (speak up, own it, or get out; be open; don’t be naïve about dishonesty)*
- 1.4. *Be radically transparent (share the things that are hardest to share)*
- 1.5. *Meaningful relationships and meaningful work are mutually reinforcing, especially when supported by radical truth and radical transparency*

2. Cultivate Meaningful Work and Meaningful Relationships

- 2.1. *Be loyal to the common mission and not to anyone who is not operating consistently with it*
- 2.2. *Be crystal clear on what the deal is (fairness, generosity, consideration, work pay)*
- 2.3. *Recognise that the group/organisation’s size can pose a threat to meaningful relationships*
- 2.4. *Remember: most people will pretend to operate in your interest while operating in their own*
- 2.5. *Treasure honourable people who are capable and will treat you well even when you’re not looking*

3. Create a Culture in Which is Okay to Make Mistakes and Unacceptable Not to Learn from Them

	<p>3.1. Recognise that mistakes are a natural part of the evolutionary process (fail well)</p> <p>3.2. Don't worry about looking good – worry about achieving your goals</p> <p>3.3. Observe the patterns of mistakes to see if they are products of weaknesses</p> <p>3.4. Remember to reflect when you experience pain (be self-reflective and invite others to be self-reflective; know that nobody can see themselves objectively; teach and reinforce the merits of mistake-based learning)</p> <p>3.5. Know what types of mistakes are acceptable and unacceptable; don't allow the people who work for you to make the unacceptable ones</p>
4. Get and Stay in Sync	
	<p>4.1. Conflict is essential for great relationships (people determine whether their principles are aligned and resolve their differences)</p> <p>4.2. Know how to get in sync and disagree well</p> <p>4.3. Be open-minded and assertive at the same time</p> <p>4.4. If it is your meeting to run, manage the conversation</p> <p>4.5. Great collaboration feels like playing jazz (1+1=3)</p> <p>4.6. When you have alignment, cherish it</p> <p>4.7. If you find you can't reconcile major difference – especially in values – consider whether the relationship is worth preserving</p>
5. Believability Weight Your Decision Making	
	<p>5.1. Having an effective idea meritocracy requires that you understand the merit of each person's idea</p> <p>5.2. Find the most believable people possible who disagree with you and try to understand their reasoning</p> <p>5.3. Think about whether you are playing the role of a teacher, a student, or a peer, and whether you should be teaching, asking questions, or debating</p> <p>5.4. Understand how people came by their opinions</p> <p>5.5. Disagreeing must be done efficiently</p> <p>5.6. Everyone has the right and responsibility to try to make sense of important things</p> <p>5.7. Pay more attention to whether the decision-making system is fair than whether you get your way</p>
6. Recognise How to Get Beyond Disagreements	
	<p>6.1. Principles can't be ignored by mutual agreement (same standards of behaviour apply to everyone)</p> <p>6.2. Make sure people don't confuse the right to complain, give advice, and openly debate with the right to make decisions</p> <p>6.3. Don't leave important conflicts unresolved</p> <p>6.4. Once a decision is made, everyone should get behind it, even though individuals may still disagree</p> <p>6.5. If the idea meritocracy comes into conflict with the well-being of the group/organisation, it will inevitably suffer (extreme rare "martial law" situations)</p> <p>6.6. If the people who have the power don't want to operate by principles, the principled way of operating will fail.</p>
To Get the People Right	
7. Remember That the WHO is More Important Than the WHAT	
	<p>7.1. The most important decision for you to make is who you choose as your Responsible Parties</p> <p>7.2. Know that the ultimate Responsible Party will be the person who bears the consequences of what is done</p> <p>7.3. Remember the force behind the thing</p>

8. Work with the Right People, Because the Penalties for Working with Wrong One Are Huge

- 8.1. Match the person to the design
- 8.2. Remember: people are built very differently and that different ways of seeing and thinking make people suitable for different tasks
- 8.3. Think of your teams the way sports managers do; no one person possesses everything required to produce success, yet everyone must excel
- 8.4. Pay attention to people's track records
- 8.5. Don't work with people just to fit the first task they will do; work with people you want to share your life with
- 8.6. When considering compensation, provide both stability and opportunity
- 8.7. Remember that in great partnerships, considerations and generosity are more important than money
- 8.8. Great people are hard to find so make sure you think about to keep them

9. Constantly Train, Test, Evaluate, and Sort People

- 9.1. You and the people you manage will go through a process of personal evolution
- 9.2. Provide constant feedback
- 9.3. Evaluate accurately, not kindly
- 9.4. Recognise that tough love is both the hardest and the most important type of love to give (because it is so rarely welcomed)
- 9.5. Don't hide observations about people
- 9.6. Make the process of learning open, evolutionary, iterative (the whole picture, nonhierarchical assessments, clear, impartial metrics, frank conversations)
- 9.7. Knowing how people operate and knowing if that way leads to good results is more important than knowing what they did
- 9.8. Recognise that when you are really in sync with someone about their weaknesses, the weaknesses are probably true
- 9.9. Train, guardrail, or remove people; don't rehabilitate them; don't collect people.
- 9.10. Remember that the goal of a transfer is the best, highest use of the person in a way that benefits the community as a whole
- 9.11. Don't lower the bar

In order to be a role-model, coach, manager, mentor, leader, visionary individual, or pioneer in the field of dance, to teach, lead and inspire other dancers, every dance educator must dedicate time to oneself. As Dalio (2017, p.272) puts it: "Think for yourself to decide 1) what you want, 2) what is true, and 3) what you should do to achieve #1 in the light of #2, and do that with humility and open-mindedness so that you consider the best thinking available to you."

The same reasoning is taken by dance psychologist and performance coach Maximiliaan Winkelhuis when he states: "The first part [The Competition Day] introduces a model for reducing stress. You will find techniques for becoming more effective during a competition day. The following part [The Season] lists the tools needed for effectively planning a season and explains how to use them. The third part [The Dancer's Career] is about career goal setting in relation to finding your personal contribution to your dances. All planning orders [for starting] are fine. Life isn't always very linear. Just start with that part or chapter which has the greatest attraction for you. I have seen great results, no matter what order dancers have worked through this material [the book]." (Winkelhuis 2011, p.10).

Therefore, the author thinks that a dance TCM (Teacher, Coach, Mentor) must ask oneself the delicate questions he/she is about to ask the dancer. Following his *Tango Maestros's* behaviors and wisdom, the author confirms that their life principles follow Dalio's statements.

