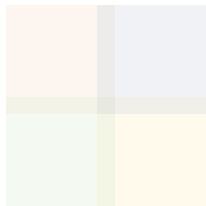


Do the donkey work! -

Memory hooks in a dance context





MA essay delivered by Stefanie Fischer as a
requirement for a degree in MA
Dance/Teaching and Coaching Dance
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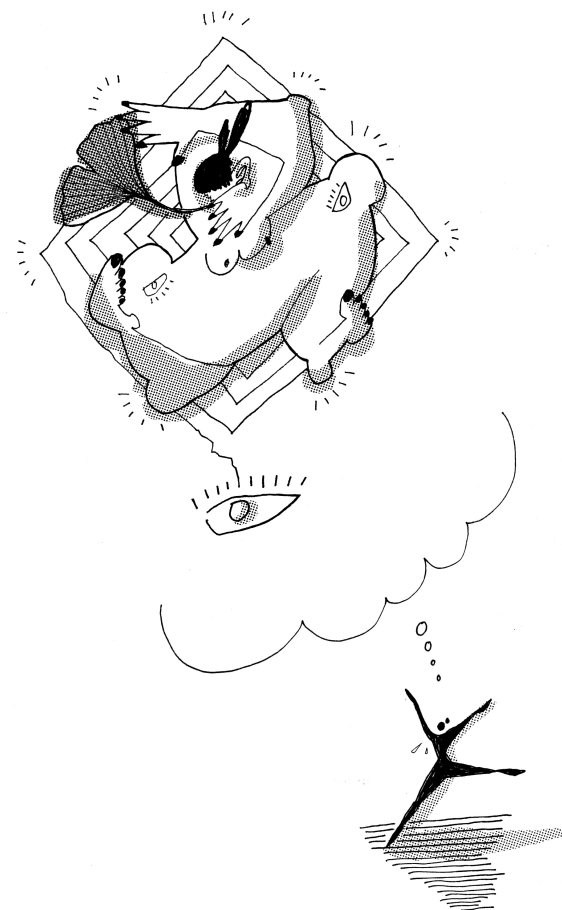


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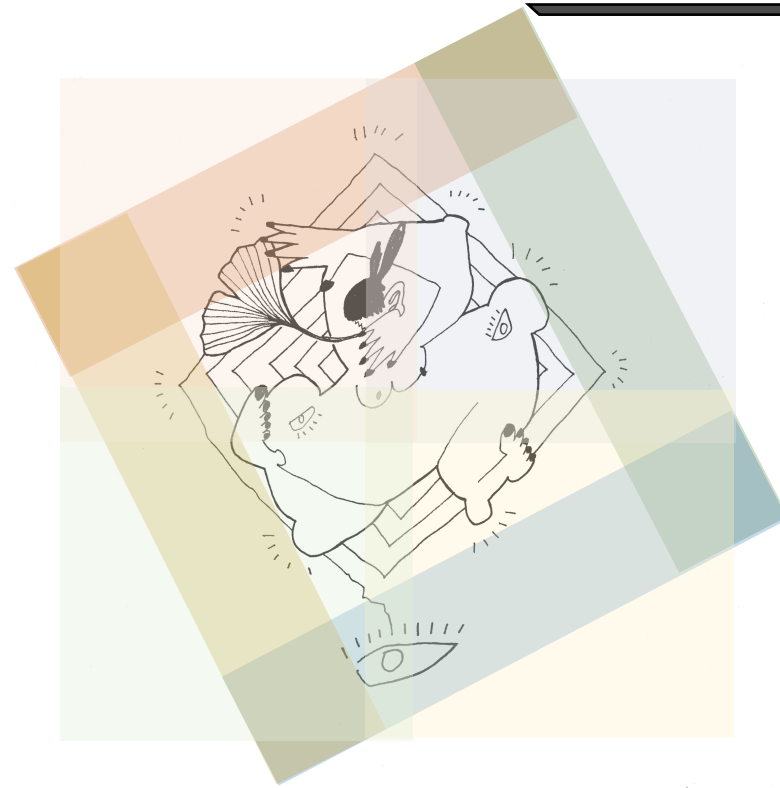


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Introduction

In this digital essay I gather the results of my research on how dancers memorize and understand movement sequences in connection to their individual learning styles. My aim is to find memory hooks that link learning types to specific memorizing methods, in order to help dancers recall choreography and work in a more sustainable way.

Based on research and results of the therefore created survey, I develop a method for marking efficiently. My **DO'n'KEY IT!** method can be applied for the dancers' daily work to rehearse and memorize choreography.

This efficient way of rehearsing aims at helping dancers build a longer concentration span, learning choreography in an easier way and minimizing the problem of overworked bodies.

“Eselsbrücke”, the German translation for mnemonics or memory hooks, connects the title of the essay and my method.

Introduction

The content of the essay is structured into seven main chapters. They all hold information for one up to three times eight, each slide represents one count.

To see the relation between the different learning types and how they connect to a choreography, we look at the strengths and weaknesses from each individual learning type separately. By dividing all layers of a choreography into four parts, it is recognizable how the individual learning types link to each layer and where difficulties arise.

The results of the therefore created survey show us, among other things, that the tactile type struggles most with counts and the auditory type with sensation. Based on the average answer from each type we look at individual movement recall profiles. Using visualization as mental training, dancers are able to re-experience and analyze past performances and build memory hooks that help recall choreography.

DO the work focused and to **KEY** the information!

My created method **DO n KEY IT!** builds on the results of my research with the intention for a ongoing development.

Learning Types

1 x 8 counts

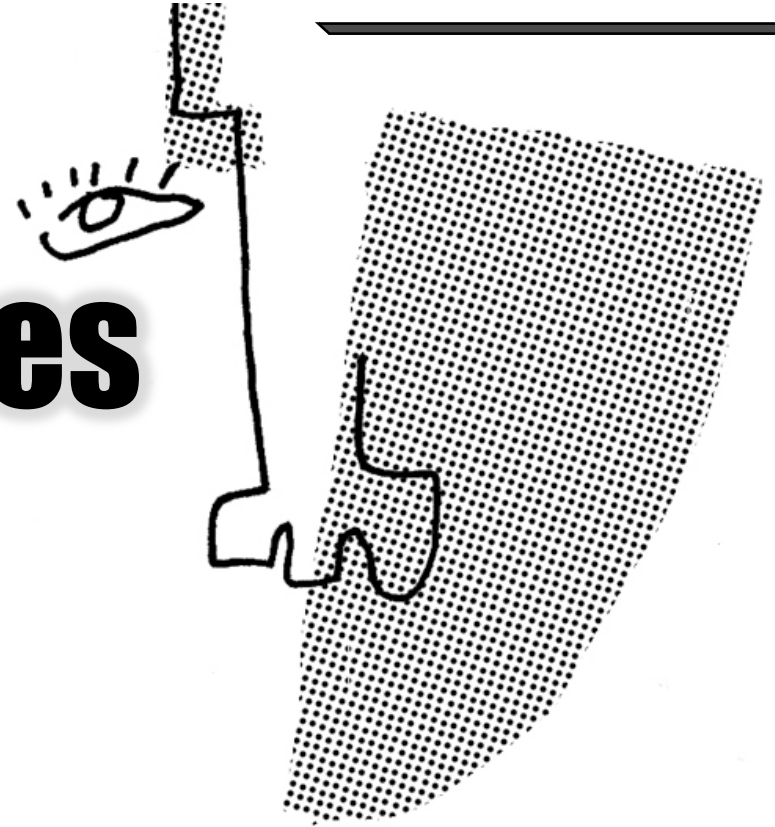


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The **VAK** modality theory, designed by Walter Burke Barbe and colleagues (1979), divides individuals into three learning types; visual, auditory and kinesthetic. He refers to the channels through which perception occurs as modalities, naming the most efficient channel for processing information modality strength. "A modality strength may occur in a single channel, or be mixed..."⁽¹⁾

The **VARK** model, introduced by Neil Fleming and Colleen Mills (1995), separates text from the visual learning style, adding the R for reading and writing. The model assumes that learners don't have a distinct strength, but learning preferences. "VARK is no more than a learning preference tool..."⁽²⁾

In my research on how dancers memorize steps and movement sequences, I was interested in categorizing the dancers into their most pronounced learning types.

By focusing on the dancers' learning strength, it can be determined which facet of choreography they initially connect to, or how they break down a movement sequence for themselves, in order to learn it more efficiently.

In an interview for the *Clearing House Journal*, Dr. Rita Dunn creator of the Dunn and Dunn's learning styles model states, "A person's learning style is the way that he or she concentrates on, processes, internalizes, and remembers new and difficult academic information or skills."⁽³⁾

In a class or rehearsal, it is beneficial for dance teachers, rehearsal directors and choreographers to know the variety of learning styles that may occur within the group they are working with.

In her book *Learning Styles Perspectives: impact in the Classroom*, professor and author Lynne Celli Sarasin writes, "... it could be argued that teaching cannot be successful without a knowledge of learning styles and a commitment to matching them with teaching styles and strategies."⁽⁴⁾

The awareness of how dancers perceives and processes information allows a dance teacher, rehearsal director or choreographer to provide methods and use language that supports the dancers' natural instinct in combination with the requirements of the choreography.

Through knowledge of a dancer's own preferred or distinct learning style will contribute towards a mutual, efficient way of working.

The VARK creators Fleming and Mills, write in their article, *Not Another Inventory, Rather a Catalyst for Reflection*, "it is simply not realistic to expect teachers to provide programs that accommodate the learning style diversity present in their classes..."⁽⁵⁾

Their conclusion as the most realistic approach to accommodate learning styles "should involve empowering students through knowledge of their own learning styles to adjust their learning behavior..."

Based on VAK and VARK, I subdivided the learning styles into four categories and create the **VANK** model.
Using "Noting" instead of reading/writing.

Visual

Auditory

Noting

Kinesthetic

Visual

- Prefers to learn by watching and observing
- Visualizes information to remember
- May struggle with verbal instructions
- May easily be distracted by visual stimuli

Auditory

- Prefers to learn by listening
- Retains what they have heard or been told
- May struggle with learning from a written text
- Could suffer in a loud and noisy environment

Noting

- Prefers to learn by reading and writing
- Writes down notes to remember
- May struggle with learning in a team or group
- Needs extra time to research or to write down information

Kinesthetic

Or tactile learner

- Prefers to learn by doing and sensing
- Retains information or events connected with a feeling or experience
- May struggle with an abstract or conceptual topic
- Finds it difficult to sit still

Not all dancer matches just one of these categories.

Focusing on their preferred learning style and tendency towards one learning type, could indicate the most and least practical approach in learning or teaching a movement sequence.



All four styles may overlap at certain points to create fluidity in access to learning all varied layers of choreography.

Choreography

2 x 8 counts

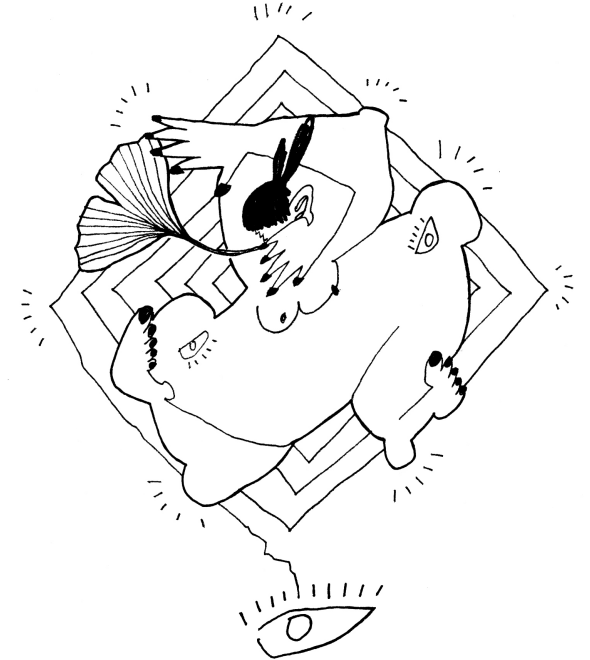


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A choreography consists of several composed and artistically arranged movement sequences.

A movement sequence can be dissected into multiple separate dance steps or movement tasks and contains several layers a dancer has to be able to identify, learn, memorize and remember.

In their research article *The Cognitive Benefits of Movement Reduction: Evidence From Dance Marking*, (2013) E. C. Warburton, M. Wilson, M. Lynch and S. Cuykendall write, “elite-level dance is not only physically demanding but also cognitively demanding. Learning and rehearsing a piece requires concentration on many aspects of the desired performance, from the most basic elements of accurate body positioning and correct timing, through higher-level chunks of choreographic phrasing, to performance qualities...”⁽⁶⁾

To evaluate the relation between the distinct learning types and all layers of a choreography, I divide them into four sections: **space, time, form** and **quality**.

Inside a class frame, movement sequences are simplified and aimed towards a training purpose.

Within a choreography that is intended to be performed, movement sequences are rehearsed and artistically designed.

The work of a professional dancer demands the ability to recall several choreographies in a short period of time and the skill to adapt them to any situation and location.

Simultaneously, dancers have to remember indications, corrections and possible changes that were given by the teacher or choreographer to improve their performance through applying them.

The degree and range of freedom in relation to set steps or set musicality varies depending on how high the element of improvisation is included into the dance composition of movement sequences.

Movement sequences as a choreography for training purpose

(short term memory)

Studio

Learn – Memorize – Remember

Movement sequences as a choreography for a performance purpose

(long term memory)

Studio

Learn – Recall

Temporary memory hooks

Rehearsal
Studio/Stage

Memorize – Recall

Build and fix memory hooks

Stage

Remember – Recall

Fall back on memory hooks

Form

The umbrella terms:

Space, Time, Form and Quality

stand for all the detailed aspects a dancer needs to be able to
identify, incorporate and recall.

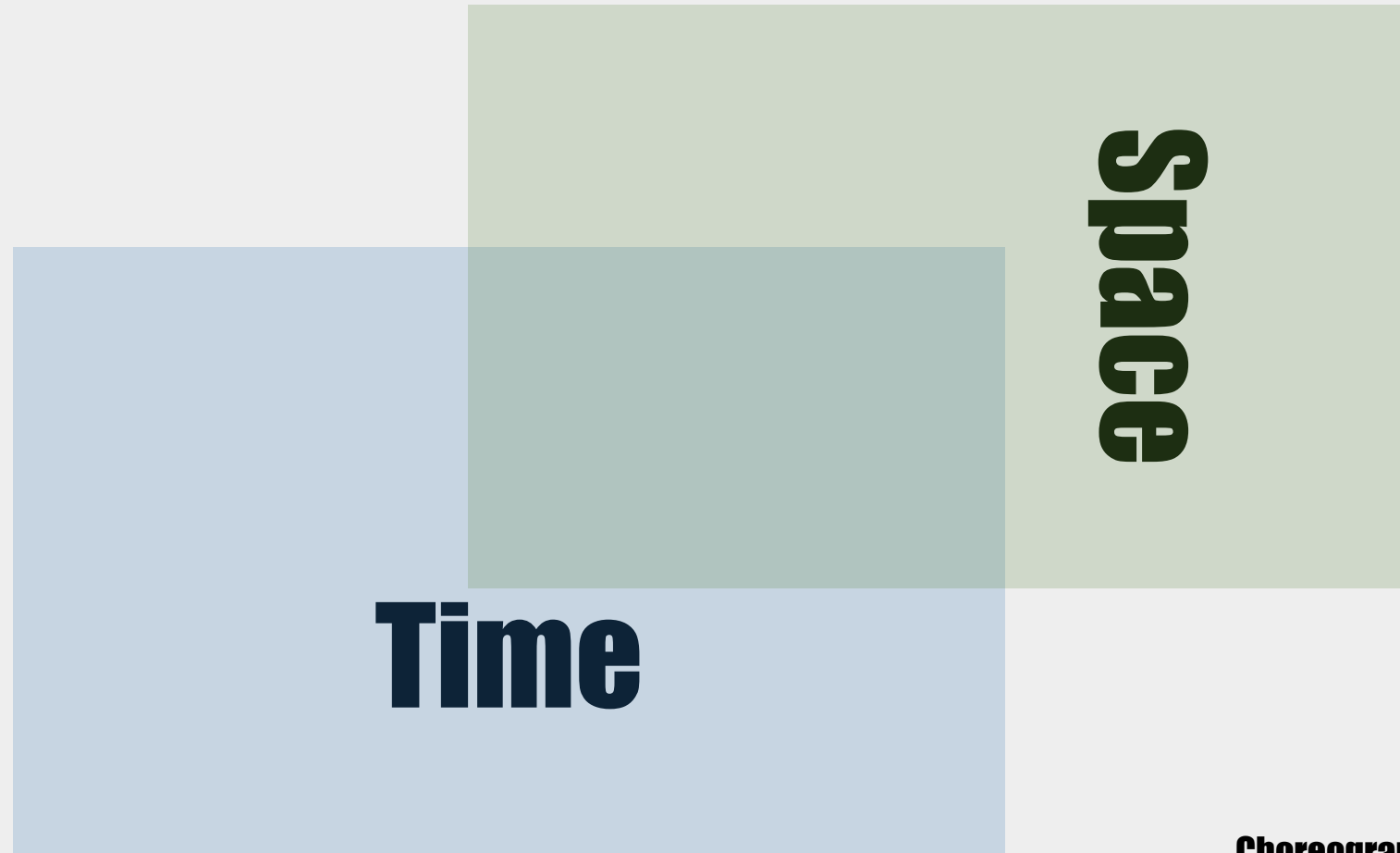
Quality

Space

The following slides provide a closer look on these terms.

