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Comprovisation: Optimising Professional Classical Ballet Training for Adolescents

Although research has been carried out on the benefits of creativity and positive learning environments for young professional dance students, previous work has failed to address the area of comprovisation (improvisation within a given framework) in the field of professional dance education for students aged 11-13 years. Therefore, there exists a paucity of research. Using movement quality as a barometer for recording the effects of comprovisation on a group of female adolescent professional dance students, this study investigates the wide spectrum of benefits comprovisation adds to the classical ballet training of this cohort. Classical ballet exercises were filmed before and after a three minute intervention of either repetitive dance instruction or comprovisation. As a group, the participants rated the recordings in an interactive survey for the perceived movement

quality, and to what extent the music supported this. An open (written) questionnaire of the participants' experiences with comprovisation was also completed on an individual basis. This study yielded answers and inspiration as to the optimisation of learning environments for young adolescents in professional dance education and in addition, contributed uniquely to the field with many points for discussion. It was found that in this particular investigation, comprovisation supported basic psychological needs and a task involving environment plus encouraged aesthetic, creative and artistic development. Furthermore, comprovisation facilitated the optimal experience of Flow.

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