Solid Life Principles found in Tango Maestros' Lives (adapted from Dalio 2017, p.272)

Introduction	
<ul style="list-style-type: none"> • Look to the patterns of those things that affect you in order to understand the cause-effect relationships that drive them and to learn principles for dealing with them effectively 	
<i>Life Principles</i>	
<i>1. Embrace Reality and Deal with It</i>	
	<ol style="list-style-type: none"> 1.1. Be a hyperrealist (Dreams + Reality + Determination = Successful Life) 1.2. Truth- or, more precisely, an accurate understanding of reality – is the essential foundation for any good outcome 1.3. Be radically open-minded and radically transparent 1.4. Look to nature to learn how reality works 1.5. Evolving is life's greatest accomplishment and its greatest reward 1.6. Understand nature's practical lessons 1.7. Pain + Reflection = Progress 1.8. Weight second- and third-order consequences 1.9. Own your outcomes 1.10. Look at the systems from the higher level
<i>2. Use the 5-Step Process to Get What You Want Out of Life</i>	
	<ol style="list-style-type: none"> 2.1. Have clear goals 2.2. Identify and don't tolerate problems 2.3. Diagnose problems to get at their root causes 2.4. Design a plan 2.5. Push through to completion 2.6. Remember that weaknesses don't matter if you find solutions 2.7. Understand your own and other's mental maps and humility
<i>3. Be Radically Open Minded</i>	
	<ol style="list-style-type: none"> 3.1. Recognise your two barriers (ego; the fight higher-level you and lower-level you) 3.2. Practice radical open-mindedness (recognise you might not know) 3.3. Recognise the art of thoughtful disagreement 3.4. Triangulate your view with believable people who are willing to disagree 3.5. Recognise the signs of close-mindedness and open-mindedness that you should watch out for 3.6. Understand how you can become radically open-minded (use pain as guide for quality reflection, know your blind spots, make open-minded a habit, meditate, be evidence-based and encourage others to be the same)
<i>4. Understand That People Are Wired Very Differently</i>	
	<ol style="list-style-type: none"> 4.1. Understand the power that comes from knowing how you and others are wired 4.2. Meaningful work and relationships aren't just nice things we chose for ourselves – they are genetically programmed into us 4.3. Understand the great brain battles and how to control them to get what "you" want 4.4. Find out what you and others are like (introversion vs extroversion, intuiting vs sensing, thinking vs feeling, planning vs perceiving, creators vs refiners vs advancers vs executors vs flexors) 4.5. Getting the right people in the right roles in your goal support is the key to succeeding at whatever you choose to accomplish
<i>5. Learn How to Make Decisions Effectively</i>	

- | |
|---|
| <p>5.1. Recognise your two barriers (ego, two “yous” fight)</p> <p>5.2. Synthesise the situation at hand (one of the most important decisions you can make is who you ask questions of; don’t believe everything you hear)</p> <p>5.3. Synthesise the situation through time (be imprecise, imperfectionist, remember the 80/20 Rule)</p> <p>5.4. Navigate levels effectively (appropriate levels, across levels)</p> <p>5.5. Logic, reason, and common sense are your best tools for synthesising reality and understanding what to do about it</p> <p>5.6. Make your decision as expected value calculations</p> <p>5.7. Weigh the value of additional information against the cost of not deciding</p> <p>5.8. Simplify!</p> <p>5.9. Use principles</p> <p>5.10. Believability weight your decision making</p> |
|---|

Author’s Tango Mentors and Peer-Mentors

This list is not a proof to self-praise, but author’s humble written attempt to thank all his tango mentors who profoundly changed his way of seeing things and dancing tango.

Intimate sponsorship and developmental mentors (who helped him throughout all personal tango career): Daiana Pujol, Julio Balmaceda (RIP), Virginia Vasconi, Carlos Perez, Adrian Veredice y Alejandra Hobert, Ruben y Sabrina Veliz, Mariano Chicho Frumboli y Juana Sepulveda, Sebastian Achaval y Roxana Suarez, Leandro Oliver y Laila Resk, Oscar Brusco y Nina Chudoba, Carolina Bonaventura, Ney Melo (US), Ismael Ludman y Maria Mondino, Murat Erdemsell y Michelle Lamb (US), Fabian Peralta y Josephina Bermudez.

Tango world-known mentors met by author (alphabetically order):

Xavier Antar, Sebastian Arce, los Arquimbau (Eduardo y Gloria), Solange Acosta, Marta Anton (RIP), Maria Belen, Silva Bernardi, Maria Ines Bogado, Jennifer Bratt, Laszlo Budai, Capussi (y Flores), Moeira Castellano, Solange Chaperon, Claudia Codega, Juan Carlos Copes, Flaco Danny (RIP), los Dinzels (Rodolfo y Gloria), Damian Esell, Toto Faraldo, Robert Firpo, Rosa Forte, Francisco Forquera, Dana Frigoli, Manolo "El Gallego" (RIP), Alfredo Garcia, Maurizio Ghella, Alberto Goldberg, Fernando Gracia, Melina Sol Greco, Fernanda Gui, Noelia Hurtado, Sebastian Jimenes, Nancy Louzan, Rocio Lequio, Alejandra Mantinian, Martin Maldonato, Hugo Mastrolorenzo, Carlos Maturano, Andrea Misse, Gabriel Misse, Mariana Montes, Mario Morales, Esteban Moreno, Gustavo Naveira (y Giselle Anne), Gisela Natoli, Maria Nieves, Nito y Elba (Nito Garcia, Elba Natalia Sottile), Eugenia Parilla, El Chino Perico, Gaia Pisauro, Milena Plebs, Aoniken Quiroga, Pablo Rodriguez, Xavier Rodriguez, Fernando Andres Rodriguez, Geraldine Rojas, Corina de la Rosa, Gustavo Rosas, Damian Rosental, Diego (El Pajaro) Riemer, Celine Ruiz, Paula Rubin, Gustavo Benzecry Saba, Macit Sirin (Turkey), Juan Carlos Stasi, Gaston Torelli, Silvina Valtz, Max van de Voorde, Pablo Villaraza, Bruno Tombardi, Osvaldo Zotto, Miguel Angel Zotto, and so many others.

Author’s initial tango peer-colleagues who are now the new generation of mentors: Guillermo Cerneaz, Claudio Forte and Barbara Carpino, Stephanie Fresneau and Fausto Carpino, Leo di Coco, Mauro Caiazza and Carolina Gianini, Rodrigo Fonti, Laisa Souza, Antonella Terrazas, etc.

Author’s first dance/tango teachers and friends (2004-2005): Tudor Mihai, Alina and Catalin Dumitrescu, Daniel Mandita, Mihai Georgescu, Costi Mihaiu, Constantin Vasile, Stefan Ilies, Corina Petrescu.

Authors’ tango (peer-mentors) on his fruitful journey

The author realises that his professional tango partners had a positive influence on his personal and professional development: Monica Sur (2005-2012), Mariya Uzunova 2014 (Bulgary), Raluca Aldea (2015-2017). The author acknowledges the importance of all social partners (as dancer) and all his students (as tango teacher), as potential peer-mentors, from whom he had learned a lot.

To all of the above, he expresses his deeply gratitude.

Appendix Tango3. Case Study: DanceSport Leaders and Tango Coaching

Author's experience, his Tango Maestros and their Legacy

The author is a professional dancer, performer, and teacher (DanceSport WDSF Class A Latin, Class C Standard, 2004-2012; Argentine Tango social dancer since 2005; teaching tango internationally since 2008; actively invited artist to known European tango festivals and marathons). Nationally, he has also coached professional dancers, DanceSport world-finalists (2015, 2017, 2018, 2021) using tango techniques, tactics and strategies learned from his senior *Tango Maestros* in Buenos Aires (2008-2020).