Time

**Choreography
provides
an
order
for
the
dancing
body
in
time
and
space.**



General space

The actual environment
or room the dancer is
moving in.

Space

Movement in space

- Lines linear, curved, spiral
- Directions front, back, side, diagonal, up and down
- Dimensions big/small, far/narrow, high/low
- Paths on place, in motion, on the floor, in the air
- Levels high, medium, low

Kinesphere (personal space)

The space around the dancer's
reaching possibility, without moving
from place.

- Far reach
- Mid reach
- Near reach

Time

Beginning – Timing – Rhythm – Duration – Structure – Time division – End

Stillness	Movement
Slow	Fast
Even	Discontinued
Delay	Anticipation
Synchronous	Out of sync
Decelerate	Accelerate
Constant	Irregular
Liberty in pace	Rhythmically fixed

Form

Quality

From state to shape

-

From shape to state

Is form an aesthetical choice or the product of an inner state and sensation?

Is an inner state evoked through a form or shape?

Form



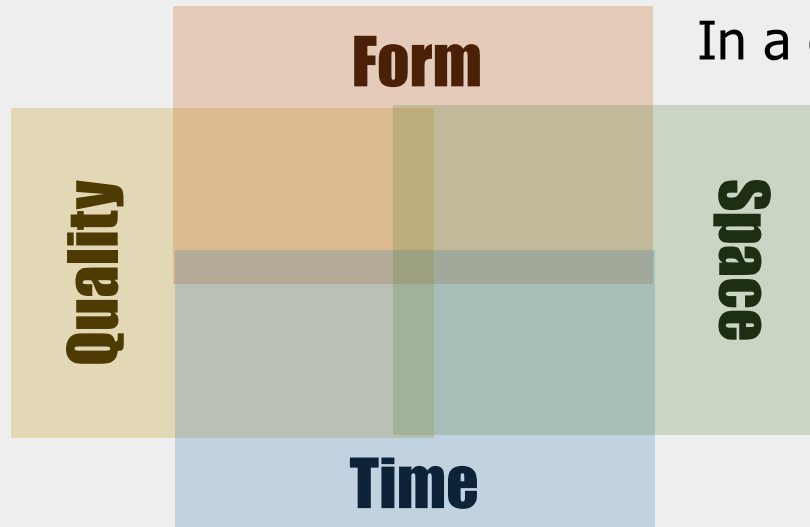
Shapes
that a **singular body** forms
or
multiple bodies form together
Shapes
that **single body parts** form
Shapes
that appear in between **bodies**
or
body parts

Quality

Movement quality describes **the pathway** that follows a movement from one to an other point in space.

Movement quality influences and is being influenced by:

- the **intention** with which the movement is performed
- the **storyline** the choreography requires
- the **sensation** a dancer feels while moving
- the choice of **movement initiation**
- the **level of energy** that is used



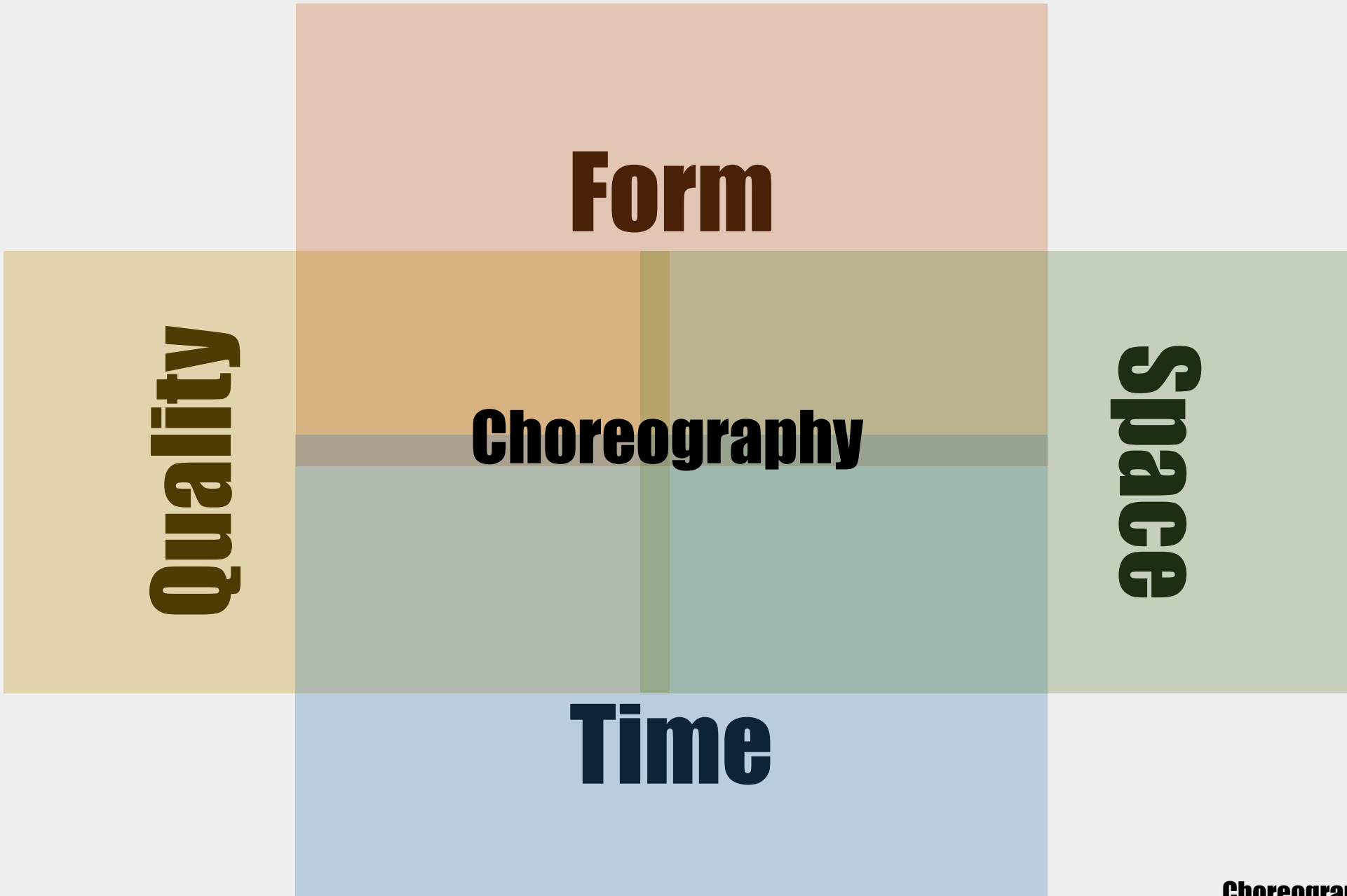
In a choreographed dance

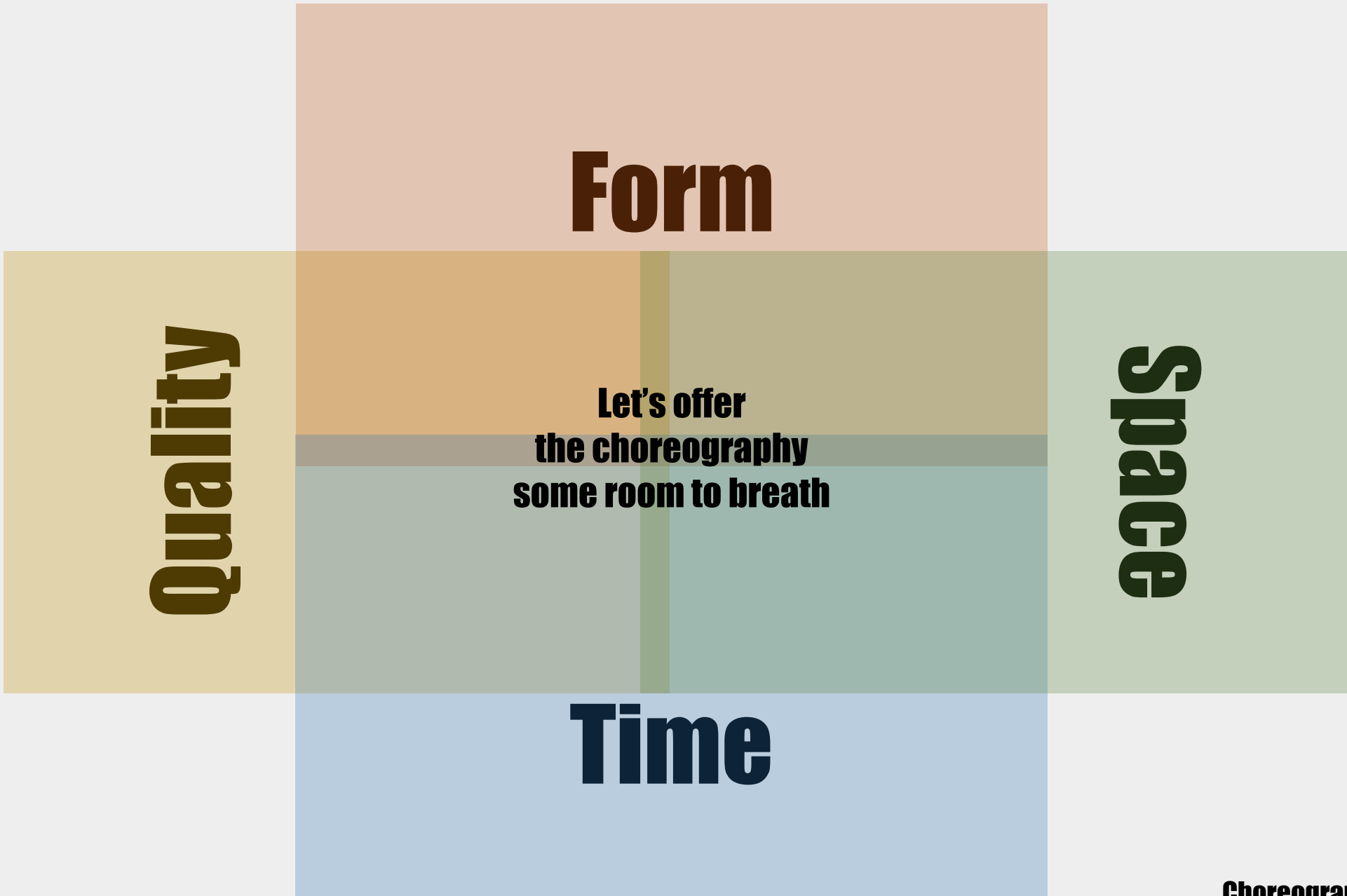
Form
Space
Time
and **Quality**

guide each other and are strongly influenced by one another.

While dancing alone or sharing the moment with one or more bodies in the general space, a dancer “stands” in direct exchange with these four layers of the choreography.

During a rehearsal or performance of a choreography, a dancer’s own perception and awareness of the momentum and surroundings require a high amount of concentration.





Form

Quality

Space

Time

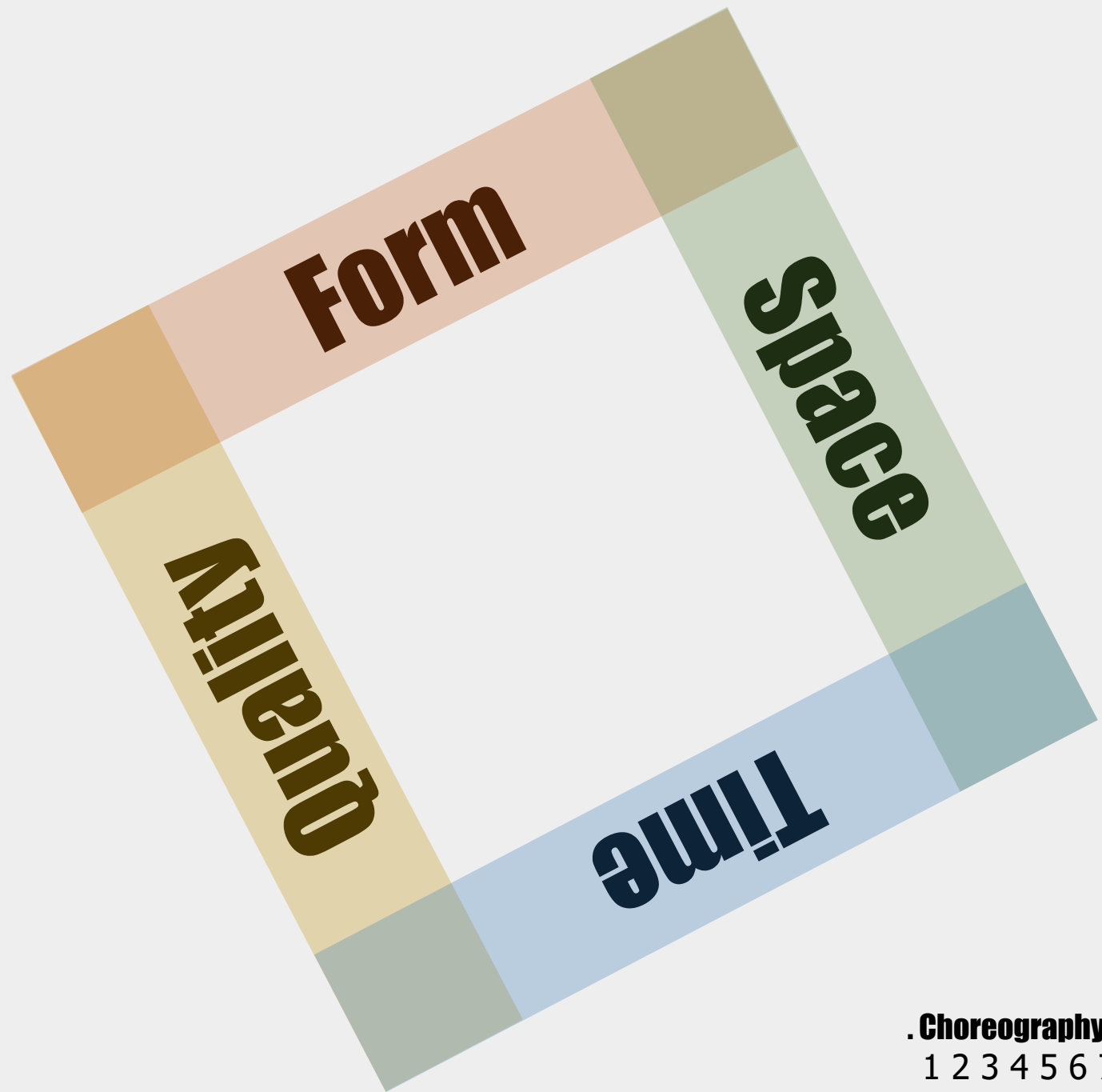
Form

Quality

**And now,
let's put it in motion...**

Space

Time



Survey

1 x 8 counts

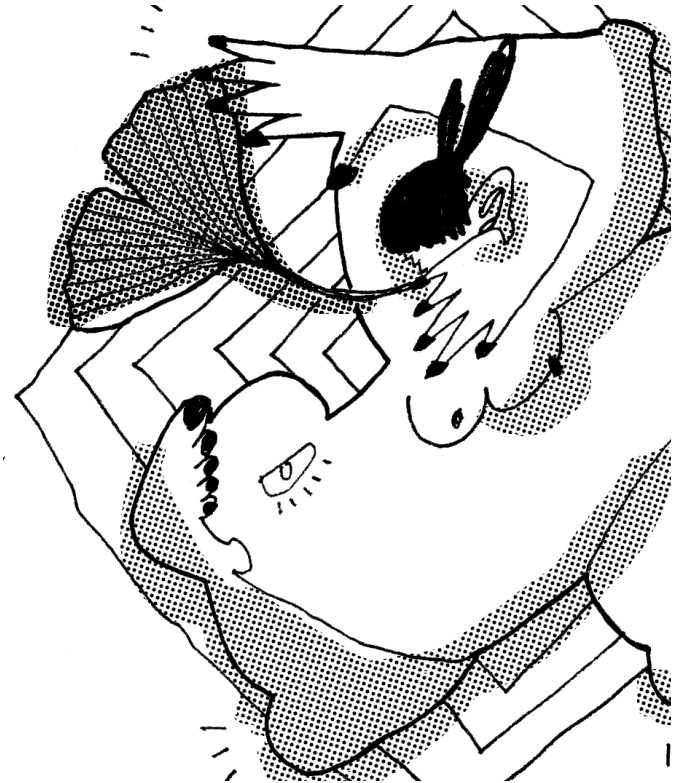


Illustration by
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Key Data

The Survey was aimed towards active and retired professional dancers and dance students.
It contained 22 Questions.

In total 103 Participants filled out the survey.

