Behind a step

Teaching concept for demonstration lesson

Focus on dancers

teaching practice in
MA Dance Teacher

Specialization in Ballet Master

submitted by

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Contents

1. Introduction

"My dance career started at the age of four..." is a quote repeated by many professional dancers. Four years old is a time when many parents will choose to put their children in dance lessons either as a way of socializing their children, having a few moments to themselves, or in the hopes that their child will become a dancing star. What is it that separates the children who grow up to have professional careers or a lifelong love of dance and those who find it mundane and uninspiring? Apart from natural talent and a passion for movement, a great teacher is usually behind that success. However, this begs the question, what makes a great teacher? How can a teacher be most effective in the progress of their student and how can they inspire their student to want to continue to dance and learn? Questions like these are what inspired me to do my own research about dance pedagogy and the methods used to teach dance. Throughout a research study, conducted within my own classes, I discovered interesting information about how I, as an instructor, can have a profound influence on my student's progress and the areas in which they move forward. I have realized how important the student-teacher relationship is in how I deliver information to the class and how specific feedback can either help my students learn at an exceptional rate or close them off to progress. I have also learned how each dance classroom and situation is different and that being flexible and able to adjust how I teach is paramount to success; for that reason, these pages offer a study on didactic research regarding my teaching way in ballet classes. Teaching this art form means not only could shape minds and bodies but is also building up a tool healthy physical practices to promote themselves and others towards personal growth, both as an artist and as a man. In this sense So my goal, my priority is update my cultural, artistic and pedagogical background so that later on I can better master the teaching content with my dancers and offer them a high quality of learning; because I think that teaching any subject without a basic study and without a sufficient critical reflection, it will almost certainly is a bare and superficial product on the broad artistic and professional spectrum; consequentially without an adequate sufficient reflection it is difficult to build a good class and be a good teacher, so the importance of engaging in the continuous exploration of the practice with attention to the multiple roles and contexts are the basis for building a good class and being good teacher. In fact, I believe that both, the explorations of practice and the improvement of practice (teaching and research practice) are together the primary impulse for the writing and use of these pages. Students' former background in dance together with their experiences of participation in dance classes, all will determine the perceptions, motives and attitudes that they will adopt, either as amateurs or as professionals of the genre. Creating on and not for my students, the teacher must plan dance experiences that address bodily, cognitive, emotional and social aspects of their self, while promoting their active engagement with the dance material. The exceptional ease or difficulty of the taught skills, the students' uncomfort of performing before others, or their sense of hard and unsuccessful effort, are obstacles and challenges in the process of dance learning that need to be dealt with effectively.

Teaching dance can be challenging because of the unique "classroom" management situations that often arise from the dynamic nature of the content. Management is a delicate navigation of advance planning (Franklin, 2006); rule setting; the establishment and implementation of daily protocols, routines, and interventions; and the teacher's own presentation. In a study by Marzano and Marzano (2003), of all "variables affecting student achievement...classroom management had the largest effect..." (p. 2). Different forms and styles of dance may require different management strategies, students often need to demonstrate appropriate interpersonal behaviors such as a willingness to work with all classmates as partners. In forms of dance such as contemporary and ballet technique, students need to learn stylized and codified movement skills as well as demonstrate appropriate audience behaviors. This page will examine a variety of classroom management strategies relevant to the dance class during the various instructional phases, including planning the lesson, preparing the environment for maximum management efficiency (the lesson "pre-set"), greeting the class as it enters the dance space, introducing the material (this includes the focus, review, and the statement of objectives), presenting the learning experiences, closure of class, tips for transitions between tasks or activities, and finally, strategies to handle unexpected events. Throughout, the word "teacher" will be used rather than "dance educator" or "physical educator." In other words, through these pages, I will expose a didactic methodology of a specific class that includes pre-stetting, training goals such as stimulating the creativity of the student by acquiring a greater motor and artistic ability at first; presenting the learning experiences, closure of class, tips for transitions between tasks or activities, and finally, strategies to handle unexpected events. In conclusion, teaching means to present practical teaching strategies that enhance the mastery of skills as technique and expression of the dancers and promote their self-esteem, self-efficacy, and positive self-image.

2. Starting point

Teaching dance can be challenging because of the unique "classroom" management situations that often arise from the dynamic nature of the content. Management is a delicate navigation of advance planning (Franklin, 2006); rule setting; the establishment and implementation of daily protocols, routines, and interventions; and the teacher's own presentation (Baker, Lang, & Lawson 2002; Freiberg, 2002). From the confrontation of management and different dance forms the question of many different management strategies arises. For example, in recreational forms of dance such as folk and social dance, students often need to demonstrate appropriate interpersonal behaviors such as a willingness to work with all classmates as partners. In forms of dance such as modern, and ballet technique, students need to learn stylized and codified movement skills. According to Perron and Downey (1997), it is important to be "pre-active" rather than reactive in establishing effective management strategies in the dance class. Ideally, adopting a pre-active attitude means planning the dance class well before the school year commences.