There are authentic and specific characteristics that make Argentine Tango different than other dances: *tango baile*, *tango danza*, glossary, tango music, *tango letras*. (See *Appendix Tango1. Argentine Tango's Uniqueness and DanceTCMs*)

Furthermore, there are specific traits and tendencies a *Tango Maestro* uses as agent of change for dancers' development. (See *Appendix Tango2. Tango Maestros as TCMs*)

These organic 'tendencies', seen more as maturity traits and wisdom manifestations, often hide antinomic paradoxes: they are so powerful as presences (the lack of such presence is immediately felt), yet so discrete (nobody can define them concretely). *Tango Maestro's* 'tendencies' are so engaging, yet so subtle; so 'observable' and obvious within a tango student (in sensing them), yet so hidden outside for a regular observer.

One of these signs of wisdom is their ability to be an agent of holistic, systemic education for dancers, in a way that inspires them to undertake a transformational change through tango. They are encompassing simultaneously roles of dance teachers, coaches, mentors. Often, they are true leaders.

Being a Dance Education Leader

The author has studied his maestros (observing them) and with his maestros (learning from them) for more than 15 years. He concluded that a *Tango Maestro* is a *Dance Education Leader*, since the maestro/maestra has specific leadership skills, such as:

- ✓ having "a 7th sense", that is mindsight, "the ability to perceive our mind and the other people's mind" (Daniel Siegel 2020, p.22)
- ✓ "leading by following" (Nemanik 2017, p.15)
- ✓ "leading from the future" (Adams and Straw 2016, p.17)
- ✓ "transformational coaching" (Reynolds 2021, p.70) helps dancers from within through reflective inquiry and new meaning making (coach the person, not the problem)
- ✓ creating "a bold new vision of the future" (Adams and Straw 2016, p.17)
- ✓ having a specific, personalised vision for each dancer, based on *Tango Maestro's* intuitive and innovative foresight (this vision goes curiously silent as they don't tell it to the student, until fulfilling it in the future). As Simon Sinek puts it "This is the genius of great leadership. Great leaders are good at seeing what most of us can't see. They are good at giving us things we would never think of asking for." (Sinek 2019, p.60)

A *Tango Maestro* is not only a dance education leader, but also a dance education mentor. He/she is a hybrid Mentor, since the educator mentor acts as self-mentor, peer-mentor, encouraging the reverse/upward mentoring (changing roles, and learning from the student).

(See *Appendix Tango2. Tango Maestros as TCMs*)

Two Dance Education Leaders, One (Tango) Case Study

In his past, at separate moments in time, the author was asked to help two Romanian dancesport clubs in their dance education. The author was supposed to give regularly one-to-one and group tango perspectives (dance paradigms) to dancesports dancers.

Both dance clubs had a main dance teacher-leader to inoculate every dancer their dancesport club's culture, but each had a different management style. Analysing retrospectively the situation, at current moment (the DanceTCM research 2021-2022), the author realises that dance education leaders can "turn an organisation around quickly and create a new future – one where people think and behave differently and deliver extraordinary results together." (Adams and Straw 2016, p.1). It is a "change management that delivers", based on some important shifts in context, mentality, attitudes.

The two dance education cultures the author met, and the club's leaders were different. The author believes this was only one of the reasons why his (relatively modest) tango coaching hadn't been so well received in one dancesportschool and so well in the other.

The following table follows the conclusions draw by Adams and Straw (2016, p.20). These experts wrote *The Little Black Book of Change – The 7 Fundamental Shifts for Change Management That Delivers*, based "on real business case studies, experienced first-hand through 25 years of implementing and facilitating transformational change with both senior executive and middle management teams." (Adams and Straw 2016, p.2)

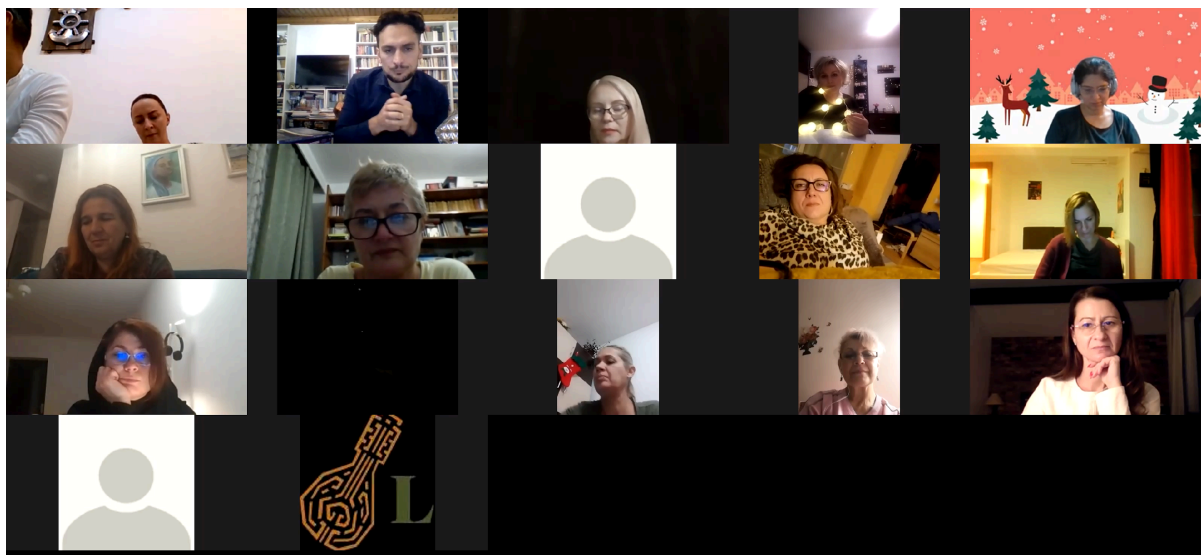
Dance Education – Traditional Leader	Dance Education – Traditional Leader
1. Being self-assured and complacent	1. Listening and adapting
1a. Only one way: the dancesport leader's version of dancesport teaching and learning. The leader used own past as a point of reference, so the educator was bound to only the dance possibilities inside the dancesport known boundaries. The tango possibilities were not here included.	1b. Alternative way: the dancesport leader avoided the "gravity of history" (p.18), normalisation, and justification of the previous existing dance methods and norms. The educator was "going for something bold", encouraging new tango methodologies, adapting, being "responsive, not reactive" (p.19-20)
2. Believing their own version of events	2. Progressing and thriving on challenge
2a. Conventional ways of reasoning: the leader considered tango principles as 'nice', but they were not appropriate for high-performance competitions. The educators compared the two fields (dancesport and tango) as either 'correct' – 'incorrect', aesthetic - inaeesthetic, clear, standard forms – formless/ diffuse postures.	2b. New ways of reasoning: the leader considered tango as a challenge and a new way for progress. The educator welcomed complex processes like interference (when dancesport techniques hinder tango techniques) and transference (when dancesport perspectives help tango perceptions)
3. Accepting and rationalising organisational myths	3. Being open to new ways of thinking and challenging viewpoints.
3a. The leader aimed certainty and kept the status quo. Dancesport 'myths' were legacies of former dance teachers and club's old habits/ behaviours; it was the accepted norm "the way we do things around here"	3b. The leader was curious to understand different senior <i>tango maestros'</i> perspectives. The educator challenged the old way of 'doing things' (teaching, learning, training, performing), by observing and experiencing oneself the tango viewpoints.
4. Justifying actions.	4. Resolving setbacks and identifying missing factors.