Gender

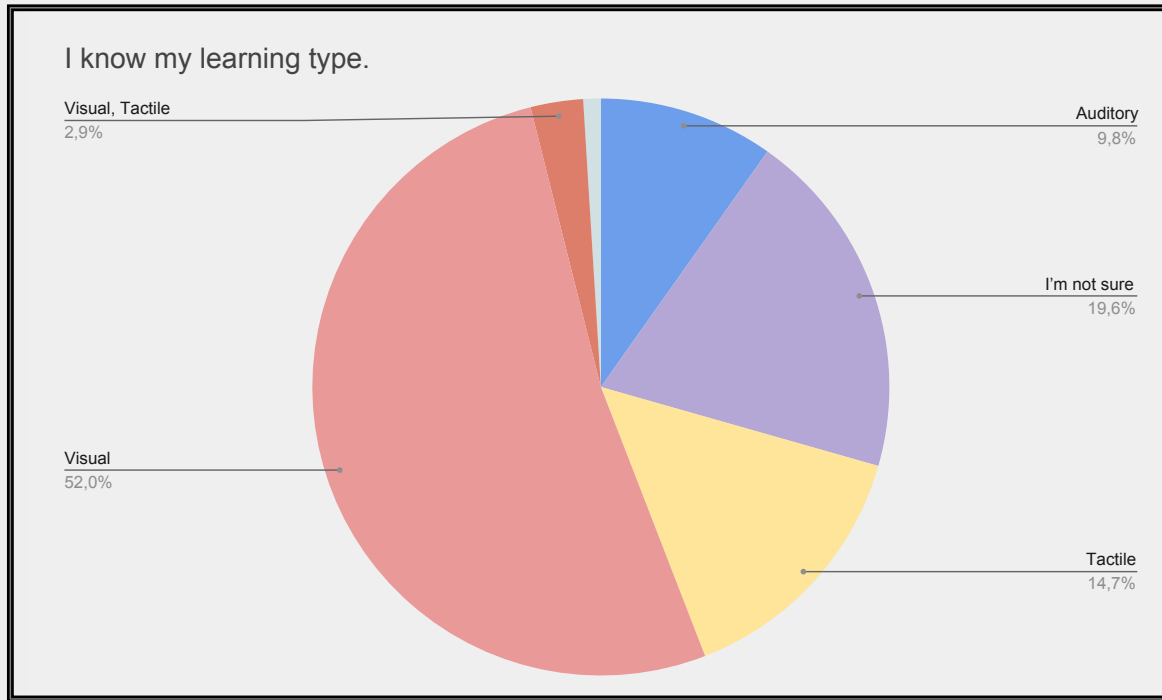
- 22% male
- 54% female
- 3% diverse
- 21% unknown

Background

- 21% dancer in a theater company
- 31% freelance dancer
- 9% dance student
- 16% used to dance professionally
- 23% unknown

The answers of the survey are a pure subjective reflection of the individual dancers and their strengths and weaknesses towards learning and memorizing steps and movement sequences.

The complete list of questions and answers are attached at the end of this essay.



Various studies have shown that the majority of people are visual learners.
52% of the dancers that participated in the survey, answered with visual as their learning type.

The human brain processes images 60,000 times faster than text, 90% of information transmitted to the brain is visual.⁽⁷⁾
In comparison, people retain 80% of what they see, 20% of what they read and 10% of what they hear.⁽⁸⁾

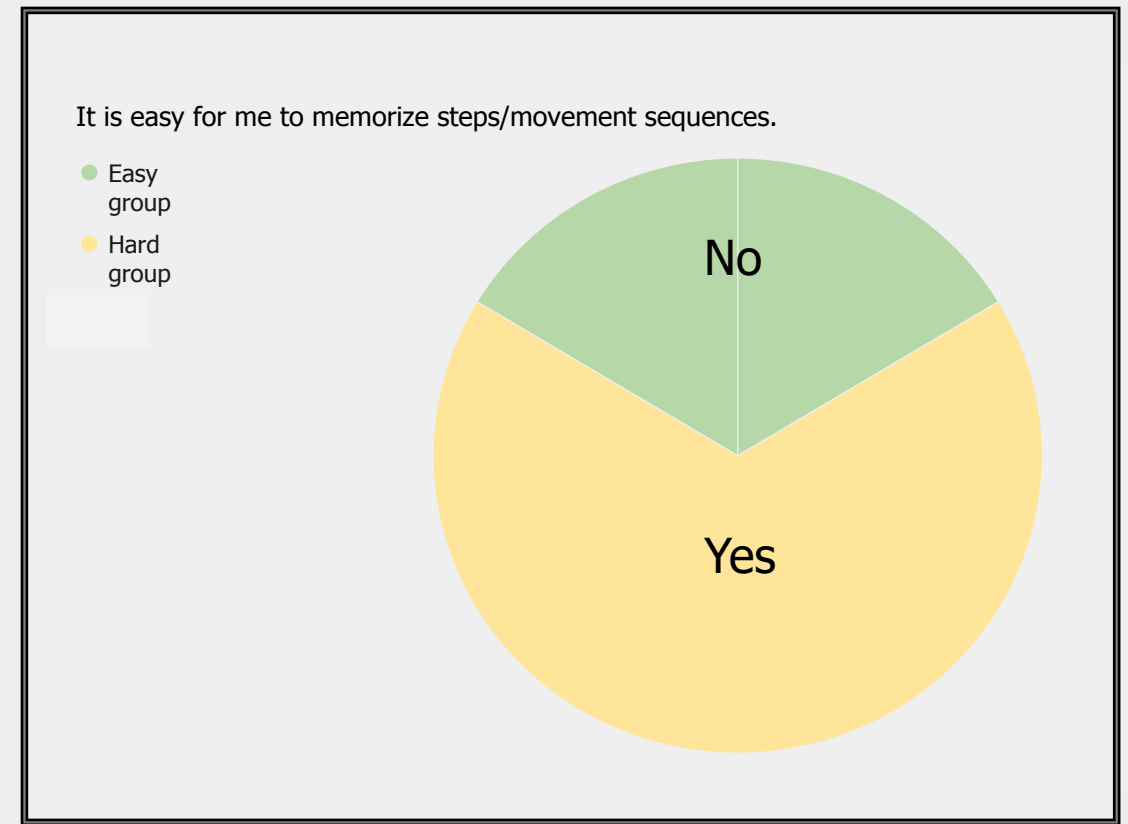
Making a visual based communication significantly faster and efficient.

16% of the the dancers that filled out the survey, answered it is not easy for them to memorize steps and movement sequences and another 16% were not sure.

(Hard group)

67% answered that it was easy for them to memorize steps and movement sequences. **(Easy group)**

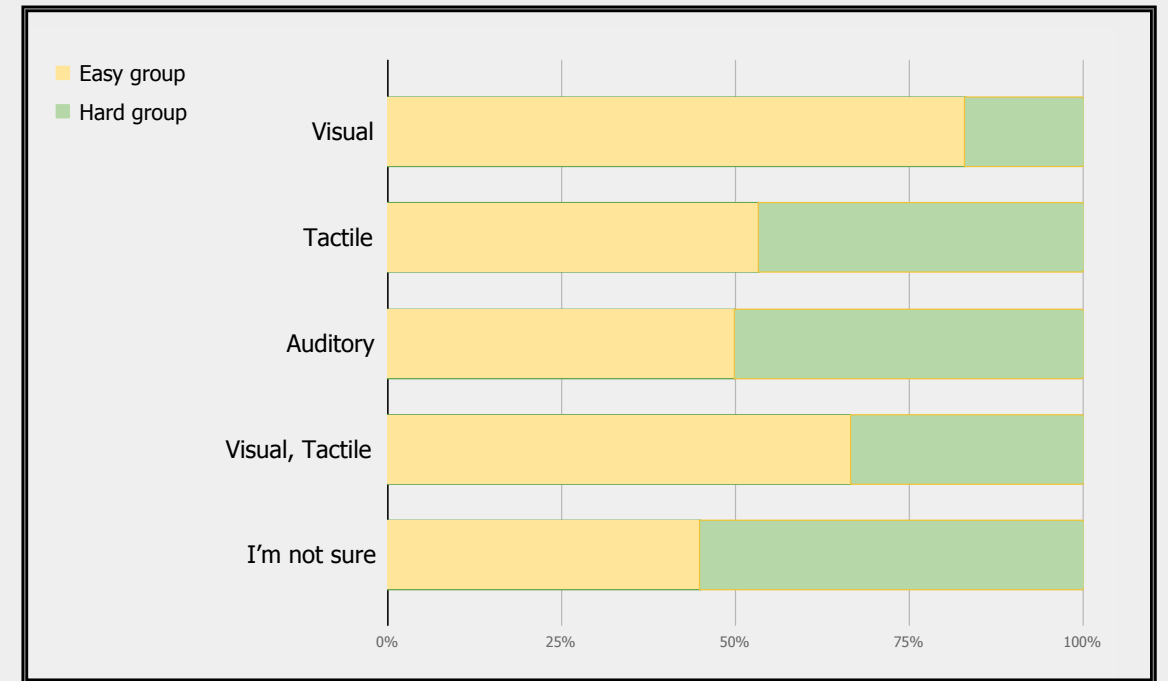
Yet over 20% of the dancers in the easy group said, they are not sure they found their own memorizing method that works well for them.



The amount of dancers that mentioned, muscle memory is the only possibility for them to memorize steps and movement sequences, were considerably larger in the hard group.

Comparing the learning types of both groups, the large majority of the dancers in the easy group are visual learners, where in the hard group the types are more balanced.

This shows a clear advantage for visual learners and could indicate a more difficult initial position for tactile and auditory learners in memorizing and learning steps and movement sequences.

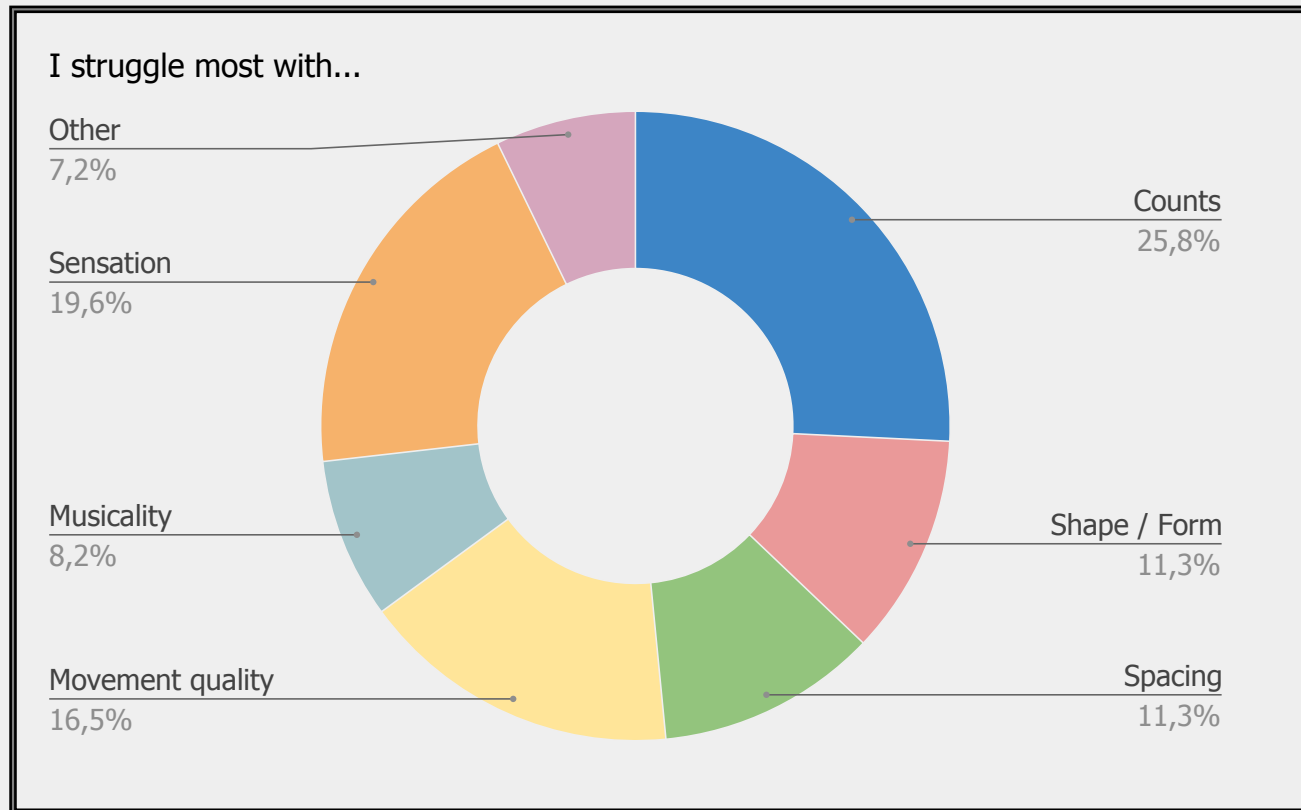


It is easiest for the hard group to remember steps and movement sequences when they connect them to a sensation or generate them themselves.

To retain their own generated movement material, the easy group has to see it in the mirror or on video where the hard group has to understand it's sensation.

Displaying a clear preference from the hard group towards sensing and from the easy group towards vision.

Asking the dancers which aspect they struggle most with, counts, sensation and movement quality were the choreographic aspects that were overall mentioned the most.



In the easy group, sensation was slightly more often named than counts, where in the hard group the most dancers answered counts and then fewer with movement quality.

Musicality and spacing was mentioned in both groups as the aspect they struggle the least with.

Since counts are the aspect everyone struggles most with, it is interesting to see that during the learning phase 10% of the easy group already connects the sequence with counts. In the hard group nobody mentioned counts while learning a step or movement sequence.

When learning a new step/movement, I connect it first with...	Easy	Hard	Avg.
Shape / Form	31%	41%	35%
My Body in Space	14%	6%	12%
Imagery	10%	12%	11%
Musicality of the movement	10%	12%	11%
Intention	7%	12%	9%
Sensation	6%	9%	7%
Counts	10%	0%	7%
Movement Quality	4%	9%	6%
Other	7%	0%	5%

The main focus during learning a step or movement sequence is in both groups shape and form.

When learning a new step/movement, I connect it first with...	Visual	Tactile	Auditory	I don't know	Other	Avg.
Shape / Form	32%	53%	10%	41%	25%	35%
My Body in Space	13%	7%	10%	14%	0%	12%
Imagery	9%	0%	10%	18%	25%	11%
Musicality of the movement	9%	7%	30%	9%	0%	11%
Intention	6%	13%	30%	5%	0%	9%
Sensation	8%	7%	0%	9%	0%	7%
Counts	9%	0%	10%	0%	25%	7%
Movement Quality	8%	0%	0%	5%	25%	6%
Other	6%	13%	0%	0%	0%	5%

Dividing the results of the learning phase into the learning types, it becomes clear that while visual and especially tactile learners focus on shape and form, the auditory learners connect first to musicality and intention.

Dividing also the results of the varied aspects the dancers struggle with into the different learning types, we see, that even though counts is named most often, it is mainly the tactile learners who struggle with counts. For the auditory learners it is sensation they struggle most with.

I struggle the most with...		Visual	Tactile	Auditory	I don't know	Other	Avg.
	Counts	19%	40%	20%	23%	50%	24%
	Sensation	19%	13%	30%	14%	25%	18%
	Movement quality	11%	13%	20%	27%	0%	15%
	Other	13%	20%	10%	9%	0%	13%
	Shape / Form	13%	0%	10%	14%	25%	12%
	Spacing	15%	7%	10%	5%	0%	11%
	Musicality	9%	7%	0%	9%	0%	8%

VANK Profiles

1 x 8 counts

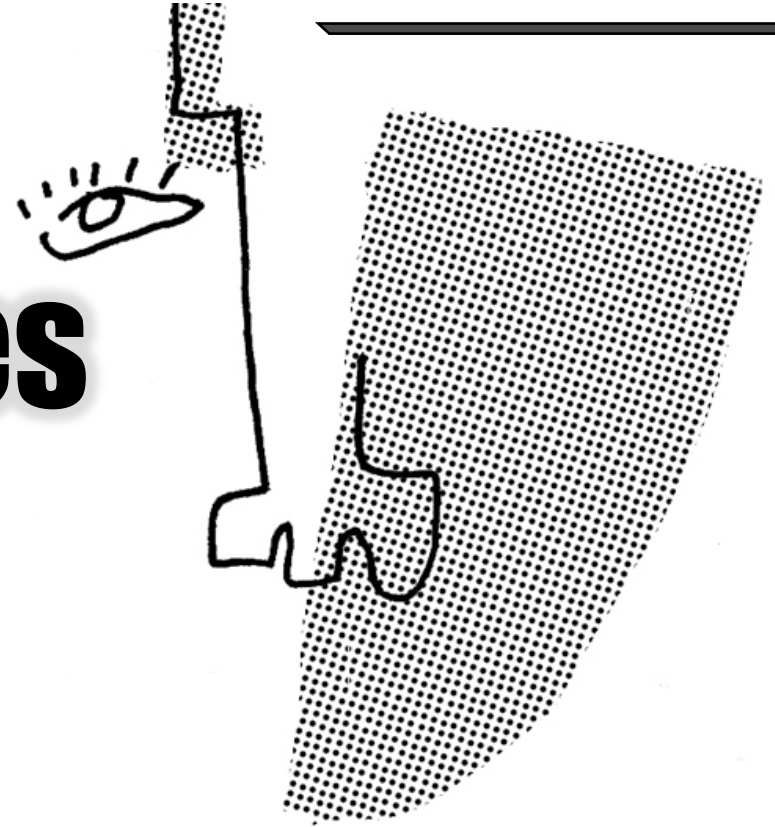


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Learning, memorizing, remembering profiles

Visual

Auditory

Noting

Kinesthetic

By dividing the results of the survey into the four learning types, I was able to create separate profiles for each of the VANK learning types based on the evaluation of their average answers.