According to Freiburg (2002), becoming familiar with the school, the community, and the students is a necessary first step in planning. Successful classroom management then continues with the conception of a unit or lesson idea.

Content (that is, what is taught) is a fundamental "domain" of management; When I'm planning, I need to consider issues such as how familiar students are with the content; how the community, administration, parents, and the students feel about dance as a subject; and what facilities and resources are available for the lesson. For example, facilities for dance vary from a specific studio space, to multiuse auditoriums. The nature and size of the space will affect lesson planning and management. The teacher learns quickly that every class is different in terms of demographics, learning styles, kinds of intelligence (Gardner, 1985), developmental ages and stages, prior experiences, and student expectations. Each of these factors influence planning and, ultimately, successful classroom management. Some specific strategies include: be clear about the class content of the class; choose music for the class which will inspire students that will inspire the students and allows them to connect to the elements and subjects that's been done and discussed; Developed an understanding of the formation of space recognizing the time required increased their awareness and understanding of the importance of space especially inside of the studio ballet; In a dance class, there will be several ongoing objectives covered in each lesson for this reason I always opt to use the method by selecting a "theme" that recurs throughout the class can improve the students' learning. Using the "theme" method can improve the learning of basic principles. Examples: "Today we are going to work to see that both legs are turned out equally." or "Today we will work on using our heads and eyes to give expression to our dancing." At the end as a teacher, I try on making certain that the educational objectives and learning experiences are congruent to the theme of the class. To obtain it, the best way is to encourage students to learn and develop mastery of their body so that they can develop greater self-esteem through feedback. Physical capacity, motor and kinestheistic, feedback and learning processes, physical practice, mental practice for the improvement of skills, physiological rest, consolidation of motor memory, appropriate distribution and acquisition of complex skills, growth and development, knowledge of results are the basic tools that allow me to build a class.

3. Approach

The meaning Prop as "support" is central and integral part of my teaching concept; I thought deeply about the meaning of the word "prop" and how to transform or convert the meaning into something visible, tangible through dance. After research, I understood that prop means 'to support and prevent from falling.' Usually followed by up, it also means 'to support or sustain something. In this sense, I asked myself: why not make sure that the role of the teacher is not a Prop? why not create a positive and comfortable platform, where the teacher supports each dancer both emotionally and physically through ah holistic approach? consequentially even to pre-set a class, my idea is to make a fully of positive platform inspired and driven by the meaning of prop. Therefore,

learning is more effective if the learners are actively involved in the process.; the purpose is to establish a concrete relation between teacher and students during the class where the activities must include role-plays, group work, with focusing on aspects of movements as the motor learning. Also, I have learned that each class is different, and it depends of many causes or aspect or things as level of knowledge of students, place, (if it is recreational or professional contest); In other words each dance classroom and situation is different and teacher need to be flexible and able to adapt the way of teaching.

In these last years through classes and teaching experiences I realize as I wrote above, that is important the student-teacher relationship and I also learned that each class is different and it depends on many causes as level of knowledge of students, place, if it is recreational or professional contest, school company or university; In other words, each dance classroom and situation is different and as teacher I need to be flexible and able to adapt the way of teaching also during the class.

Related to a specific contest, professional company, this chapter describes a didactic approach of my way of teaching dance and at the same time explains my teaching method for whole ballet class.

As teacher, I should help them into their development both in dance and in their identities. And I would underline that art of dance is not only identified through impressive physical abilities, but it also exists within abstract expression, because a good dancer is the artist that uses the body as language with a great physical ability and artistic communication skill. That's why, behind of that, as teacher, I need to make a good and efficient and effective teaching method, because the resultant learning experience will be based on the student's response; Teaching is a process and product determined by the quality of interaction between students and teacher and this interaction will depend both: on teacher ability to translate, in that case to translate my knowledge of contents into pedagogical action and on student's development skills, its mean, how students could update their professional knowledge through class. To obtain it, a great development skill, I have to plan and pre-set a class that includes focus, aims, methodology and assessments; I must analyse and figure out any divergence between the student's actual performance and my expressed goals. Therefore, getting a growth process means taking into account the characteristics of people and the development process of all their personalities aspects and always being 'ready' to change the way of teaching, if my expectations don't correspond to the reality of the situation.

From the first moment that I'll see the students, I needs to establish clear goals and expectations so that there is no confusion or uncertainty about the class objectives; also, I should understand what is age-appropriate in designing the class and establish a process over time that acknowledges both physical and motor development for that age group. In order to help students into the lesson efficiently, it is important to pre-set lesson materials and equipment in advance while paying attention to classroom constraints. When preparing the equipment or materials, as teacher, I should remember that there will be more time on task and fewer disciplinary interruptions if every student has immediate access to the materials.