<p>4a. The leader pointed out to the author some critical factors in dancers' education and performance: lack of engagement, poor adherence and attendance, lack of focus and motivation. These factors justified the poor dance results.</p>	<p>4b. The leader assured the author about the dancers' eagerness to discover new effective ways to improving. The educator was the first to recognise one's barriers and level of expertise. Focusing on the dance process, not results, the educator become a role-model.</p>
<p>5. Having no sense of urgency.</p>	<p>5. Acting with urgency.</p>
<p>5a. The leader had no action plan and no assessment method to measure dancers' improvement using tango coaching. Tango training for the dancers, but optionas, with few commitment conditions and benefits. No reinforcement from the dance educator for dancesport positive outcomes (based on tango awareness). No goals and no expectations.</p>	<p>5b. The leader acted immediately. Flexible plan, scheduled competition expectations, clear goals. Tango training optional, but with benefits presentation. Good leader's reinforcement for every dance improvement coming from tango (result, performance, process) in the whole group and individual 1-to-1 private classes.</p>

DAN4760. Artefact DanceTCM: zoom free live webinar (2h30min)

Youtube link (full video, Romanian, no English subtitle yet)

<https://youtu.be/S2Lsmsr3ROY>



<https://youtu.be/S2Lsmsr3ROY>

Topics: the Dancer, Dance Teacher, Dance Coach, Dance Mentors, Dance Leader, other agents (e.g, dance therapy presented by Speranta Stan life-coach, dance and movement therapist, tango therapist, personal development facilitator, to-be-accredited systemic emotion-based therapist)

Number of Participants: 20-30 (there were situations with common camera for a group and a couple; rest of the cams were individual; some cams were on, some off; some participants used their laptops or mobile phones)

Advertising: Facebook Lucian Stan

Image editing: the author himself (Adobe Photoshop)

Methods in content presentation:

- ✓ Visual and verbal means
- ✓ Literature presentation: relevant DanceTCM books
- ✓ Platonic Solid Set (5 objects: dodecahedron, icosahedron, hexahedron (cube), octahedron, tetrahedron)
- ✓ Specialist invitation as speaker (Speranta Stan, tango and dance therapist)
- ✓ Share screen: access to author's research documents
- ✓ Live editing the shared screen: pointers and liners
- ✓ Share screen: online Google Forms for DanceTCM Research1 and Research2
- ✓ Collaboration and engagement through chat

Other tasks undertaken by the author:

- Creating a webinar attendance report

- Saving the participant's Q&As (Questions and Answers) as a list (to be fully meditated upon and addressed at a later date by the author in private 1-to-1 talks)

Advertising: Facebook Lucian Stan



“PROFESOR, COACH, MENTOR de DANS”

Zoom Free Live Webinar, cu Lucian Stan

DUMINICA, 19 DECEMBRIE 2021, 19:00-21:00

Zoom Meeting ID: 384 760 5622

Durata: 2h (1h expunere, 1h intrebari participantii)

Nr. participantii: max. 100

Password: (solicita pe messenger, whatsapp, tel)

Lucian Stan 0724511052

Obiective webinar:

-sa prezinte celor interesati rolul a trei agenti de educatie de dans: PROFESORUL DE DANS
COACH-UL DE DANS si MENTORUL DE DANS (PCM).

-sa prezinte dansatorilor beneficiile PCM

-sa clarifice rolurile PCM in relatie cu alti agenti de educatie: coleg de dans, partener, instructor, trainer, consilier, profesor, curator, coregraf, manager, administrator, facilitator, ghid, advisor, terapeut, consultant, colaborator, coach, sponsor, mentor, peer-mentor, leader, pionier, visionar, prieten sincer (critical friend).

Webinar Attendance Report: MS Excel

The author made a list of people wanting to participate. Though, due to some problems some could not attend or their request were not seen (during the presentation). Hence, the insight to have a webinar administrator to manage the participant requests.

AutoSave off | DanceTCM.Artefact.Attendance Report | Search (Alt+Q)

File Home Insert Page Layout Formulas Data Review View Help PDFelement

Clipboard: Paste, Copy, Format Painter | Font: Corbel, 10, Bold, Italic, Underline, Color, Background Color | Alignment: Wrap Text, Merge & Center | General: %

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Live Webinar		Attendance Report					
Zoom Meeting ID: 384 760 5622		Sunday, 19 Dec 2021					
Time: 19:00-21:00 (zh)		Participant's Name	P	T	A	V	City
Speaker: Lucian Stan		1 Cristina Chiriac					
"Profesor, Coach, Teacher pentru Dansatori" (Romana)		2 Mono Tzuna	Y			Y	Piatra Neamt
		3 Speranta Stan	Y			Y	Busteni
		4 Sabina Silviu	Y			Y	Bucuresti
		5 Mihaela Moroianu					
		6 Cristina Puscas	Y				Arad
		7 Raluca Tiplic					
		8 Andreea Tudose					
		9 Andrada Visan					
		10 Inina Margescu	Y			Y	Bucuresti
		11 Cristi Puscas	Y				Oradea
		12 Daniela Stoian					
		13 Cristi Vuvrea, Dana Vuvrea	Y				Cluj
		14 Oksana Marianov	Y				Bucuresti
		15 Valeriu TM, Dana, Gil	Y			Y	Constanta
		16 Oana Andone	Y			Y	Iasi
		17 Florentina Toader					
		18 Carmen Bala					
		19 Nicoleta Moroianu	Y			Y	Constanta
		20 Raluca Crisan					
		21 Ramona Val	Y			Y	Bucuresti
		22 Gabriela Popa	Y			Y	
		23 Magda Dinu	Y			Y	Bz
		24 Nicu, Evelina	Y			Y	Ploiesti
		25 George Bina, Alin	Y				Craiova
		26 Ramona Cristina					
		27 Carmen Bala					
		28 Adriana Mihai	Y			Y	Ta Mures

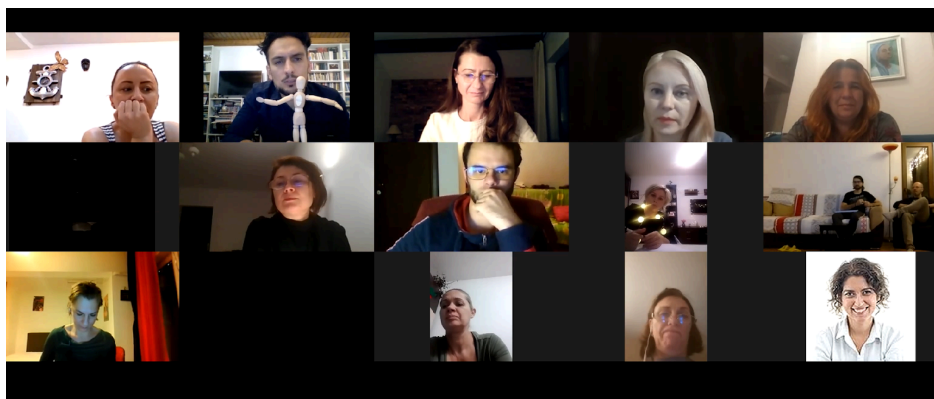
P = Present; T = Tardy; A = Absent; V = Video