Visual

57 participants answered that they are visual learners
55% Female, 21% Male, 4% Diverse 20% Unknown

Auditory

10 participants answered that they are auditory learners
50% Female, 20% Male, 30% Unknown

Noting

My survey only asked for one of the three learning types. One Female dancer mentioned she is a visual learner, but specifically pointed out that in order to memorize she has to write it down, draw or film it. I will use her single answers as a representation for the noting Profile.

Kinesthetic

18 participants answered that they are tactile learners
56% Female, 11% Male, 33% Unknown

Visual

82% of the auditory learners said it was easy for them to memorize steps and movement sequences.

- **Learning** connect first to shape and form
- **Struggle** most with sensation (23%) and counts (21%)
- **Describing** a movement they talk equally about the sound/rhythm and the initiation of the movement, as well as the shape and body in space
- **Understanding** their own created steps, they need to see the material in the mirror or on video (41%)
- **Remember** steps easiest when they have clear musicality and counts

From old productions they remember how they felt but mostly they mentioned it's a combination of all the options. (52%)

Auditory

50% of the auditory learners said it was easy for them to memorize steps and movement sequences.

- **Learning** connect first to intention/story and musicality
- **Struggle** most with sensation
- **Describing** a movement they talk mostly about the shape of the body in space
- **Understanding** their own created steps, they need to understand it's sensation (50%) and it's rhythm/musicality (40%)
- **Remember** steps easiest when they have clear musicality and counts

From old productions they mostly remember how they felt (40%) and the music. (30%)

Noting

The one noting learner was not sure, if it was easy for her to memorize steps and movement sequences.

- **Learning** she connects first to movement quality
- **Struggles** most with not being able to see herself in the mirror
- **Describing** a step or movement, she talks about which leg or arm to move and it's direction
- **Understanding** her own created steps, she needs to understand it's sensation
- **Remember** steps easiest when she connects them to a sensation or emotion

For her the process before a movement gets imprinted into muscle memory is neither physical or mental, she has to write it down, draw or film it to process the information.

Kinesthetic

Tactile

56% of the tactile learners said it was easy for them to memorize steps and movement sequences.

- **Learning** connect first to shape and form
- **Struggle** most with counts
- **Describing** a step or movement they talk mostly about the sensation and initiation of the movement
- **Understanding** their own created steps, they need to understand it's sensation (50%)
- **Remember** steps easiest when they connect them to a sensation or emotion

From old productions they mostly remember moments, interactions and situations that happened.

The VANK profiles are based on the average answers of each individual learning type and are not representative for every dancer and every type.

The results display the dancers' different preferences in their approach towards learning and understanding movement.

The results of the visual type stand out for not having one distinct method but having the ability to simultaneously bring various aspects together and switch between approaches.

Visual and auditory learners tend to struggle most with getting the "right" sensation while executing a movement. Giving them time alone to go through the steps with reduced energy could help them connect their own feelings and sensation with the movement material.

A short open discussion about specific movement sequences could inspire the dancers and bring them together on a unified sensation level.

Based on their self assessment, it is most difficult for auditory learners to memorize steps.

Learning a movement they tend to connect it first to intention, story and musicality. This approach requires more time and imagery, but could be supported by the teacher's choice of words while teaching. Through connecting the movement to a mental image (looks like, sounds like) and or giving it clear counts and musicality, the learning process for auditory learners could be simplified.

Overall, visualization used as mental training or rehearsal in combination with physical training can enhance the skill of a dancer to learn and memorize steps immensely.

Furthermore, it is important to consider the dancers' interest and emotional connection to the movement material and the way it is taught or shown. Several dancers mentioned the simplicity in learning and memorizing steps, if their experience is connected to joy and interest.

Mental Visualization Training

1x 8 counts

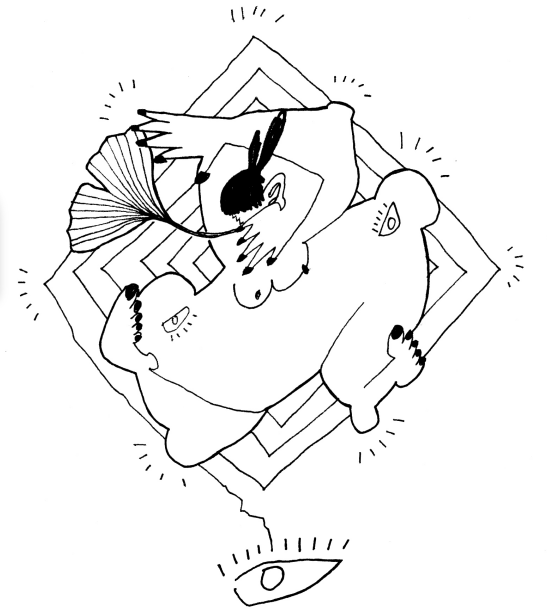


Illustration by
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Visualization can mean to make something visible to the eye, or to imagine a situation or outcome in your mind.

The systematic use of mental imagery to rehearse physical actions could also be referred to as mental practice or visualization.

American sport psychologist Coleman Griffith was one of the first to examine the psychological aspects of sport, laying the ground for techniques such as self talk, stress management and imagery to enhance athlete's training and performance.⁽⁹⁾

Through results of recent research and it's systemizing, visualization has become a widespread technique especially employed in sport practices.

Although there is considerable evidence that mental imagery and mental practice facilitate skill learning and performance, their use as a concentration tool remains uncertain.⁽¹⁰⁾

In the book *Imagery in Sports and Physical Performance*, (1994) American professor Anees A. Sheikh and Jeffrey J. Jansen mention the psychoneuromuscular theory, based on scientist William B. Carpenter's ideo-motor principle.⁽⁹⁾

It describes that while imaging a muscular activity, the brain sends out low level impulses through the nerves to the muscles that are activated due to the imagination.

Sheikh and Jansen write "These low level nerve impulses help to establish a mental blueprint of what is required to perform the activity, making this movement easier to execute."

To perform the wanted activity or action, visualization alone will not develop the most effective brain mechanism, but visualization combined with physical training creates a better recognition of the required response of the nervous system.

In the second chapter, *Visualization in sports* of the same book *Imagery in Sports and Physical Performance*, American psychologist Richard M. Suinn describes visualization as, "...if a movie switch was turned on, activating the complete and exact details of the event. ... the athlete is not sitting and watching but actually experiencing the event in a first-person way."⁽¹¹⁾

He further suggests that through visualization one can recall or reconstruct an event by choosing an observer or monitoring role, an athlete can re-experience a recent competition and re-analyze the event to identify possible problems.

In a dance context, visualization could be used to memorize and recall movement sequences and to re-experience and analyze past performances or the accomplishment of a difficult technical sequence.

In addition mental practice can be applied to envision a desired goal or outcome, for example a specific movement shape or the final position of a lifting figure.

In other words visualization can be used as a time travel tool to detect errors and flaws in the past and to change them for the future.

Reviewing visualization

To analyze a past performance.

- Re-experience an already executed movement sequence/choreography, to identify flaws or mistakes.
- Analyze a successful or poorly executed movement sequence for either reproduction or improvement.

Process visualization

To imagine the pathway to the desired goal.

To go through step by step with all senses engaged.
Visualize the process of dancing, the flow or precision of a movement sequence.

Outcome visualization

To envision the goal or an endpoint.

The precise outcome of a situation, mastering a difficult technical dance step or a wanted shape/form. It could also calm down anxiety and encourage a concentrated performance.

All dancers that filled out the survey said they use visualization in their practice. 86% of the overall dancers said they actively use visualization to memorize steps and movement sequences, in the tactile learner group it was 100%.

Most dancers prefer to visualize in combination with moving their body slightly.(42%)

20% of the dancers use visualization during the learning process and 37% visualize in a quiet moment for example at home or in the bus.

During visualization most dancers are sensing the movement, (40%) some of the dancers mentioned specifically that they visualize simultaneously while dancing.

Analyzing the results of learning types separately, the majority of all the types visualize in combination with sensing the movement, suggesting a preferred internal perspective during visualization. The highest percentage were within the tactile learners.

Visual and tactile learners are more likely to take an external visual perspective, internally watching themselves moving, but only the dancers of the visual learner group disconnect the movement completely from their own body and are seeing the mental image of an other body performing the movement. In this case the person that taught them the step.

When visualizing a step/movement sequence, I...	Visual	Tactile	Auditory	I don't know	Other	Avg.
Sense how it feels to execute the movement	36%	47%	50%	36%	75%	40%
A combination	26%	20%	40%	45%	25%	31%
See myself moving	25%	33%	10%	18%	0%	22%
See the person who taught me moving	13%	0%	0%	0%	0%	7%

.... **Mental Visualization Training ..**

1 2 3 4 5 **6** 7 8

Two Visualization angles

During visualization, the person creating mental images is able to take two perspectives.

Internal

Internal imagery

A person imagines being inside the body, experiencing the expected situation or activity as if they would perform it. The dancer associates the movement with it **“feels”** right.

(Internal or 1st Person Perspective)

External

External imagery

A person views him/her/themselves from the perspective of an observer. Angles involve from both sides, frontal, backwards and from above. The dancer associates the movement with it **“looks”** right

(External or 3rd Person Perspective)

The more details a mental image contains the more effective imagery will be as an experience.

The word imagery suggest mostly a visual image, but the brain has the capacity to create mental imagery across all sensory modalities.

- **Visual** images
- **Auditory** images of sound
- **Gustatory** images of taste
- **Olfactory** images of smells
- **Kinesthetic** images of movement
- **Haptic** images of touch

In the survey, imagery was named more often to describe a movement than while learning a step or movement sequence. Out of all the learning types, auditory learners would use imagery the most to describe a step or movement sequence.

Memory Hooks

2 x 8 counts



Illustration by
Pumamimicomix

Hooking describes a memory aid strategy, by linking a piece information through visualization to a mental image, rhyme, a number pattern or other relatable associations.

Common memory hook examples are the use of songs or sentences to memorize explicit facts.

e.g. "the ABC song" to memorize the Alphabet or in the context of this essay, "VANK" for the visual, auditory, noting, kinesthetic learning types.

Memory hooks or mnemonics help translate information from the short term to the long term memory, by creating a richer construct around the knowledge. It is easier for our brain to memorize information which evoke associations or emotional reactions rather than simplistic facts.

To create memory hooks one needs imagination to identify clues and associations in the right context. A dancer can build these memory hooks alone or with the support of the teacher's framework and choice of words.

Visualization and imagery,^(previous chapter) the loci method ⁽¹²⁾ and chunking ⁽¹³⁾ are some of the typical memory hook examples. With the next slides I will explain them individually and then transfer them into a dance context as **Imagery hook**, **Space hook** and **Label hook**.

Visualization and imagery

Hooking the information to an actual image or a mental image through visualization.

As mentioned in the previous chapter, visualization and mental imagery is a powerful tool to enhance a performance through mental training.

Imagery can also be used as a memory hook to link new information to something that is already known. Since our brain processes images a lot faster (survey chapter, count 2) translating a new topic into an image is a very beneficial mnemonic device.

For example:

Learning a new language, it can help to learn new vocabulary by linking the sound or look of a word to an image.

Or memorizing a pin code, connecting the numbers of the pin code to a sound or sensation pattern.

Visualization and imagery in a dance context

Imagery hook

Mental image

- **Visual image**
the movement looks like
(external perspective)
- **Auditory image**
the movement sounds like
chanting an internal song or sing the counts
- **Kinesthetic image**
the movement feels like
(internal perspective)

Actual image

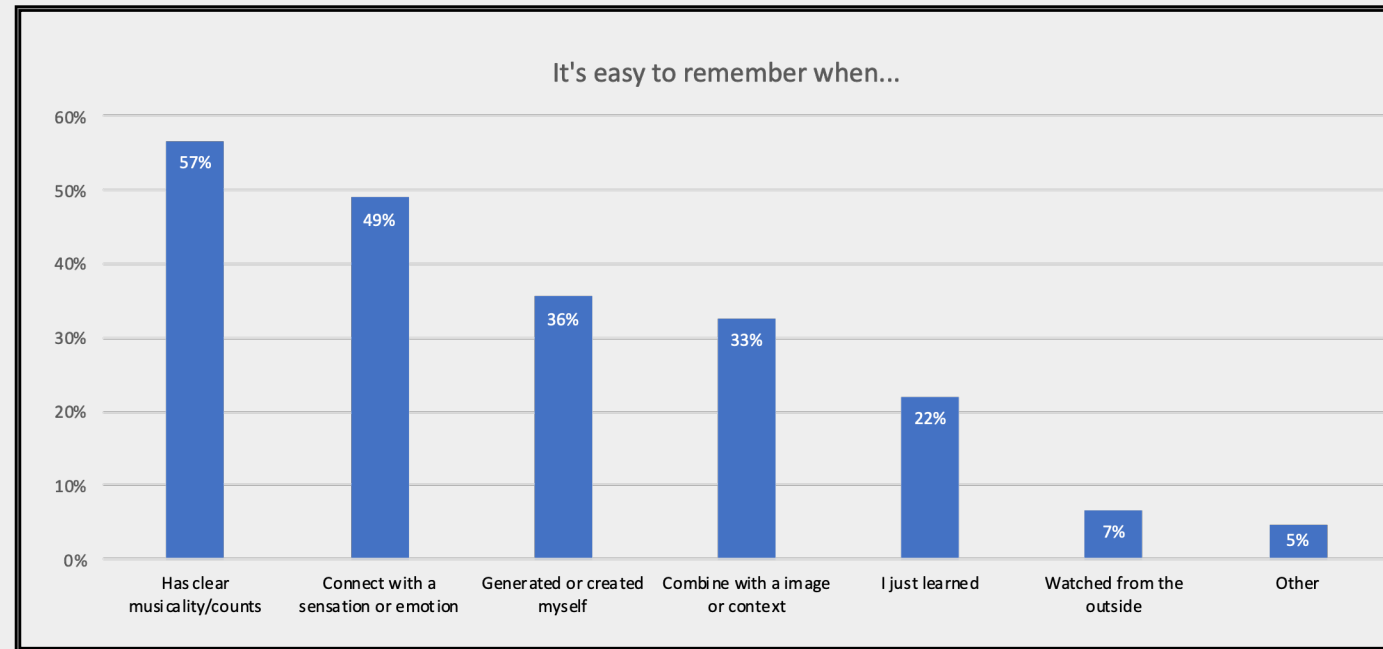
- Watch others
- Watch mirror
- Watch video

The image can be later transferred into a mental image

Gathering the results to the multiple choice question

“It is easy for me to remember steps and movement sequences that...”

Shows noticeably that clear musicality and counts (auditory imagery) are the hooks most dancers use. A little under half of the dancers remember easier when they hook the movement sequence to a sensation or an emotion. (kinesthetic imagery)



Movement sequences as a choreography for a performance purpose

Imagery hook

Studio

Learn – Recall

Temporary memory hooks

Visual image

Watch others
Watch mirror
Watch video

Rehearsal
Studio/Stage

Memorize – Recall

Build and fix memory hooks

Visual image
Auditory image
Kinesthetic image

Watch others
Watch mirror
Watch video

Stage

Remember – Recall

Fall back on memory hooks

Visual image
Auditory image
Kinesthetic image

Watch others

Loci method

Journey or mental walk method

The method of Loci relies on spatial relationships between a location, a familiar route or rooms in a building, to arrange and recollect memorial content.⁽¹²⁾

The origin of the method dates back to the ancient Greek, poet Simonides of Ceos is considered the possible inventor of the loci method.

In the book *The art of Memory* (1966) by Frances Yates, Simonides is described as “the inventor of the system of memory aids”⁽¹⁴⁾

This form of mnemonics can help you recall routes, locations, and lists, by placing objects you want to remember around a known situation. The location provides a familiar frame where new content can be linked to and recalled by the points of reference inside a well-known space.

Loci method in a dance context

Space hook

- Mentally placing the movement patterns inside a familiar location.

Location

- Studio
- Rehearsal space
- Stage

- Connect mental images (visual, auditory, kinesthetic) of a movement or the movement initiation to the objects inside the room. The more points of reference there are, the better the hook will work.
- Visualizing walking mentally through the pattern with, or without moving the body.

Movement sequences as a choreography for a performance purpose

Space hook

Studio

Learn – Recall

Temporary memory hooks

Take the known space as a point for reference to link the newly learned movement material.

Rehearsal Studio/Stage

Memorize – Recall

Build and fix memory hooks

Lock the movement material to the points of references in the familiar space.
Visualize moving through the space.

Stage

Remember – Recall

Fall back on memory hooks

Transfer the known space with the linked movement material inside an other place.
Visualize moving through the space.

Chunking

Organization method

Combining pieces of information and giving it a name or a label

Cathy Schofield and Lucy Start write in their book *Psychology for Dancers*, (2018) that a given name acts as a verbal shorthand for an accumulation of information.⁽¹³⁾

In their case they refer to a dance step, and state that a shorthand for a whole movement sequence is even more effective, because it combines a bigger chunk of information.

The former professional dancer and the professor for sport psychology also writes

“ ...In cognitive terms the combining of concepts such as step names is called chunking, as it is the chunking together of complex information into a meaningful code.”

Combining singular sequences into chunks reduces the amount of complex information to be stored.

For example combining separate words to one sentence or dividing a long phone number into smaller parts.

Chunking in a dance context

Label hook

The label can represent a small part, a short movement sequence or a full section of the choreography. By setting the label early in the process one can differentiate easier between individual sections of a piece. The more details or fun a label contains, the more efficient it serves as a memory hook.

Dance vocabulary

Using dance related terms and names of individual steps.

Example:
Plié, Triplets, Fan Kick

Associative

Combining the movement sequence or section with an imaginative label.

Example:
The crevette jump
The flower arms

Anatomical

Name the body part that is connected to the initiation of the movement.

Example:
Fingertips
Head circle

Movement sequences as a choreography for a performance purpose

Label hook

Studio

Learn – Recall

Temporary memory hooks

Labels refer to individual steps and sequences mostly addressing the form. Flexibility in choice of label, situation dependent.

Rehearsal Studio/Stage

Memorize – Recall

Build and fix memory hooks

Labels contain more information. Besides form the label also include information about space, time and quality. Bigger sections can be named.

Stage

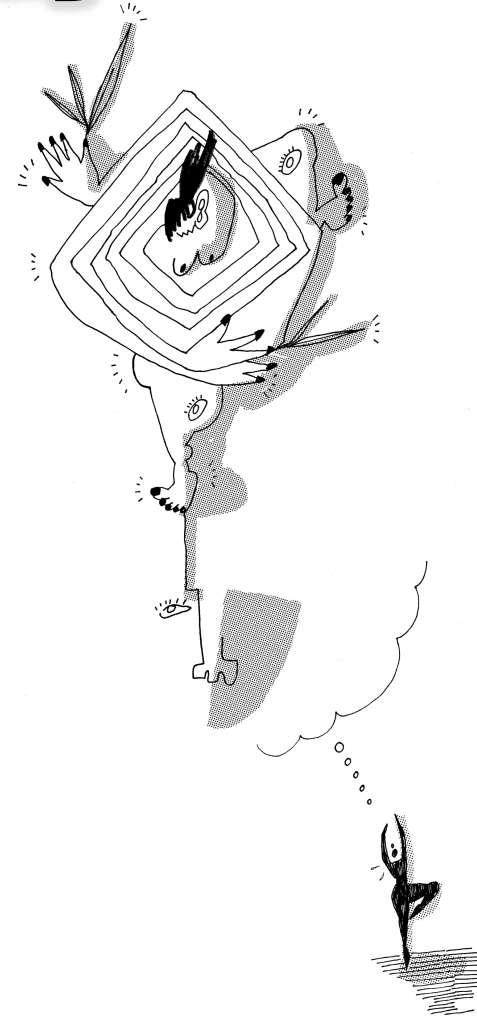
Remember – Recall

Fall back on memory hooks

The labels are used to recall all the information linked to it. Also containing corrections, changes and instructions.

Marking as a way to embody mental visualization

"I'm not so fond of the word *marking*, for me the experience still is a full embodied one. I think of it as a chance for other senses, apart from muscular power, to take space."
(Personal survey answer to the question, what marking means)



In dance, marking describes the process of dancing, or “going through the choreography” with reduced muscular energy.

Reducing the energy and moving with less power, allows the mind to connect and combine more information at once. Marking while visualizing simultaneously, provides a method to embody mental imagery, connecting the visual image with a kinesthetic experience.

This results in the creation of a “**memory hook map**” for recalling steps and movement sequences.

Marking can be applied on a single movement sequence, parts, or the whole choreography.

From a choreographer’s perspective it can be used to see newly created sequences or several parts of the choreography combined, to evaluate it’s effect or it’s flow.

From a dancer’s perspective, marking is a tool to internalize movement sequences and to combine the act of remembering steps with a kinesthetic experience. The reduction of energy applied on the body, creates a more gentle way of executing the steps without allowing the addition of pressure on a dancer’s body throughout a working day.

Several studies have shown that marking is a powerful tool to learn and retain choreography. It is substantial to employ marking at the right moment, for example during the learning phase or at the beginning of a rehearsal to recall earlier learned movement material.

American dance scientists and psychologists Warburton, Wilson, Lynch and Cuykendall write in their research article on *cognitive benefits of movement reduction*, "...marking could be strategically used by teachers and choreographers to enhance memory and integration of multiple aspects of a piece precisely at those times when dancers are working to master the most demanding material."⁽⁶⁾

They further state that reducing the energy cost is not the only advantage of a movement reduction but also provides processing benefits that lead to a better performance result.

In formerly mentioned book *Psychology for Dancers*, ⁽¹³⁾ C. Schofield and L. Start refer to the importance of finishing a session with reduced energy with a fully danced one. To reinforce the marking and create the necessary motor programs.

During the learning process the hard and easy group are mostly focusing on shape and form, which supports learning a step or movement sequence.

Then while marking the sequence, most of the easy group moved on to connect the sequence to musicality and counts.

As do some dancers of the hard group, but 24% still focus on shape and form, showing less progression and change of focus inside the hard group.

Demonstrating that a shift in focus during the marking process could be beneficial.

When learning a new step/movement, I connect it first with...	Easy	Hard	Avg.	When marking a movement sequence, I focus on...	Easy	Hard	Avg.
Shape / Form	31%	41%	35%	Musicality / Counts	40%	35%	38%
My Body in Space	14%	6%	12%	Movement quality	21%	15%	19%
Imagery	10%	12%	11%	Sensation	11%	12%	12%
Musicality of the movement	10%	12%	11%	Shape / Form	4%	24%	11%
Intention	7%	12%	9%	Spacing	7%	9%	8%
Sensation	6%	9%	7%	Multiple	9%	3%	7%
Counts	10%	0%	7%	No focus	3%	0%	2%
Movement Quality	4%	9%	6%	Other	1%	3%	2%
Other	7%	0%	5%	Corrections	1%	0%	1%
				Never mark	1%	0%	1%

Marking means to....

Personal examples of the individual learning types.

Visual

"Using this time to bring many details together (movements/music/counts/togetherness)"

"Provide a solid sketch for a movement sequence, that I can then color in later"

Auditory

"lightly and slowly moving through the sequence and step by step speaking (out loud or in my head) all the details: qualities, impulses, character, musicality, spacing."

Noting

".. make the sequences that are challenging feel good and make sense in the context."

Kinesthetic

"Going through the material, especially the challenging parts focusing on different things, to get a feeling for it"

DO n KEY IT!

Method

(Performance Lecture)
3 x 8 counts



Illustration by
Pumamimicomix

DO'n'KEY IT! Recall

How dancers learn and memorize steps and movement sequences, in relation to their pronounced learning type.

Through categorizing the different types and splitting all layers of a choreography into four parts, the relation between them becomes more visible.

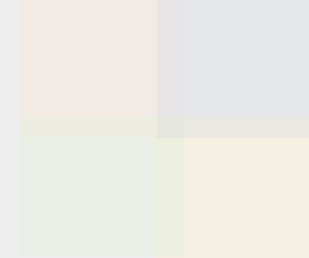
The results of the created survey helped to construct individual movement recall profiles for each learning type.

By linking them to mental visualization separate memory hooks can be built, offering an optimized initial position for dancers to recall choreography.

My developed **DO'n'KEY IT!** method builds on the findings of this research, giving a structure to the learning process and providing specific suggestions for each of the different learning types.

DO the work focused and to **KEY** the information!

Recall



Learning Types

Related to Walter Burk Barbe's VAK modality theory and the later further developed VARK model by Neil Fleming and Colleen Mills, I subdivided the learning styles into four learning types.

VANK sets a frame for

Visual

Learns through watching/observing

Visualizes to remember

Auditory

Learns through listening

Recalls what they have heard

Noting

Learns through reading/writing

Takes notes to remember

Kinesthetic

Learns through doing/sensing

Recalls through the connection of feelings and emotion

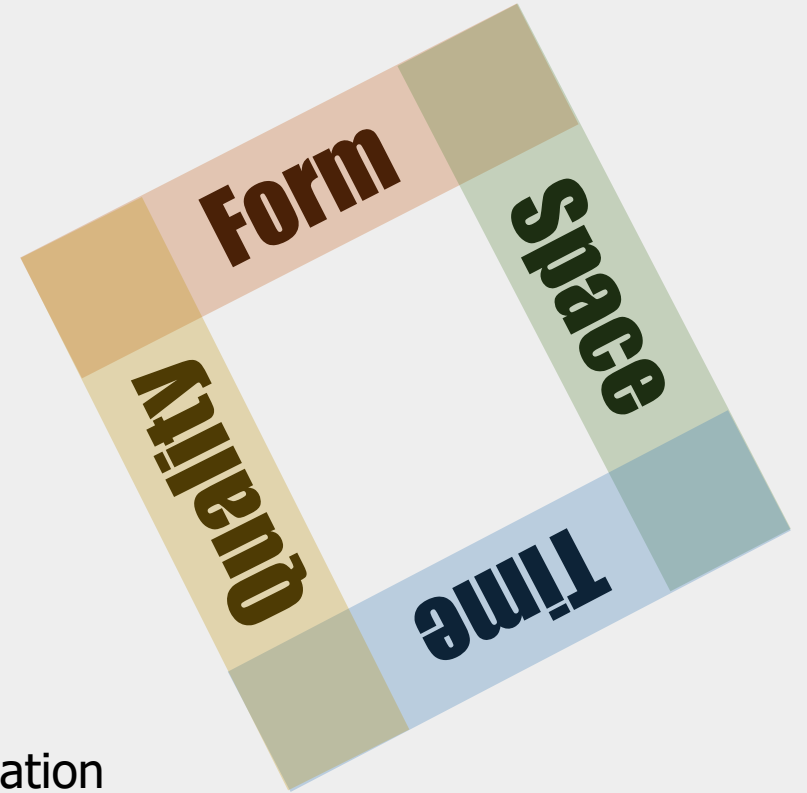
Recall

Choreography

Choreography is an artistic arrangement of set movement sequences in time and space.

These movement sequences contain various layers of information that a dancer has to be able to identify, learn, memorize and remember in order to recall the choreography.

Space, Time, Form and **Quality** serve as umbrella terms for all the detailed aspects of a choreography.



Recall

Survey

When learning a new step/movement, I connect it first with...	Visual	Tactile	Auditory	I don't know	Other	Avg.
Shape / Form	32%	53%	10%	41%	25%	35%
My Body in Space	13%	7%	10%	14%	0%	12%
Imagery	9%	0%	10%	18%	25%	11%
Musicality of the movement	9%	7%	30%	9%	0%	11%
Intention	6%	13%	30%	5%	0%	9%
Sensation	8%	7%	0%	9%	0%	7%
Counts	9%	0%	10%	0%	25%	7%
Movement Quality	8%	0%	0%	5%	25%	6%
Other	6%	13%	0%	0%	0%	5%

Based on their own assessment about the level of difficulty in memorizing steps, the two groups (hard group/easy group) showed a majority of visual learners inside the easy group and among the dancers in general.

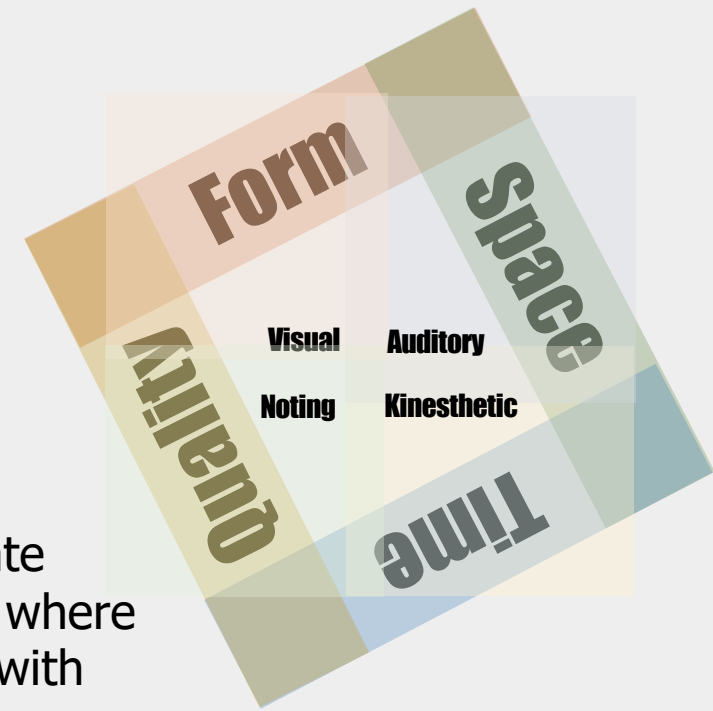
Overall counts and sensation were named as the parts the dancers struggled most with.

During the learning phase, visual and tactile learners focus mostly on shape and form, while auditory learners connect first to musicality and intention.

Recall

VANK Profiles

Based on the evaluation of their average answers, I created separate profiles for each of the VANK learning types. These profiles display where the different types focus on while learning a movement sequence, with what they struggle and how they remember the easiest.



Visual

Learning

Shape and form

Struggle

Sensation and counts

Recall

Clear musicality and counts

Auditory

Learning

Intention/story and musicality

Struggle

Sensation

Recall

Clear musicality and counts

Noting

Learning

Movement quality

Struggle

Not able to see self in the mirror

Recall

Sensation or emotion

Kinesthetic

Learning

Shape and form

Struggle

Counts

Recall

Sensation or emotion

Recall

Mental Visualization Training

The systematic use of mental imagery to rehearse physical actions could also be referred to as mental practice or visualization.

- **Memorize and recall**
Steps and movement sequences.
- **Re-experience and analyze**
Past performances or the accomplishment of a difficult technical sequence.
- **Envision**
Desired goal or outcome
e.g. a specific movement shape or the final position of a lifting figure.

Reviewing visualization
To analyze a past performance

Process visualization
To imagine the pathway to the desired goal.

Outcome visualization
To envision the goal or an endpoint.

Internal perspective

External perspective

Recall

Memory Hooks

Memory hooks or mnemonics help translate information from the short term to the long term memory, by creating a richer construct around the knowledge.

Imagery hook

- Mental image
Visual/Auditory/Kinesthetic
- Actual image
Mirror/Others/Video

Space hook

Mentally placing movement patterns inside a familiar location.

Label hook

- Dance vocabulary
- Associative
- Anatomical

Marking as a way to embody mental visualization and tool to create a **“memory hook map”**.



Focused-
Energy controlled
marking

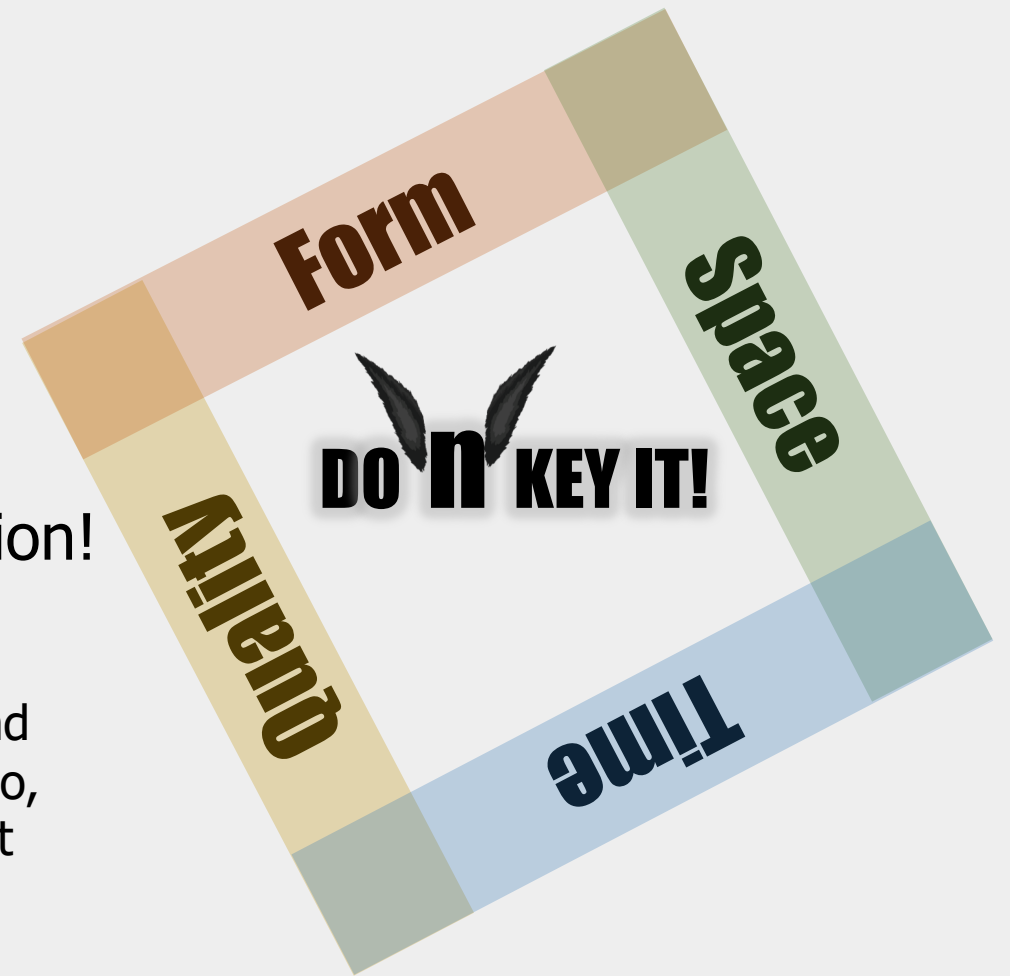
DO n KEY IT!