Start Attendance Report

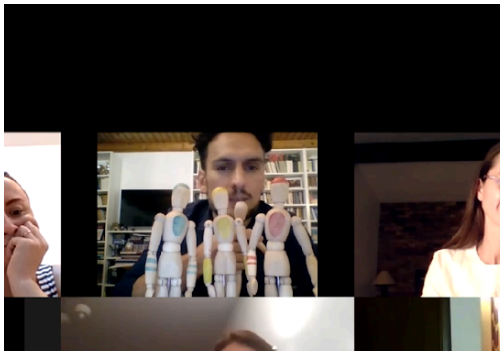
Timeline:

0. Welcoming and engaging participants: min 0

- administrative tasks: asking for consented recording
- agenda: 60min TCM and 60min questions



- main subject: *Dance Teacher, Coach, Mentor*
- second subjects: *Dance Leader* and other dance agents



1. Initial context: the Dancer
2. Agents of Education
3. Dancer-focused Education: min 9

Dancer's Development (8Ps Model) in the DanceTCM Research*
 *Dance Teacher, Coach, Mentor - Three Pragmatic Ways to Dancers' Education (MDX MAPP DTP 2021)

<p>Paradigms</p> <ol style="list-style-type: none"> 1. Dancer-centered What a dancer should do? Who s/he must become? 2. DanceTCM-centered What does a DanceTEACHER/ COACH/ MENTOR do best? 3. Process-oriented Which educational paths are the most effective? <p>Perspectives Holistic Dancer and systemic TCMs</p> <p>Purpose What do dancers really want, based on their values and what matters to them?</p> <p>Potential Dancer's present and future skills (Abilities, Capacities, Competencies, and Capabilities)</p>	<p>People (education agents) Dance Teacher, Coach, Mentor, Instructor, Choreographer, Teacher/Somatic Expert, Sports Coach/Trainer, Consultant, Counsellor, Advisor, Psychotherapist, Facilitator, Curator, Sponsor, Guardian, Guide, Peer/Colleague, Critical Friend, Manager, Leader, Visionary, Pioneer</p> <p>Processes Teaching, Coaching, Mentoring, Learning, Personal Development</p> <p>Dance Perfectionism Dance Training Dance and Motor Learning Dance Performance</p>
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Fig. 1.o. Dancer's Development (8Ps Model) in DanceTCM

4. The Systemic Dancer: min 11

The Dancer's Professional and Personal Development as an integral, open, complex dynamic system**

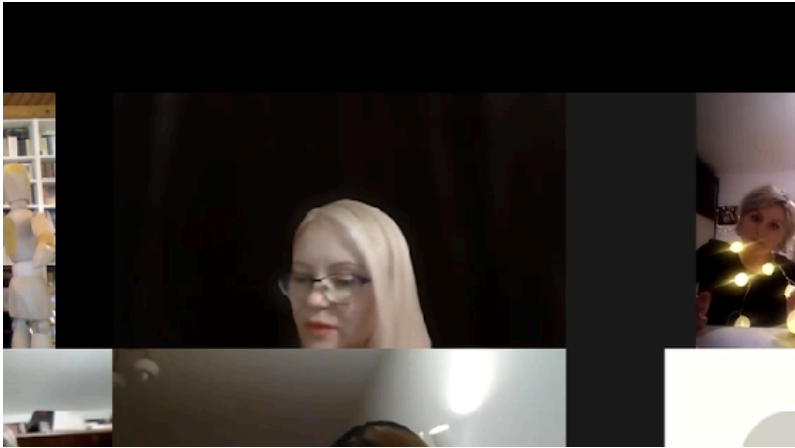
Traits of a Complex System (applied to)
 Feedback (input-output relationships)
 Emergence (generates something new)
 Self-organising
 Leverage (hub influence)
 Non-linearity, Adaptation
 Domains of stability (state)
 Path dependency (mastery)
 Tipping points (dramatic change)
 Change over time, Design
 Scaling, Open Systems
 Unpredictability
 Unknowns (unforeseen factors)
 Distributed control (multiple centers)
 Multiple scales and levels (complex cause-effect)
 Nested systems (systems within systems)

The Technical profile includes:
 -tactical training
 -strategic behaviours
 -structural training (for competition/ high performance)

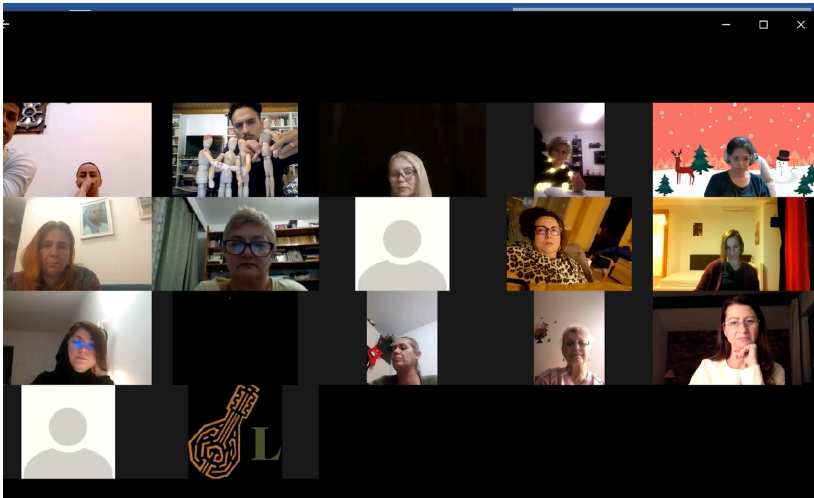
*used in DanceSport; Nastase 2011
 **Balague 2013, cited in BIHub 2020

Fig. 1.4. Dancer as a Complex System

5. Dance Teacher – Multidisciplinary Pedagogy: min 12



9. Dance Mentor: min70



10. Using Platonic Solids (during all presentation)



11. The Dance Leader: min 78

DanceTCM- as Educational Leader--
 *Dance Teacher, Coach, Mentor - Three Pragmatic Ways to Dancers' Education (MDX MAPP DTP 2023)
 **Adams and Straw (2016), *The Little Black Book of Change*
 Author's study with/of masters *Tango Maestros* (Buenos Aires, 2008-2020); author's experience as TCM
 Ray Dalio (2017), *Principles*

"The Magnificent Seven"
 SHIFT 1. Let go of the past
 SHIFT 2. Develop breakthrough ambition
 SHIFT 3. Create a bold new vision of the future
 SHIFT 4. Engaging the dancers in the new future
 SHIFT 5. Cutting through the DNA
 SHIFT 6. Keeping the community future-focused
 SHIFT 7. Gaining energy from setback

"The Principles"
 Life and Work Principles

Regular Hexahedron (Cube)
 Platonic solid, Groundedness and Processes Dissociation

Fig. F4. DanceTCM as Educational Leader

12.Q&A Section (duration 65min): questions and answers min.85-min 150

Closing up the session.

Role of DAN4760 in the Author's MDX Journey

(Essay, 998 words)

Author's MDX Journey (MAPP DTP)

Many people see their medium- or long-term educational programme as a journey (Daloz, p.) (see Appendix H. Three Developmental Models in Education). Although unique, the author's was no different (Nota bene: „remember you are unique, just like everyone else”).

The author started his MDX journey in 2020, but little did he know the challenges and the turmoils of what was going to come afterwards... Retrospectively, if he knew how hard it would get, perhaps he would have thought it twice. Or not.