Focus

Do the work focused and to KEY the information!

The key to achieve an efficient marking result, is to clarify and communicate the intention and focus beforehand. By doing so, the concentration in the room will be maintained and brought together to a communal aim.

To set the best focus it is important to consider the current working phase in addition to factors like the quantity of dancers and the time of day.



Focus

Identify phase

Learning phase

- The dancers are mostly focusing on shape and form
- Introducing already counts and musicality
- **Attention** too many repetitions of not yet set material will be internalized and difficult to change later

Rehearsing phase

- Provide time for the dancers to build memory hooks
- Use the focus to clean the most required parts of the choreography
- **Attention** too little energy level will not build the required stamina

Performance phase

- Revisit and fall back on already set memory hooks
- Focus mainly on corrections and improvement of the results
- **Attention** keep the concentration and interest level high, provide customized challenges





Focus

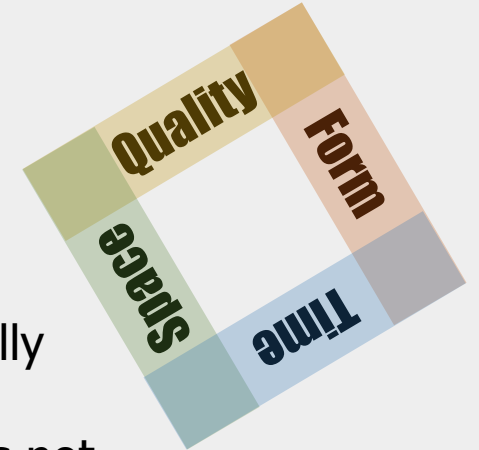
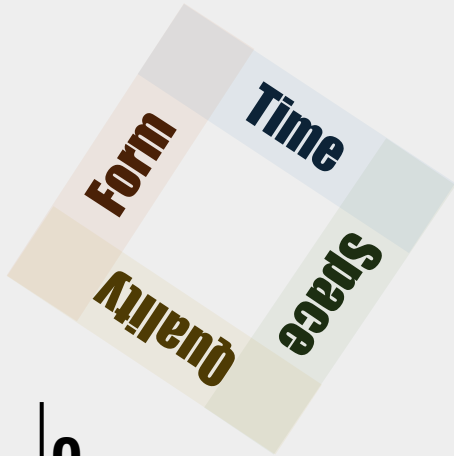


DO n KEY IT!

Set focus

- Identify the necessity of the dancers and the choreography
- Set the focus on one clear layer of the choreography
- Include specific suggestions for each of the different learning types
- Apply them as a group or individually

Energy level



0

A decision for the amount of energy used during the marking phase is especially important if there are more than one dancer involved into the choreography.

10

The risk of an injury or an accident increases substantially, if the power level is not coordinated among the dancers sharing the space.

20

If the choreography includes partnering and lifts, then these sections need special

50

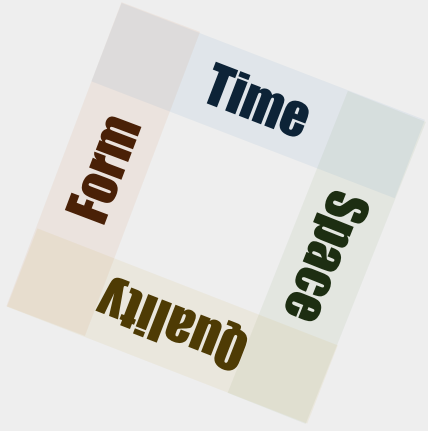
mentioning and clarification between the dancers to eliminate discrepancy and insecurity.

80

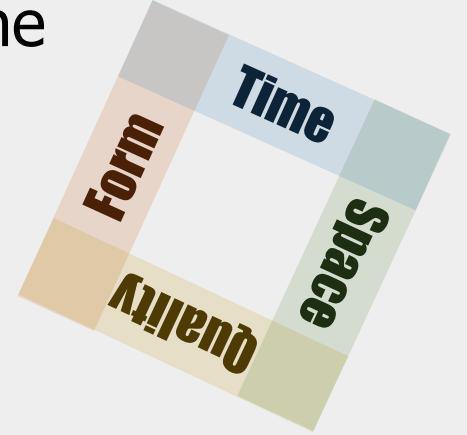
A single dancer's energy capacity is changing throughout the day and might vary in comparison to the rest of the group, it is important to strengthen the dancers' perception of their own energy level and the one used in the general space. Clear feedback and indications can help strengthen the awareness and sensitivity.

90

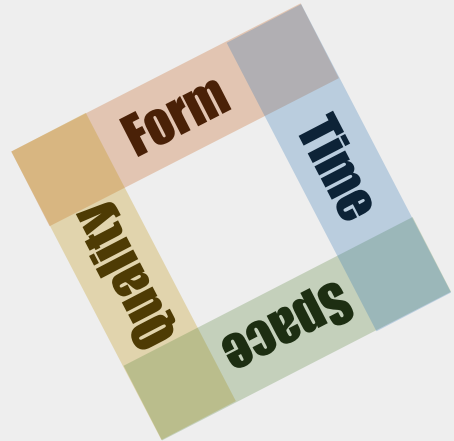
100



The scale for the range of applied energy during the marking phase reaches from 0 to 100 Percent.



- 0** No energy is used, still body, complete mental visualization
- 10** Almost still body, link mental imagery to micro movements
- 20** Mental visualization combined with small range of motion
- 50** Bigger range of motion, clear mental focus
- 80** Apply large quantity of energy, integrates the orientation in the general space
- 90** Almost full use of energy capacity, supports tuning energy distribution
- 100** the marking phase is completed, the phrase is performed with full energy



Applying the method

The first step contains to decide between a choreography or a dancer purpose

Choreography purpose



- Identify the aim or desired research
- Set necessary energy level considering time of day
- Communicate it to the dancers
- Employ
- Reflect/discuss
- Repeat if beneficial

Choreography



The focus is set on choreography

Works only during creation phase

Beneficial to communicate a clear aim and focus beforehand

The main focus is on the choreography and not the dancers.

During the creation phase it is necessary to repeat and try out sections to understand the flow and the substance of the piece itself.

Connections

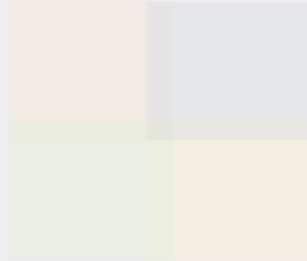
Flow

Timing

Effect

Applying the method

Dancer purpose



- Identify phase
- Chose between individual and group work
- Set focus
- Propose or provide recall tools
- Set energy level considering time of day
- Communicate it to the dancers
- Employ
- Repeat if beneficial

Form

DO n KEY IT!

The focus is set on form
Works well during the learning phase

Beneficial to mark through the material in a slower tempo

Visual

Auditory

Noting

Kinesthetic

Action

Speak about musicality
and counts/Individual
time to understand the
sensation/watch others

Hook

Use visual imagery
Use actual imagery

Action

Use associative labels
or singing a rhythm/Let
them verbalize the
sound of the movement
and ask questions

Hook

Associative label
Use auditory imagery

Action

Let them see others or
themselves in the
mirror/Give time to take
notes about the form in
space

Hook

Space hook
Use actual imagery

Action

Speak about initiation of
the movement and
connect to counts/
Individual time to
understand the sensation

Hook

Space hook
Use kinesthetic imagery

Space

DO n KEY IT!

The focus is set on space

Works well for group parts and to transfer the material to a different venue e.g. studio to stage

Beneficial to mark the material with a reduced energy level

Visual

Auditory

Noting

Kinesthetic

Action

Connect the initiation of the movement to the general space

Hook

Space hook
Use visual imagery

Action

Talk them through spacing in a slower tempo

Hook

Space hook
Use visual imagery

Action

Mention the direction of the body in space/
Draw a formation map

Hook

Noted Space hook
Use visual imagery

Action

Orientation in space/
Find connections and relations to others or to the general space

Hook

Space hook
Use kinesthetic imagery

Time

DO n KEY IT!

The focus is set on time

Works well during the learning phase and to connect counts

Beneficial to mark the material with a reduced energy level

Visual

Auditory

Noting

Kinesthetic

Action

Connect the movement with counts or rhythm

Hook

Use auditory imagery

Action

Create a rhythmical chant with or without counts

Hook

Use auditory imagery

Action

Give time to create relation between sensation and the timing

Hook

Use kinesthetic imagery

Action

Give a lot of time to connect their sensation to counts/Reduced energy count loud

Hook

Use auditory imagery
Use kinesthetic imagery



The focus is set on quality
Works well during the rehearsal phase

Beneficial to mark through the material in a slower tempo

Visual

Auditory

Noting

Kinesthetic

Action

Individual time to
understand the sensation

Hook

Use actual imagery
Kinesthetic imagery

Action

Discuss the general
storyline and give time to
create their own/Connect
story to emotion and
sensation

Hook

Associative label
Use kinesthetic imagery

Action

Connect movement
quality to an emotion
and sensation

Hook

Associative label
Use kinesthetic imagery

Action

Connect the sensation
with the initiation of the
movement

Hook

Anatomical label
Use kinesthetic imagery

Corrections/Changes



DO n KEY IT!

The focus is set on corrections/changes
Works well during the rehearsal and
performance phase

Beneficial to mark through the material in a
slower tempo and with a reduced energy level

Visual

Auditory

Noting

Kinesthetic

Action

Support corrections and
changes with a visual
aid demonstration/video

Hook

Use actual imagery

Action

Give corrections orally
and open up discussion
round if possible

Hook

Use actual imagery
Use visual imagery

Action

Manage a corrections
and changes note book

Hook

Use visual imagery

Action

Combine corrections and
changes with a
kinesthetic experience

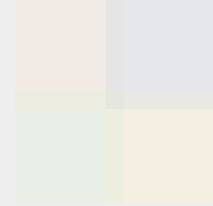
Hook

Use actual imagery
Use kinesthetic imagery



Map

Marking through the phrase



For choreography

For dancers

Serves choreographic purpose

Serves memorizing purpose

Learning/rehearsal purpose

Aim or desired research

Individual

Communal

Set focus

(Most challenging aspect of the choreography)

Propose memory hooks

Set energy level

Set time and energy level

Set energy level

Clarify necessary moments

Communicate

Employ

Repeat if beneficial



Trouble

Difficulties that might occur through using marking as a rehearsal method could be a loss of concentration if there is no clear intention communicated.

If marking is used frequently, and with no well-balanced relation to dancing it full out, stamina can't be built up and the dancers might not be in control of their full range of power.

When only marking a sequence, the dancers achieve no sense of accomplishment and improvement. When there is no tiring effect, the satisfaction of working hard and the feeling "that they deliver" is not reached, and could manifest into frustration.

Through the repetition incorrect patterns might be memorized and internalized. To change and correct them, more time and energy will have to be applied.

Form

Aim

Space

Quality

The **DO'n'KEY IT!** method aims to support the maintenance of the dancers' main resource, their bodies. Offering sustainability in their work and helping to protect their physical health.

During working periods, the pressure a dancer is exposed to on a mental and physical level could be extreme and trigger an accident due to loss of concentration and fatigue. Additionally, an injury caused by strained and overworked bodies are even more likely than one caused by an accident.

DO'n'KEY IT! structures the level of energy used by the dancers and sets a clear focus while working, minimizing the risk of injuries and overworked bodies.

Form

Space

Form

Time

Quality

Form

Time

Quality

Time

Quality

Quality

Space

Space

Time

Form

Form

Next steps

The encounters and discussions about the topic were very lively and multi-layered, they sparked a lot of interest in the subject from dancers, dance makers and teachers.

Examining the results of the survey supported some of my presumptions, e.g. the hard group's strong focus on sensation and less on sight, or their reliance on muscle memory.

By dividing all layers of a choreography into four parts it was less complicated to connect them to the individual learning styles. Having a lot of dancers take part in the survey helped gather a lot of data, which led to a good understanding of each type.

Because the terms were not uniform throughout the survey and there were too many options for possible answers, the findings of the survey turned out to be very extensive. Since every dancer has an individual understanding and perception, a second survey with defined terms and less options could bring more clarity into the result.

Quality

Space

Time

Form

Quality

Space

Time

Quality

Form

Space

Time

Quality

Quality

Time

Form

Space

Quality

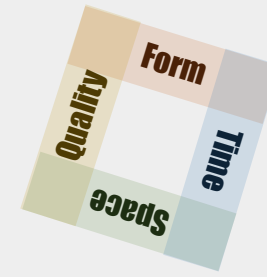
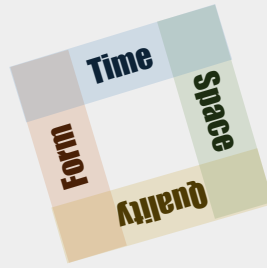
Time

Space

Form

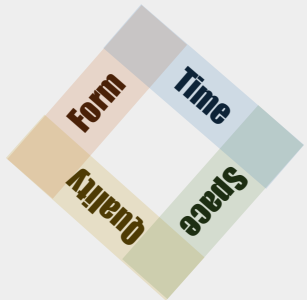
..... DO n' KEY IT!
Encore

Next steps



With this project I want to create a method to apply my findings and results into the everyday work environment. Through further research and putting it into practice, I'm planning to enrich the developed method, looking for refinement and feedback of the people who I try it with.

- Test phase on the company dancers in Münster (Tanz-Company Münster, I'm designated rehearsal and training director, starting August 2022)
- Evaluate responses
- Rework and clarify the survey and aim it directly at the dancers/learning types in Münster
- Analyze results
- Transfer new findings into method
- Second test phase



I see potential in an ongoing evolvement of the method expanding the duration. Bringing sustainability into the dancers' work environment and into the development process of **DO'n KEY IT!**

Acknowledgements

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Do the donkey work!