Just like in the grounded theory, the author walked his MDX journey, in iterative strategies of going back and forth between data and analysis', using comparative methods and interacting (involving) with my data and emerging analysis'. Little did he know that walking his educational post-graduate path he was gaining 'analytic control and momentum' (Charmaz 2014, p.1-3). During his journey he learned and unlearned, converged, diverged and emerged (paradoxically, sometimes simultaneously).

From MDX Raw Data (Dan4510) to Wisdom (Dan4760)

As a dance student in need, the author started the MDX journey in 2020 with data, not information. Later, he acknowledged the double loop of reflection (fig.1), or the 'triple loop' of learning: data-> info-> knowledge->wisdom-> data (fig.2).

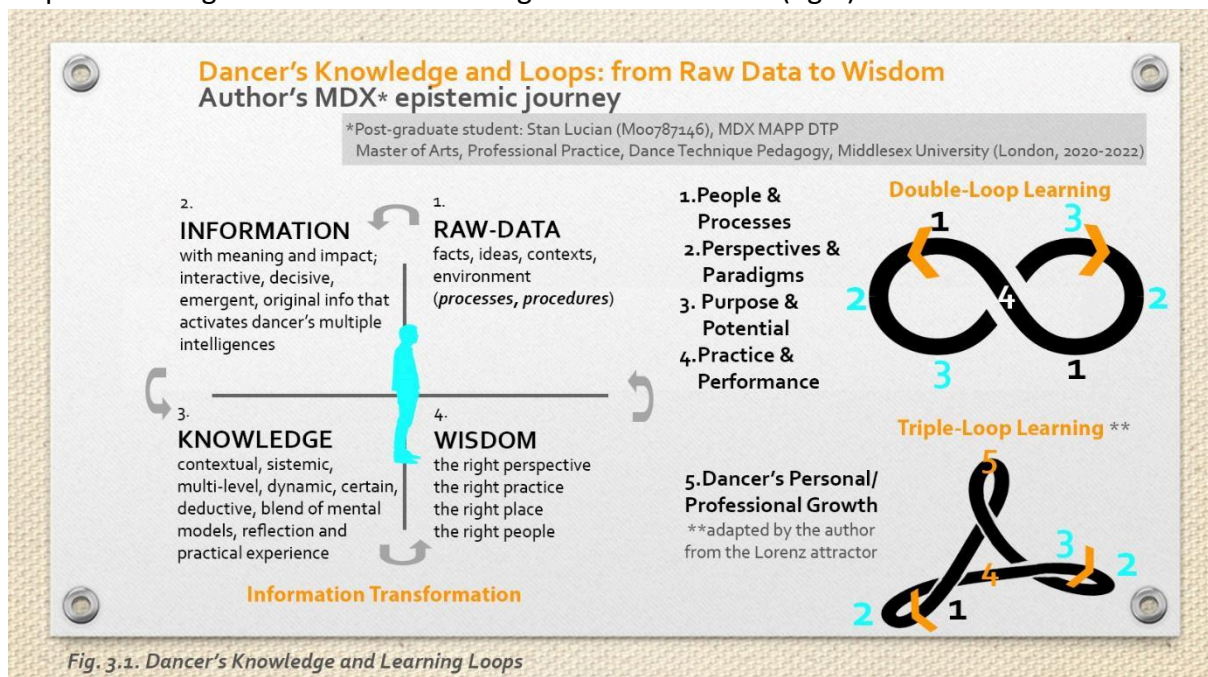


Fig. 3.1. Dancer's Knowledge and Learning Loops

The abovementioned ongoing cycle states that for a regular person raw data (facts, results), obtained from environmental observation (external broad attention, quadrant 1) can become relevant information, meaningful for the individual (internal broad attention, quadrant 2). These stimuli (at conscious, non-conscious, subconscious and inconscious levels) bring the person (or the dancer) toward unique personal perspectives, educational textures, colours, rythms.

The meaningful information (internal broad attention) then becomes purposeful information (internal narrow attention or internal focus, quadrant 3), since the dancer starts

to discriminate stimuli. He/she concentrates the relevant attentional scope to a one purposeful stimulus (or a very few stimuli). It becomes a laser-like point towards the dancer's potential, since it reaches inner depths: confidence, motivation, attentional focus, attitudinal development. This meaningful information is matured through a capability process; it is here that abilities become competencies (through internal training), and the competencies become expertise (through personal experience, peer review and reflective thinking) (see *Appendix B. Capability Maturity Model for Mentor Teachers*).

This is the real power, to know oneself and find ongoing inner foci. In this sense, can 'knowledge is power' be better understood. Internal focus means also mindsight, a triade lense of meta-cognition (how one thinks about their thinking), meta-awareness (how one acknowledges the frames of their sensing, feeling or being), and ecological systemic relationships (other people, dynamic environment, unknown variables). Through this lense people see *the world* and talk about *it*, creating a discourse, which is never neutral (Gray 2016, p.4).

Later this knowledge is shared: the right place, the right time, the right people, the right words (order is irrelevant). This is wisdom. It is the master's level (see *Appendix J. Tango Masters*)

Now, when the author finishes Module DAN4760, he realises that he comes back to a different set of raw data, a new beginning.

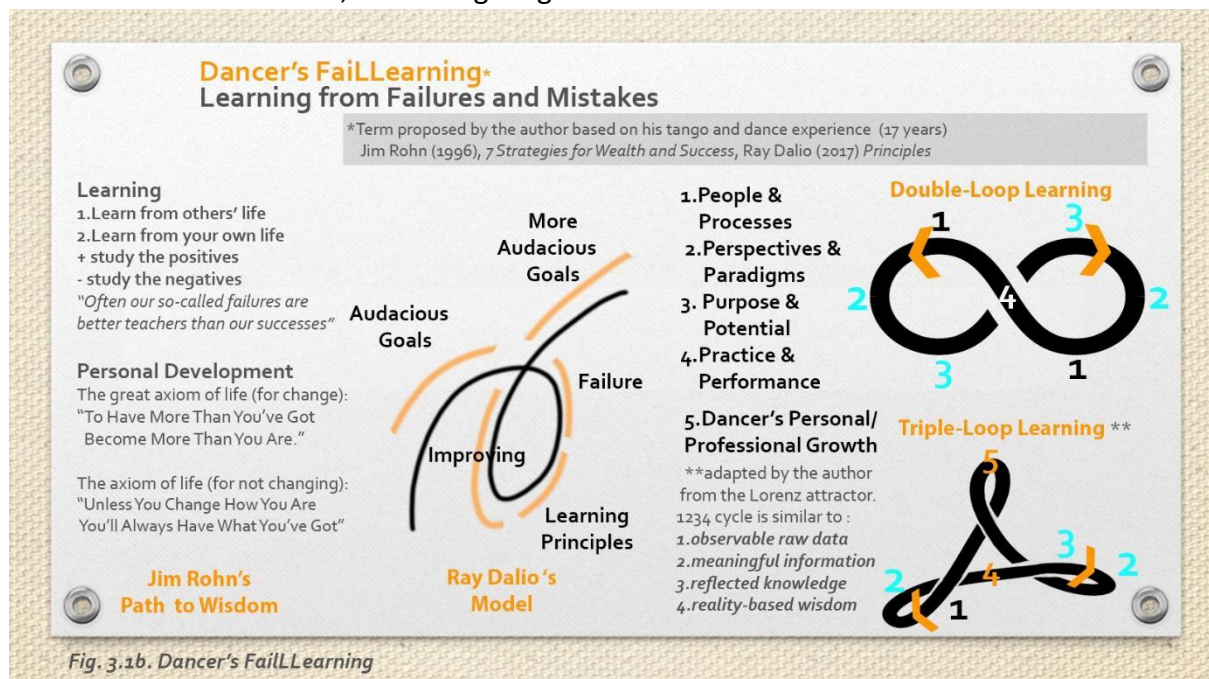


Fig. 3.1b. Dancer's FailLearning

MDX Deficit or Development? A Quantum Perspective

There are studies identifying two attitudes toward learning with coaches/mentors (Salter 2013, as cited in Gray et al, 2016, p.159):

- one is the 'deficit model' when "the learner doesn't 'know' and the coach/mentor does 'know', therefore the learner needs to be taught or trained"
- another is the developmental model when "the coach or mentor may be skilled in facilitating the learner to find his/her own way forward, and this is a <<fairly sophisticated story about autonomy and independence>>".

When the author met his two MDX mentors (Summer, 2020), Dr Adeshola Akinleye and Dr Helen Kindred, he was bedazzled by them and their wisdom. What he didn't know was how to deal with their different approaches (Fall, 2020), when both of them were right:

- ✓ Adeshola said „The MDX Master programme is not about Argentine Tango.”
- ✓ Helen said „The MADX Master programme is exactly about Argentine Tango.”

The Heisenberg's quantum reality exists.

The author understood his path as a constant confrontation between his beneficial ego (constructed self) and the big non-local art of Dance as part of the great Art of Life. Along his path he experienced the cyclical stages of agony, aha! moment, and ecstasy (Goswami, 111).

From Gap Analysis to SWOT Model

At the beginning of the MDX academic journey (2020) the author used a consulting (managerial), directive 'deficit' model (used by mentors towards newly qualified teachers NQTs) (Gray 2016, p.161). The author's encountered a gap, and a Gap Analysis was needed)

Gap Analysis is a coaching tool that comprises a comparison and an action plan.

1. Comparison: I put myself the two essential questions

Where am I now? (in dance education)

Where should I be? (in dance education)

2. Then MDX came with the Action Plan

- ✓ key factors for change
- ✓ skills needed
- ✓ risk evaluation

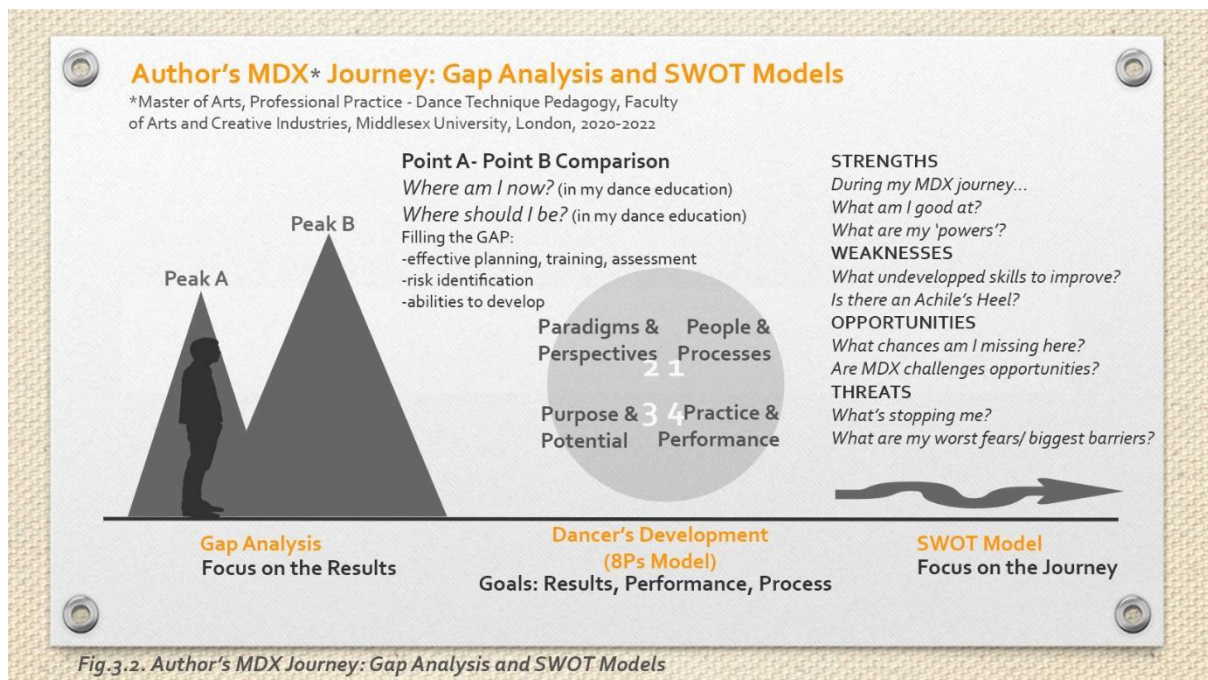


Fig.3.2. Author's MDX Journey: Gap Analysis and SWOT Models

Later in his evolution (2021) the author used a facilitated, non-directive, developmental model (used by mentors for leaders, professional coaches and coaching psychologists) (Gray 2016, p.162). A SWOT strategy (coaching tool) was used and the author had to respond the following questions:

S Strengths: What am I good at? What are my 'powers'?

W Weaknesses: What undeveloped skills do I need to improve? Is there an Achilles Heel?

O Opportunities: What chance am I missing? Do I see constructive options, even in uncertain, challenging contexts?

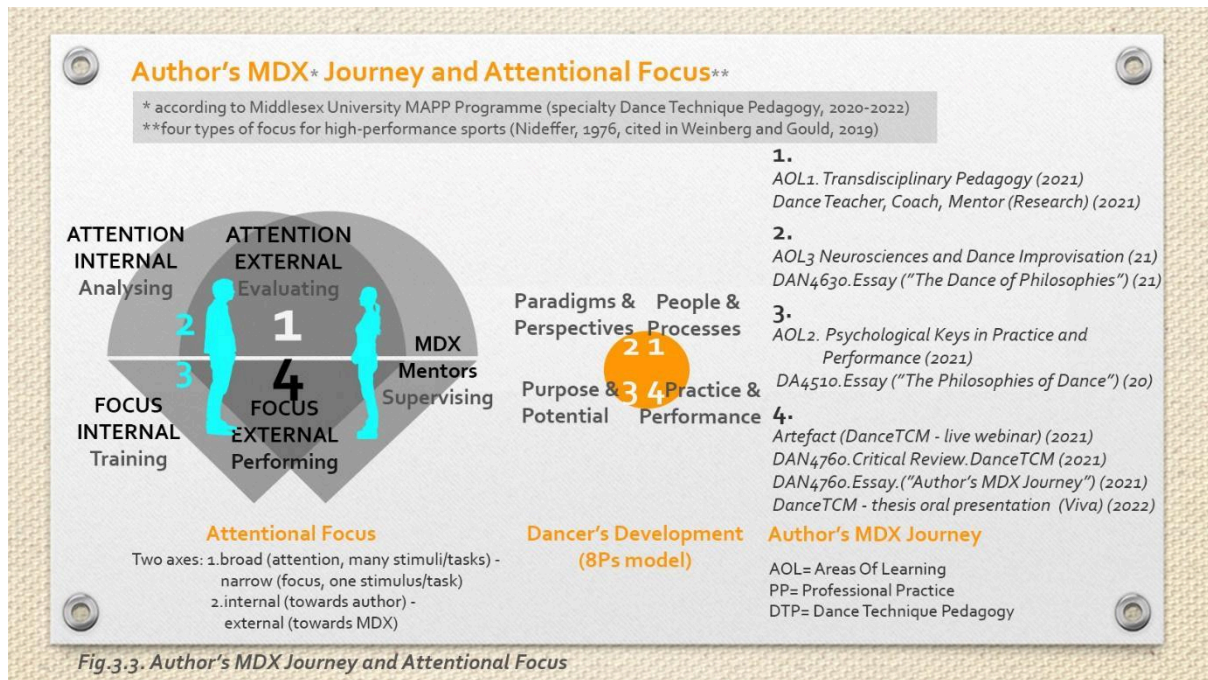
Threats: What's stopping me? What are my worst fears and barriers?