Zeitstempel	It is easy for me to memorize steps/movement sequences.	When I learn a new step/movement, I connect it first with...	I struggle most with...	It is hard for me to remember steps/movement sequences I learned a few days ago.	Muscle memory is the only possibility for me to memorize steps/movement sequences.
2022/02/22 10:34:27 AM OEZ	Yes	Shape / Form:My Body in Space:Movement Quality:Sensation		No	No
2022/02/22 10:36:51 AM OEZ	No	Imagery (it looks like, it reminds me of...)	Counts	Yes	I'm not sure
2022/02/22 10:38:10 AM OEZ	Yes	Movement Quality	Counts	No	No
2022/02/22 10:56:13 AM OEZ	I'm not sure	Imagery (it looks like, it reminds me of...)	Spacing	Yes	No
2022/02/22 10:56:49 AM OEZ	Yes	Movement Quality	Shape / Form	No	No
2022/02/22 11:21:47 AM OEZ	I'm not sure	Shape / Form	Counts		No
2022/02/22 12:38:40 PM OEZ	Yes	Shape / Form	Sensation	I'm not sure	No
2022/02/22 1:35:59 PM OEZ	Yes	Shape / Form	Movement quality	No	Yes
2022/02/22 3:12:52 PM OEZ	Yes	Intention (Story)		No	No
2022/02/22 3:58:10 PM OEZ	Yes	Musicality of the movement	Sensation	No	No
2022/02/22 4:25:05 PM OEZ	Yes	Intention (Story)	Counts	Yes	No
2022/02/22 4:29:53 PM OEZ	I'm not sure	Intention (Story)	Counts	No	Yes
2022/02/22 4:42:45 PM OEZ	Yes	Counts	Spacing	No	No
2022/02/22 5:10:28 PM OEZ	Yes	Shape / Form	Counts	No	No
2022/02/22 5:25:37 PM OEZ	Yes	Sensation	Spacing	No	No
2022/02/22 5:52:16 PM OEZ	Yes	Counts	Spacing	No	Yes
2022/02/22 5:54:40 PM OEZ	I'm not sure	Imagery (it looks like, it reminds me of...)	Movement quality	No	No
2022/02/22 6:05:13 PM OEZ	No	Shape / Form	Sensation	No	No
2022/02/22 6:53:39 PM OEZ	Yes	Shape / Form	Counts	No	No
2022/02/22 7:56:39 PM OEZ	Yes	My Body in Space	Shape / Form	No	No
2022/02/22 8:26:07 PM OEZ	Yes	flow of the teaching body in space *	Counts	No	No
2022/02/22 10:13:57 PM OEZ	Yes	Shape / Form	Musicality	No	No
2022/02/22 10:24:54 PM OEZ	No	Sensation	Counts	No	Yes
2022/02/22 11:13:41 PM OEZ	No	My Body in Space	First try*	No	No
2022/02/22 11:21:39 PM OEZ	Yes	Shape / Form	Musicality	No	No
2022/02/22 11:38:44 PM OEZ	Yes	Musicality of the movement	Movement quality	No	No
2022/02/23 12:58:40 AM OEZ	Yes	Shape / Form		No	No
2022/02/23 9:55:00 AM OEZ	Yes	Shape / Form	Counts	No	No
2022/02/23 8:14:37 PM OEZ	No	Shape / Form	Movement quality	I'm not sure	No
2022/02/23 8:50:24 PM OEZ	Yes	My Body in Space	Restrictions *	No	No
2022/02/23 10:40:40 PM OEZ	Yes	My Body in Space	Sensation	No	Yes
2022/02/23 10:53:23 PM OEZ	I'm not sure	Musicality of the movement	Shape / Form	I'm not sure	No
2022/02/24 12:20:58 AM OEZ	Yes	Intention (Story)	Shape / Form	I'm not sure	No
2022/02/24 7:59:54 PM OEZ	Yes	Musicality of the movement	Sensation	No	I'm not sure
2022/02/25 2:16:01 PM OEZ	Yes	Its direction*	Counts	No	No
2022/02/25 5:59:24 PM OEZ	Yes	Shape / Form	Sensation	Yes	I'm not sure
2022/02/26 12:15:06 AM OEZ	Yes	Imagery (it looks like, it reminds me of...)	Shape / Form	No	No
2022/02/26 11:15:40 AM OEZ	Yes	Shape / Form	Musicality	No	No
2022/02/26 12:25:52 PM OEZ	Yes	My Body in Space		No	No
2022/02/26 4:05:47 PM OEZ	No	Sensation	Spacing	I'm not sure	No
2022/02/26 6:05:34 PM OEZ	Yes	Counts	Shape / Form	No	No
2022/02/26 7:31:51 PM OEZ	Yes	Counts		No	No
2022/02/27 11:35:06 PM OEZ	I'm not sure	My Body in Space	If there is no system to the step sequence*	No	No
2022/03/01 6:01:37 PM OEZ	Yes	Shape / Form	Sensation	No	No
2022/03/03 12:02:24 PM OEZ	No	Shape / Form	Counts	Yes	Yes
2022/03/03 3:45:54 PM OEZ	Yes	Imagery (it looks like, it reminds me of...)	Sensation	Yes	No
2022/03/04 9:00:23 AM OEZ	Yes	My Body in Space	Movement quality	No	No
2022/03/07 7:13:40 PM OEZ	Yes	What my body is doing anatomically*	Musicality	No	No
2022/03/08 11:56:58 AM OEZ	No	Intention (Story)	Spacing	I'm not sure	Yes
2022/03/08 12:03:30 PM OEZ	Yes	Intention (Story)	Musicality	Yes	I'm not sure
2022/03/08 12:20:27 PM OEZ	I'm not sure	Intention (Story)	Counts	Yes	Yes
2022/03/08 12:33:23 PM OEZ	Yes	Musicality of the movement	Shape / Form	No	No
2022/03/08 2:11:44 PM OEZ	Yes	Musicality of the movement	Counts	No	I'm not sure
2022/03/08 7:44:27 PM OEZ	Yes	Musicality of the movement	Counts	No	No
2022/03/09 12:11:55 PM OEZ	Yes	Counts	Sensation	No	No
2022/03/09 3:23:02 PM OEZ	Yes	Shape / Form	Spacing	No	No
2022/03/11 12:46:53 PM OEZ	Yes	My Body in Space	Shape / Form	I'm not sure	No
2022/03/11 4:25:47 PM OEZ	I'm not sure	Movement Quality	Not being able to see myself in the mirror*	I'm not sure	No
2022/03/12 7:09:30 AM OEZ	No	Shape / Form	Memorizing *	Yes	No
2022/03/12 11:21:12 AM OEZ	Yes	Shape / Form	Movement quality	No	No
2022/03/15 12:50:36 PM OEZ	Yes	Movement Quality	Counts	No	Yes
2022/03/15 1:41:37 PM OEZ	Yes	Imagery (it looks like, it reminds me of...)	Movement quality	No	No
2022/03/15 2:07:13 PM OEZ	Yes	Imagery (it looks like, it reminds me of...)	Counts	No	Yes
2022/03/15 2:23:56 PM OEZ	I'm not sure	Shape / Form	Counts	No	No
2022/03/15 3:41:38 PM OEZ	I'm not sure	Shape / Form	Movement quality	No	No
2022/03/15 3:54:27 PM OEZ	Yes	Shape / Form	Sensation	No	Yes
2022/03/15 7:22:46 PM OEZ	Yes	Shape / Form	Sensation	No	I'm not sure
2022/03/15 7:42:17 PM OEZ	No	Shape / Form	Musicality	Yes	Yes
2022/03/17 1:49:56 PM OEZ	I'm not sure	Musicality of the movement	Movement quality	Yes	I'm not sure
2022/03/18 12:34:05 PM OEZ	I'm not sure	Musicality of the movement	Sensation	Yes	No
2022/03/18 7:33:40 PM OEZ	No	Sensation	Sensation	Yes	Yes
2022/03/19 10:32:19 AM OEZ	Yes	I use different ones depending what the movement transports m	I struggle sometimes to understand exactl	No	Yes
2022/03/19 11:45:30 AM OEZ	Yes	Shape / Form	Counts	No	No
2022/03/19 12:01:03 PM OEZ	Yes	Sensation	Spacing	Yes	Yes
2022/03/19 12:20:30 PM OEZ	Yes	Imagery (it looks like, it reminds me of...)	Sensation	No	No
2022/03/19 12:48:12 PM OEZ	Yes	Counts	Sensation	No	No
2022/03/19 12:59:28 PM OEZ	Yes	Shape / Form	Counts	No	No
2022/03/19 1:06:57 PM OEZ	Yes	Shape / Form	Movement quality	No	I'm not sure
2022/03/19 1:17:34 PM OEZ	Yes	Imagery (it looks like, it reminds me of...)	Movement quality	No	I'm not sure
2022/03/19 1:23:51 PM OEZ	Yes	Musicality of the movement	Sensation	No	No
2022/03/19 1:43:36 PM OEZ	Yes	Sensation	Shape / Form	No	No
2022/03/19 1:53:59 PM OEZ	Yes	Shape / Form	Spacing	I'm not sure	No
2022/03/19 2:11:16 PM OEZ	Yes	Shape / Form	Spacing	No	No
2022/03/19 3:12:29 PM OEZ	Yes	Shape / Form		No	No
2022/03/19 3:56:00 PM OEZ	No	Shape / Form	Sensation	Yes	I'm not sure
2022/03/19 4:45:59 PM OEZ	I'm not sure	Movement Quality	Counts	No	I'm not sure
2022/03/19 5:54:58 PM OEZ	I'm not sure	Movement Quality	Counts	Yes	I'm not sure
2022/03/19 7:21:00 PM OEZ	No	Shape / Form	Movement quality	No	No
2022/03/20 2:01:35 AM OEZ	Yes	Counts	Spacing	No	No
2022/03/20 2:11:59 AM OEZ	Yes	My Body in Space	Movement quality	No	No
2022/03/20 6:57:24 AM OEZ	No	Shape / Form	Memorisation of long Sequence of steps*	Yes	Yes
2022/03/20 10:24:33 AM OEZ	I'm not sure	Shape / Form	Shape / Form	Yes	No
2022/03/20 10:42:51 AM OEZ	Yes	Intention (Story)	Counts	No	No
2022/03/20 11:52:44 AM OEZ	I'm not sure	Imagery (it looks like, it reminds me of...)	Counts	No	I'm not sure
2022/03/20 12:08:52 PM OEZ	I'm not sure	Shape / Form	Musicality	Yes	No
2022/03/20 9:14:32 PM OEZ	Yes	Shape / Form	Sensation	No	No
2022/03/21 5:21:21 PM OEZ	No	Musicality of the movement	Movement quality	No	No
2022/03/21 7:48:34 PM OEZ	No	Shape / Form	Movement quality	Yes	I'm not sure
2022/03/23 12:24:02 AM OEZ	Yes	Imagery (it looks like, it reminds me of...)	Musicality	No	No
2022/03/23 10:07:59 AM OEZ	No	Intention (Story)	Counts	No	No
2022/03/23 11:02:25 AM OEZ	Yes	My Body in Space	Movement quality	No	No
2022/04/01 10:47:15 AM OEZ	Yes	My Body in Space	Shape / Form	No	Yes
2022/04/01 2:21:51 PM OEZ	Yes	My Body in Space	Sensation	No	No

I found my own method to memorize steps/movement sequences that works well for me.	I remember steps/movement sequences of pieces I danced years ago.	I learn steps/movement sequences fast but I struggle to remember them the next day.	To memorize my own generated steps/movement sequences, I need to...
Yes	Yes, really well/Yes, some parts	No	Understand it's sensation
I'm not sure	No not at all	I'm not sure	Understand it's sensation
Yes	Yes, really well	No	Understand it's sensation;Find it's rhythm/musicality
I'm not sure	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, some parts	No	Understand it's sensation;Find it's rhythm/musicality
I'm not sure	Yes, some parts	Yes	Understand it's sensation
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, really well	No	Understand it's sensation
Yes	Yes, really well	No	Find it's rhythm/musicality
Yes	No not at all	Yes	See the material (mirror, video)
No	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Cannot say
I'm not sure	Yes, some parts	No	See the material (mirror, video)
I'm not sure	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Understand it's sensation
No	No not at all	Yes	See the material (mirror, video)
Yes	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, some parts	No	all three of the above
Yes	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	Repeat it multiple times+
No	No not at all	No	Understand it's sensation
Yes	Yes, really well	No	Keep thinking of them+
I'm not sure	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	See the material (mirror, video)
Yes	No not at all	No	See the material (mirror, video)
No	No not at all	No	Understand it's sensation
I'm not sure	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Understand it's sensation
I'm not sure	Yes, some parts	I'm not sure	See the material (mirror, video)
Yes	No not at all	No	See the material (mirror, video)
Yes	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, really well	No	A combination of both understanding the sensation and finding its musicality
I'm not sure	I'm not sure	No	See the material (mirror, video)
Yes	Yes, really well	No	I need to explore and move through it with different speeds/intentions until I find the correct one to remember :
I'm not sure	Yes, some parts	Yes	See the material (mirror, video)
Yes	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, really well	No	Understand it's sensation
Yes	Yes, really well	No	Find it's rhythm/musicality
Yes	No not at all	No	See the material (mirror, video)
Yes	Yes, some parts	No	Understand it's sensation
Yes	No not at all	Yes	Find it's rhythm/musicality
I'm not sure	No not at all	I'm not sure	Find it's rhythm/musicality
	Yes, some parts	No	Do it, try out and see if it feels "right" aka like what it felt like when generated+
Yes	Yes, some parts	I'm not sure	Find it's rhythm/musicality
Yes	Yes, some parts	Yes	See the material (mirror, video)
I'm not sure	Yes, some parts	I'm not sure	See the material (mirror, video)
Yes	Yes, really well	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Understand it's sensation
I'm not sure	Yes, some parts	No	Understand it's sensation
I'm not sure	No not at all	I'm not sure	Understand it's sensation
Yes	Yes, some parts	No	See the material (mirror, video)
I'm not sure	No not at all	No	Find it's rhythm/musicality
	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	Understand it's sensation
I'm not sure	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, some parts	No	A combination of the three of them
Yes	I'm not sure	Yes	See the material (mirror, video)
I'm not sure	Yes, some parts	I'm not sure	Find it's rhythm/musicality
No	No not at all	No	See the material (mirror, video)
No	Yes, some parts	Yes	Understand it's sensation
Yes	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, some parts	No	All of the above
Yes	Yes, some parts	Yes	Understand it's sensation
Yes	Yes, some parts	No	See the material (mirror, video)
I'm not sure	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, really well	No	Understand it's sensation
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Find it's rhythm/musicality
Yes	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	I'm not sure	See the material (mirror, video)
Yes	Yes, some parts	No	Combination of all
Yes	Yes, really well	No	See the material (mirror, video)
I'm not sure	No not at all	No	Understand it's sensation
Yes	Yes, some parts	No	Understand it's sensation
I'm not sure	No not at all	Yes	Understand it's sensation
I'm not sure	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	Find it's rhythm/musicality
I'm not sure	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	Yes	Understand it's sensation
I'm not sure	Yes, some parts	No	I think a combinaison of the three
Yes	Yes, some parts	I'm not sure	Understand it's sensation
I'm not sure	Yes, some parts	Yes	Understand it's sensation
Yes	No not at all	No	See the material (mirror, video)
I'm not sure	No not at all	I'm not sure	See the material (mirror, video)
I'm not sure	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, really well	No	See the material (mirror, video)
Yes	Yes, some parts	No	See the material (mirror, video)
Yes	Yes, some parts	No	Understand it's sensation
Yes	Yes, some parts	No	Find it's rhythm/musicality
I'm not sure	Yes, some parts	No	Understand it's sensation

When I think of a Production I danced years ago, I mostly remember...	It's easiest for me to remember steps/movement sequences that I... (multiple answers possible)	I prefer art pieces that are...	When I mark a movement sequence, I focus on...
A combination of everything	Generated or created myself	Have room for interpretation	Musicality/Counts;Movement quality;Sensation
Moments, interactions, situations that happened	Combine with a image or context	Visual pleasing	Sensation
A combination of everything	Connect with a sensation or emotion	Emotionally charged;Have room for interpretation	Movement quality
How I felt	Connect with a sensation or emotion	Emotionally charged	Shape/Form;All the first 5 answers together
A combination of everything	Connect with a sensation or emotion	Emotionally charged;Intellectual stimulating;Have room for interpretation	Musicality/Counts;Movement quality;Sensation
A combination of everything	I just learned	Emotionally charged	Spacing
A combination of everything	Has clear musicality/counts	Emotionally charged	Depends on piece, but mostly musicality
A combination of everything	Has clear musicality/counts	Emotionally charged	Movement quality
A combination of everything	Has clear musicality/counts	Intellectual stimulating	Movement quality
A combination of everything	Has clear musicality/counts	Musically exciting	Musicality/Counts
How I felt	Generated or created myself	Emotionally charged	I have no focus when i mark a movement sequence
The music	Generated or created myself	Emotionally charged	Movement quality
Moments, interactions, situations that happened	Has clear musicality/counts;That I enjoyed+	Visual pleasing	Musicality/Counts
How I felt	Generated or created myself;Has clear musicality/counts	Emotionally charged	Musicality/Counts
The music	Generated or created myself;Has clear musicality/counts	Intellectual stimulating	Musicality/Counts
A combination of everything	Has clear musicality/counts	Intellectual stimulating	Musicality/Counts
How I felt	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Musicality/Counts
The music	Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Shape/Form
How I felt	Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Musicality/Counts
A combination of everything	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Intellectual stimulating	Musicality/Counts
Moments, interactions, situations that happened	Connect with a sensation or emotion;Has clear musicality/counts	evoke a physical reaction	Sensation
A combination of everything	I just learned	I feel like a combination of all this points makes me appreciate a performance	Movement quality
How I felt	Combine with a image or context;Connect with a sensation or emotion	Intellectual stimulating	Movement quality
How I felt	Generated or created myself;Connect with a sensation or emotion	Emotionally charged	Directions and orientation
How I felt	Connect with a sensation or emotion	Emotionally charged	Movement quality
The music	Has clear musicality/counts	Have room for interpretation	Shape/Form
How I felt	I just learned	Emotionally charged	Movement quality
A combination of everything	Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Musicality/Counts
Moments, interactions, situations that happened	Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Musicality/Counts
A combination of everything	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Intellectual stimulating	Sensation
A combination of everything	Generated or created myself;I just learned;Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Musicality/Counts
A combination of everything	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion	Have room for interpretation	Movement quality
The look of the piece	Combine with a image or context;Connect with a sensation or emotion	Intellectual stimulating	Musicality/Counts
The look of the piece	I just learned	Intellectual stimulating	Shape/Form
How I felt	Combine with a image or context;Connect with a sensation or emotion	Have room for interpretation	Spacing
A combination of everything	Generated or created myself;I just learned;Has clear musicality/counts	Emotionally charged	everything
Both the music & how it felt	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Visual pleasing	Musicality/Counts
A combination of everything	Generated or created myself;I just learned	Intellectual stimulating	Musicality/Counts
Moments, interactions, situations that happened	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts;easiest when the movements are given a precise context and intentions+	Have room for interpretation	space, musicality, interactions, body sensations and breathing
A combination of everything	Watched from the outside;Connect with a sensation or emotion;Has clear musicality/counts	All of them together	Musicality/Counts
A combination of everything	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Musicality/Counts
The music	Has clear musicality/counts	Have room for interpretation	Musicality/Counts
A combination of everything	Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Movement quality
The music	Has clear musicality/counts	Musically exciting	Sensation
Moments, interactions, situations that happened	Generated or created myself;I just learned	Emotionally charged	Movement quality
How I felt	Has clear musicality/counts	Musically exciting	Spacing
How I felt	Has clear musicality/counts	Emotionally charged	Musicality/Counts
Moments, interactions, situations that happened	Generated or created myself	Intellectual stimulating	Corrections I got and parts that don't feel "right"
How I felt	Generated or created myself;I just learned;Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Sensation
How I felt	I just learned;Combine with a image or context	Visual pleasing	Shape/Form
Moments, interactions, situations that happened	Combine with a image or context	Have room for interpretation	Musicality/Counts
A combination of everything	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Musically exciting	Musicality/Counts
A combination of everything	I just learned;Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Have room for interpretation	Spacing
A combination of everything	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Have room for interpretation	Musicality/Counts
A combination of everything	Combine with a image or context;Has clear musicality/counts	Musically exciting	Musicality/Counts
The look of the piece	Has clear musicality/counts	Musically exciting	Movement quality
A combination of everything	I just learned;Has clear musicality/counts	Musically exciting	Musicality/Counts
A combination of everything	Connect with a sensation or emotion	Emotionally charged	Spacing
How I felt	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion	Have room for interpretation	Shape/Form
The music	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Have room for interpretation	Movement quality
Moments, interactions, situations that happened	Generated or created myself;Watched from the outside;Connect with a sensation or emotion	Have room for interpretation	Sensation
Moments, interactions, situations that happened	Has clear musicality/counts	Musically exciting	Musicality/Counts
A combination of everything	Generated or created myself	Emotionally charged	Spacing
How I felt	Connect with a sensation or emotion	Emotionally charged	Shape/Form
Moments, interactions, situations that happened	Has clear musicality/counts	Musically exciting	Musicality/Counts
A combination of everything	Watched from the outside;Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Visual pleasing	Musicality/Counts
A combination of everything	A combination of all of them	Combination of all of them	Combination of musicality, shape, quality
How I felt	Generated or created myself;Connect with a sensation or emotion	Emotionally charged	If i have time, one thing after wach other. If not, i try to make it i
A combination of everything	Generated or created myself;Has clear musicality/counts	Emotionally charged	Musicality/Counts
The look of the piece	Generated or created myself;I just learned;Has clear musicality/counts	Musically exciting	Shape/Form
How I felt	Generated or created myself;Connect with a sensation or emotion	Emotionally charged	Shape/Form
Moments, interactions, situations that happened	Watched from the outside	Have room for interpretation	Movement quality
A combination of everything	All of the above.	ALL OF THE ABOVE	All of the above
Moments, interactions, situations that happened	I just learned;Combine with a image or context;Connect with a sensation or emotion	Intellectual stimulating	I have no focus when i mark a movement sequence
A combination of everything	Generated or created myself;I just learned;Watched from the outside;Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Intellectual stimulating	Movement quality
Moments, interactions, situations that happened	I just learned;Watched from the outside	Visual pleasing	Musicality/Counts
A combination of everything	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion	Have room for interpretation	Sensation
A combination of everything	I just learned;Has clear musicality/counts	Are interesting and aesthetic, which are extremely subjective, of course.	Musicality/Counts
A combination of everything	Combine with a image or context;Has clear musicality/counts	Emotionally charged	Musicality/Counts
How I felt	Generated or created myself;I just learned;Has clear musicality/counts	Intellectual stimulating	Counts in relation to the body in space. Combination of those th
A combination of everything	Generated or created myself	Have room for interpretation	Sensation
A combination of everything	I just learned;Has clear musicality/counts;Some interesting phrases+	Everything	Movement quality
Moments, interactions, situations that happened	Combine with a image or context;Connect with a sensation or emotion	Have room for interpretation	Mostly steps, but also quality and points i struggle with
A combination of everything	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Movement quality
How I felt	Connect with a sensation or emotion;Has clear musicality/counts	Visual pleasing	Musicality/Counts
A combination of everything	I just learned;Watched from the outside	Emotionally charged	Musicality/Counts
The look of the piece	Generated or created myself	Have room for interpretation	Musicality/Counts
A combination of everything	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Musicality/Counts
A combination of everything	Generated or created myself;Connect with a sensation or emotion;Has clear musicality/counts	Musically exciting	I never mark
Moments, interactions, situations that happened	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Sensation
A combination of everything	Has clear musicality/counts	Emotionally charged	Musicality/Counts
How I felt	Generated or created myself;I just learned;Connect with a sensation or emotion;Has clear musicality/counts	Intellectual stimulating	Sensation
A combination of everything	I just learned;Connect with a sensation or emotion	A combinaison between being touch, have room for interpretation, makes me d	Movement quality and spacing
How I felt	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Intellectual stimulating	Shape/Form
A combination of everything	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Emotionally charged	Musicality/Counts
A combination of everything	Has clear musicality/counts	Intellectual stimulating	Musicality/Counts
A combination of everything	Generated or created myself	Intellectual stimulating	Sensation
A combination of everything	Generated or created myself	Emotionally charged	Shape/Form
A combination of everything	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion	Emotionally charged	Movement quality
How I felt	Generated or created myself;Combine with a image or context;Connect with a sensation or emotion	Is created to move the audience//has a strong focus on the audience//make the	Spacing
A combination of everything	Generated or created myself	Visual pleasing	Musicality/Counts
Moments, interactions, situations that happened	Combine with a image or context;Connect with a sensation or emotion;Has clear musicality/counts	Have room for interpretation	Sensation
How I felt	Generated or created myself;I just learned;Has clear musicality/counts	Have room for interpretation	Spacing

Marking a movement sequence means for me...	I know my learning type.	My name (Optional)	I am (Optional)	Background	
Reviewing the movement sequence in a light way, focusing on intention, initiation triggers, mindset and clarity of the different components that make a whole.	Visual	Nimrod Poles	Male	I'm currently a freelance dancer	
Reminding me of the steps	Visual;Tactile				
Using this time to bring many details (movements, music,counts,togetherness etc...)	Visual	Lou Thabart		I'm currently a freelance dancer	
To find out the first impuls and give space to whatever comes next.	I'm not sure	Elenita Queiroz	Female	I'm currently a freelance dancer	
Imagining the sensation, sequence of events and shifts in dynamics	Visual;Tactile	Genevieve O'Keeffe	Female	I'm currently a dancer in a theater	
	Tactile				
Visualizing, undergoing but still doing, always arms	Visual				
Going through and remember	Visual	Carina	Female	I'm currently a freelance dancer	
Internalizing it	Tactile	Simone	Female	I'm currently a freelance dancer	
Being in the right space and musically correct	Auditory	Christoph Schaller	Male	I'm currently a dancer in a theater	
When the music starts I am taken emotionally and my body immediately starts to move, cant hold back for marking..	Tactile	Lucie Horná	Female	I'm currently a dancer in a theater	
	Auditory				
Taking the choreography and marking musicality and timing highlights.	Visual	Jordan Melville	Male	I used to dance professionally	
Going through it	Visual	Sara	Female		
Reduced energy, movements not fulfilled but clear with spacing, counts, movement structure	Visual	Jacqui	Female	I used to dance professionally	
Lightly moving my body through the sequence while maintaining the keystones of musicality and quality of the movements.	Visual	Swane	Female	I'm currently a dancer in a theater	
Putting the energy to 50% but still with intention and clarity on where my body is in space, also in accordance with the music to 100%	I'm not sure				
	Visual				
using a sustainable amount of energy to emphasize strategic objectives (i.e. memory, spacing, formation, content generation, etc.)	I'm not sure	Jason	Male	I used to dance professionally	
re-feeling it in my body	Tactile	Lyn			
Doing the sequence without full power but reproducing the movement so that my body and brain remember the fiscalty and the quality of what I have to do.	Visual	Alberto Terribile	Male	I'm currently a dancer in a theater	
reducing the movements to their core and spending time with that.	I'm not sure	Charlie	Female	I'm currently a freelance dancer	
Expressing something from me. Could be simple or complex. But need to be processed and honest.	Tactile				
To be alive	I'm not sure				
Going through choreographer accurately without using too much energy.	Auditory				
	Visual	Fio	Male	I'm currently a freelance dancer	
Going through the material, especially the challenging parts focusing on different things, to get a feeling for it	Tactile	Aline Serrano	Female	I'm currently a freelance dancer	
...making sure I remember the steps, for me marking through the whole piece was a regular and very important process before a performance.	Tactile	Stefan Späti	Male	I used to dance professionally	
Get in touch with the core of it and understand the natural path of a thought travelling in the body.	Visual	Simone Frederick Scacchetti			
Using less energy	Visual				
Learning more about the movement.	Auditory				
Marking a sequence i just learned, is how i become familiar with the order and timing steps in my head until i am able to move without this mental struggle.	Visual	Salome Martins	Female		
the practice of physically moving while my mind is still still unsure of the order of the steps,counts, music and space... is also very useful to simultaneously practice musicality, and clarity in space and directions.					
Marking or going through the steps before a show is also for me a way of getting my body and mind in to the movement and it helps me concentrate.					
	Visual	selina :)	Female	I'm currently a freelance dancer	
Measure space , distances and speed	Visual	Pham Tri Thanh	Male	I used to dance professionally	
	Tactile	Rebekka	Female		
Provide a solid sketch for a movement sequence, that I can then colour in later	Visual	Jack Widdowson	Male	I'm currently a freelance dancer	
	Visual				
to shed its layers. Marking is like dancing the essence with a sense of effortlessness, nothing superficial or extra added.	Visual	Soraya	Female	I'm currently a freelance dancer	
Less energy, less effort	Visual	Zoe gyssler	Female	I'm currently a freelance dancer	
	Visual				
repeating a movement or sequence with less energy. Focusing more on memory than execution	Auditory	Vanessa	Female		
Rehearsing	Visual	Sarah Brodbeck	Female	I'm currently a freelance dancer	
It helps me find the right intention behind movement as well as helps my memory of the movement.	Visual				
I think on the current sequence and I move my upper body towards the music.		I need to do the sequences quite a lot by myself. I need always time for my own.	Millia	Female	I used to dance professionally
lightly and slowly moving through the sequence and step by step speaking (out loud or in my head) all the details: qualities, impulses, character, musicality, spacing.	Auditory	Lillian Stillwell	Female	I used to dance professionally	
Memorizing	I'm not sure				
Going through a sequence in my head or with less energy in my body with the goal to implement corrections, remember the sequencing of movements, work on quality, connect movements, find solutions for the sometimes	Tactile				
Becoming the movement, eating and digesting it.	Auditory	Vero	Female	I'm currently a freelance dancer	
Tool to remember	Visual	Nora Paneva	Female	I'm currently a dancer in a theater	
Going mentally through cue's or task, moving (walking) with the body through the spatial path, but not executing the movement sequences.	I'm not sure				
	Visual	Paulo Sovari	Male	I'm currently a dancer in a theater	
Using the arms full and maintaining the spacing. Energy level can be reduced but important to feel others around you all marking together.	Visual	Cathy Sharp	Female	I used to dance professionally	
Remembering the details of the steps+musicality+corrections that I've gotten, but without pushing my body to its limits	Visual		Female	I'm currently a dancer in a theater	
	Visual	Anna	Female	I used to dance professionally	
To clarify the count and the steps	Visual	Shawn	Male	I'm currently a dancer in a theater	
Visualizing myself doing the movement sequence full out in my head while dancing it in a reduced form not worrying about the shape but mostly about the quality, dynamic & musicality of the movement	I'm not sure	Sami	Male	I'm currently a dancer in a theater	
I want to make sequences that is challenging, feels good and makes sense in the context.	Visual		Female	I used to dance professionally	
understanding the sequence	Tactile	Hella Immler	Female	I'm currently a freelance dancer	
Reducing the size/energy of the sequence so it can be contained and then analysed in order to understand it better but reserve energy at the same time (in combination with visualisation can be to "see" how it could look).	Visual	Malcolm Sutherland	Male	I'm currently a freelance dancer	
Use less than 50 % of energy needed. Still give importance to coordination and initiation.	Visual		Female	I'm currently a dancer in a theater	
Doing the sequence with significantly reduced energy, perhaps slower and faster than normal, often focusing on one particular aspect of the sequence (for instance spacing, counts, etc).	Visual	Joshua	Female;Male*	I'm currently a freelance dancer	
Memorizing/ not wasting too much energy	I'm not sure	Jay	Male	I'm currently a dancer in a theater	
Speaking with my body	Tactile	Maren	Female	I'm a dance student	
Making sure I know the sequence	Tactile		Female	I'm a dance student	
Getting the right musicality, marking the legs but doing full arm movements, sometimes using the right spacing in the studio or on stage	Visual	Jessica De Fanti Teoli	Female	I used to dance professionally	
Get them better into the brain	I'm not sure		Female	I'm a dance student	
Remembering and revising	Visual	Luke Buggeja Gauci	Male	I'm a dance student	
Erinnern und Speichern	I'm not sure		Male	I used to dance professionally	
Arrange movements rhythmically	Tactile	Nora Werren	Female	I'm currently a freelance dancer; Ci	
To review the movement or combination for its shape or form	Visual	Yu	Female	I'm a dance student	
showing a group of steps together	Visual	Júlia	Female	I'm currently a dancer in a theater	
Understanding, consolidating, checking in with myself, testing, remembering, (re)discovering, practicing, managing my energies, enjoying, feeling, sensing...	All of the above*	Donnie	Diverse	I'm currently a dancer in a theater	
Remembering the order of the movement	Tactile		Female	I'm a dance student	
Start a process of research depending on what's required	Visual	Daniela Castro	Female	I'm currently a dancer in a theater	
Going through the steps but not full out	Visual / Tactile		Female	I'm currently a freelance dancer	
Remembering and practicing the basic structure, like a skeleton.	Tactile	Jochen Heckmann	Male	I used to dance professionally	
	Visual		Female	I used to dance professionally	
Visualizing the whole movement, simulating it with smaller movements and making sounds /counting to get the rhythm	I'm not sure	Tarah	Female	I'm currently a dancer in a theater	
Doing it but at low energy. Doing the full pathways and musicality in the real space, just more chill. Not doing the lifts or + tricks + if some are inside, like acro or turns, jumps .. for a less dancy piece, more performative marki	I'm not sure	Adries	Male	I'm currently a freelance dancer	
Visualize in complete feeling, energetic, ritmy	Visual	Sonia Rodriguez	Female	I'm currently a freelance dancer	
Let muscle feel the body memorize and also let brain and body works a bit movements connection and quality .	Visual ,but not so much gap with others *	Mei	Female	I'm currently a dancer in a theater	
Memorizing, working on quality, finding movement/transitions I struggle with	Visual		Female	I'm currently a freelance dancer	
Breathing through all of it; music/counts,quality, emotion	I'm not sure	Viola	Female	I used to dance professionally	
To go into my body and let brainwork aside.	Auditory		Female	I'm a dance student	
Working mentally to be clear about the sequence you need to do/learn before using physical energy	Visual	Verónica Vasconcelos	Female	I'm currently a dancer in a theater	
not full dancing but repeating the steps, visualising them and connecting them to the counts	I'm not sure	Zazie	Female	I'm a dance student	
Doing the movement with less power and smaller; often leaving out certain components (e.g. footwork, level changes) while staying with the mind in the movement. Depending on what I use it for my focus changes and the e	I'm not sure		Female	I'm currently a freelance dancer	
I don't know what marking means	Visual	Valentina	Female	I'm currently a freelance dancer	
Identifying initiation points, determining pathways through space, and planning changes of weight.	Auditory	Matthew	Male	I used to dance professionally	
Full out arms in line with counts	I'm not sure		Female	m In between contracts*	
Remembering the gross shape at first, going into details, for the rehearsal ahead.	Visual	Mikael	Male	I'm currently a dancer in a theater	
Coming back to the choreography and myself in it	Visual	Léa Thomen	Female	I'm currently a freelance dancer	
	Visual	Maasa	Diverse	I'm currently a dancer in a theater	
Dancing the sequence in a minimalized version, meaning with less muscle tension but still recreating shapes and connecting it to musicality	I'm not sure	Rouven	Male	I'm currently a freelance dancer	
Remembering the movement, spacing, and timing of the phrase while executing it at 50% energy level	Visual	Liz	Female	I'm currently a dancer in a theater	
using the body in any way analogous to the music. sometimes i do a mix of marking and visualization	Visual			I'm currently a freelance dancer	
	I'm not sure		Female	I'm a dance student	
	Visual	Michael	Male	I'm currently a freelance dancer	
Playful Emotional Math	Auditory		Female	I'm currently a freelance dancer	
expressing a state through movement, or no movement	Visual	Michael	Male	I'm currently a freelance dancer	
I'm not so fond of the word "marking", for me the experience still is a full embodied one. I think of it as a chance for other senses, apart from muscular power, to take space.	Visual	Cia	Female	I'm currently a dancer in a theater	
smaller execution of the limbs, correct spacing & rhythm	Visual	Ida	Female	I'm currently a freelance dancer	

Changes
Male, I'm currently a freelance dancer
I'm currently a freelance dancer
Female, I'm currently a freelance dancer
Female, I'm currently a dancer in a
*The shape of the body in space, T
Female, I'm currently a freelance dancer
Female, I'm currently a freelance dancer
Male, I'm currently a dancer in a th
Female, I'm currently a dancer in a
Male, I used to dance professionally
Female
Female, I used to dance professionally
Female, I'm currently a dancer in a
Male, I used to dance professionally
*Other
Male, I'm currently a dancer in a th
Female, I'm currently a freelance dancer
*Other +Other
Male, I'm currently a freelance dancer
Female, I'm currently a freelance dancer
Male, I used to dance professionally
*Other
Female
Female, I'm currently a freelance dancer
Male, I used to dance professionally
Female
Male, I'm currently a freelance dancer
Female, I'm currently a freelance dancer
Female, I'm currently a freelance dancer
Female
Female, I'm currently a freelance dancer
Female, I used to dance professionally
Female, I used to dance professionally
* Other +Understand it's sensation
Female, I'm currently a freelance dancer
Female, I'm currently a dancer in a
* Other
*Other
*Diverse
*Other
* Other
*Visual +Other
*I'm a freelance dancer **Other
*A combination of both