Lucian Stan and MDX MAPP: two partners, one tango

He thought of a transdisciplinary dance pedagogy, academically reflected and studied (MDX curricula), connected to various dance fields people, undertook a difficult research thesis, and not least, just like everybody else, critically struggled with the pandemic.

He built and destroyed paradigms in a non-linear time-and-space continuum.

He has reached where he already was. He had become what he already was, and he is what he will already become. This is his groundbreaking insight with his 'tango partner' MDX.



Feedback Discussion Form for draft submissions.

This form holds the feedback interaction for your draft work. Comments on this form must be responded to in your final submission. There is **no instruction to change** your work because of feedback comments (unless you want to) but you must give a response explaining your position, reasoning, and thoughts about the areas the feedback form identifies regardless of any changes you do or do not make to the draft the form responds to.

Term dates: 11.12.2021

Date: 17.09.2021

Module number: DAN4760

Student name: LUCIAN STAN

Student number: M00787146

Title of draft work: Dance Teacher, Coach, Mentor - Three Pragmatic Ways to Dancers' Education

Feedback introduction and focuses (Student initiated):

In 100-200 words explain any focuses or points you want specific feedback for.

I have discussed all the essential topics on DanceTCM with my supervisor on Skype (17th of September). Dr Helen Kindred made valuable remarks about the research design, content, and the effective schedule of the work.

My primary consideration for the DanceTCM thesis was a three-path education for dancers: the dance Teacher, the dance Coach, and the dance Mentor. Dr Helen gave me the excellent idea of searching for more critical agents involved in dancers' education. These might include the dance trainer, counsellor, manager, trainer, leader, therapist, and other formal or informal educators.

My supervisor reminded me of dance education's complex systemic and ecological process. Being a critical part of today's education, it needs to cope with societal demands in the current highly changing environment. The challenges of organisational learning and adult development involve a profound paradigm shift. The ways dancers learn, train, practice, perform and connect are no longer valid in 'old' academic perspectives.

Dance educators need to have new eyes, minds, and bodies to align teaching and learning to dancers' values, meaning, potential and personal development. Thus, the big (he)art of dance can practically weave together the respect for the (old) tradition and the quest for dance (new) research.

Page number	Feedback from Advisor (to be	<i>Suggested literature (optional)</i>	<i>Student response (to be completed by Student after Advisor feedback)</i>
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	<i>completed by Advisor)</i>		
1	Expand the view		I have created the educational context for the DanceTCM research.
AppendixA	More education agents	Dewey, Daloz, other resources	I have identified and considered in the DanceTCM thesis the following educational agents and their roles: dance colleague, instructor, trainer, counsellor, curator, choreographer, manager, administrator, facilitator, guide, advisor, therapist, consultant, collaborator, coach, sponsor, mentor, peer-mentor, pioneer, visionary, critical friend, influencers. These educators, directly and indirectly, affect the dancers' relationships with the research's three primary agents: the Dance Teacher, Dance Coach and Dance Mentor.

Name of Advisor

Date:

Helen Kindred

30.10.2021

Feedback Discussion Form for draft submissions.

This form holds the feedback interaction for your draft work. Comments on this form must be responded to in your final submission. There is **no instruction to change** your work because of feedback comments (unless you want to) but you must give a response explaining your position, reasoning, and thoughts about the areas the feedback form identifies regardless of any changes you do or do not make to the draft the form responds to.

Term dates: 11.12.2021

Date: 05.10.2021

Module number: DAN4760

Student name: LUCIAN STAN

Student number: M00787146

Title of draft work: Dance Teacher, Coach, Mentor - Three Pragmatic Ways to Dancers' Education

Feedback introduction and focuses (Student initiated):

In 100-200 words explain any focuses or points you want specific feedback for.

Based on the DAN4630 Summative Assessment Feedback Report, I was aware of the necessity to attend few issues in Module three (DAN4760). Since my methodological and framework skills for such an academic thesis are incipient, I have asked Dr Helen Kindred (my supervisor) for support (05 October).

She was kind enough to support me understand in-depth the following issues:

1) Word Count

I should respect the proposal set (just the required number of words)

2) Research Literature

I should deal with specific literature dealing with my DanceTCM research. The thesis design should mention the influences and theoretical frameworks that shaped my inquiry.

3) Ethics:

After talking to my supervisor, I was aware of the importance and scope of the ethical considerations needed at the post-graduate level research (consent, GDPR, data protection).

4) Research planned analysis

In the dialogue, I have better understood the necessity for coding strategies (gathering, organising, analysing, converging, presenting survey data). I reconsidered the need for methods that connect across all data sets to make data meaningful.

5) Schedule

I must include a time plan for the DanceTCM project.

Page number	Feedback from Advisor (to be completed by Advisor)	Suggested literature (optional)	Student response (to be completed by Student after Advisor feedback)
Whole paper	Issue 1		I committed to the quintessence of my work, respecting the word count, designing the paper with very few divagations.
Pages 3-5	Issue 2		I looked for suitable research methods. Now both DanceTCM Research 1 and Research 2 use mixed methods designs. DanceTCM.Research1 is based on an explanatory sequential design: questionnaire with QUAN – QUAL - QUAN research data. DanceTCM.Research2 uses a more profound strategy: triangulation QUAL – QUAN – QUAL, using three different methods for the same research problem: observation, questionnaire, and interview on peer-mentoring
Appendix 03	Issue 3		I added a Research Ethics protocol with seven clearly-stated principles. I also adopted the 7 Data Protection Principles , stated in the <i>Middlesex University Data Protection Checklist and Declaration for Researchers</i> form.
Pages 3-5	Issue 4		I followed a clear strategy for i.presenting the surveys and the questionnaires, ii.managing data (collect, interview, sort, organise, analyse, synthesise, converge, emerge) and iii.offering research information in meaningful ways. I considered mixed methods research (e.g., triangulation).
Appendix 04	Issue 5		I made a timeline for DanceTCM according to a GROW-model project (Goals, Realities, Options, Wrap-up).

Name of Advisor

Date:

Helen Kindred

31.10.2021

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End of thesis DAN4760 DanceTCM Project
Thank you for your time!

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Lucian Stan