The success of the class often depends on that 'first impression' with students. The teacher needs to observe students as they come in to try to get a sense of how their day is going. As much as possible, greet each student by name and through eye contact. Meeting and greeting verbally and with eye contact are a way of acknowledging each student as important and helping to establish a sense of personal connection with the teacher. Maintaining a pleasant expression and body language is also vital. An inviting, lively countenance will inspire students. The teacher needs to be alert and exhibit a sense of happy "with-it-ness." Comments need to be positive. Another goal of dance class is expanding learning styles and strategies. Individuals tend to have preferred methods of learning, such as visual (seeing a demonstration), aural analytic (hearing an explanation of how to do a phrase or execute a skill), or kinaesthetic (learning through touch or sensation). Teacher can encourage the use of a variety of strategies to learn material, and to increase the speed and accuracy of learning strategies.

As learning of material and skills improves, students becoming increasingly motivated to examine material from a variety of perspectives. Finally, looking to the psychological realm, dance class can incorporate methods to enhance self-esteem and self-efficacy. Dancers need encouragement to nurture self-esteem and to in still self believe. When students are struggling to achieve the material, teacher confidence in student abilities can provide the encouragement and motivation needed for continued effort. Verbal communication, body language, and tone all convey the teacher's attitude. The teacher can provide praise when improvement is demonstrated, and constructive criticism when changes and corrections are needed. Positive reinforcement can both inspire and motivate the dancer in class. This type of feedback raises the chances for the development of their capacity to set and seek personal achievement goals.

Self-regulation is an important skill learned in this fashion, one that increases on-task behaviours, as well as students' understanding about their strengths and weaknesses. The teacher's role in this process is both to determine developmentally appropriate tasks or activities and establish performance criteria for their assessment. Task cards are prepared for each student separately with skill cues, performance instructions and observation landmarks that facilitate students in their self-checking process. Students use the cues to perform each task and check quantitative or qualitative aspects of their performance (i.e., whether or not a dance motif was performed according to the desired standard, whether more practice is needed in technical or stylist dance elements, what is the total score in a skill or ability test, etc.).

In conclusion, as teacher I need to communicate the task clearly, must know the dance content inside and out, make an efficient method teaching and create a good space of learning where the student is the subject And as I wrote before, learning dance is a process and a product determined by the quality of interaction between students and teacher; Therefore, this interaction will depend both, on teacher ability to translate my knowledge of contents into pedagogical action by emotional and artistical supporting and on of that, I need to make a good and efficient and effective teaching method, because the resultant learning experience will be based on the student's

response. As teacher, I must analyze and figure out any divergence between the student's actual performance and my expressed goals, and I believe that one fundamental point to make an efficient method teaching is to create a good space of learning and teaching where student is the subject.

Through various research that I archived during this year, I found an article of the department of physical education of Korea where it explains that teaching and learning process need to focus on making meaning and it emphasize the relationship between body and mind and according to Bruner, the method of teaching is divided into two main categories: direct and indirect. He also explains that there are 3 different kind of approach: enactive, iconic and symbolic. The enactive approach is primarily action driven and the icon approach engage imagery for form concepts and last one the symbolic, uses the language for thinking indirect or explicit and implicit. The explicit way encourage student to "do" while the implicit encourage the "understand" and here we can see that there is a relationship between: body that performs and mind that understands. In the context of Ballet, the explicit content can refer to the physical attributes associated with a wide range of mechanical skills as physical control, coordination and agility. While the implicit content can be associated with the mind.

Mind that acquires a conceptual understanding within the context of dance. So, at the end we can say that the basic components of my teaching method are based on this theory of explicit and implicit approach. For that reason, I define myself as "holistic teacher", because I try to see a person as a whole as everything is an intercommunication and to make a relation between body and mind. I think that each person has multiple layered aspects as Intellectual, Emotive, Physical, Social, Creative and spiritual. Whereas my aim is to make a growth process where the student is the subject. Student receives the tools and the opportunity to express his or her artistic identity. Making a growth process means taking into account the characteristics of people and the development process of all their personalities aspects. That is why I use a somatic approach to teach. The idea of somatic approach is to lead students to their bodies and to teach them to become aware of their special features. Therefore, I don't limit myself to teaching only the sequence of steps of dance itself, but I also explain how the movement has to be felt and perceived to obtain a correct execution, through images and or metaphors. We know very well that dance is definitely a physical and aesthetic discipline, but I think that Have a great awareness of your body consent you to avoid injuries; That's why the role of the teacher is to encourage students to know their bodies, movements, emotion. In other words, student have to learn to listen their bodies. In order to establish a good teaching method as I said before, is important to make an interactive space. By combining both, the explicit and implicit approach.

This allows to the student a greater artistic growth and a greater awareness of using bodily movement and for this reason, as teacher, I should affirm students' development, both in dance and in their identities. It is an emotional and affective process and I believe the scale of assessment (assessment) in dance should be formulated in such a way that a curriculum can be graded as satis-factory. An example of assessment practice is what I call feedback, which if it is positive, the feedback can have a positive effect to the students as providing motivation,

pressure to improve and can also constitute a guideline. According to Brown (2009), assessments should be given to the students more than just once for each area of study. Because the feedback serves a purpose giving students a constant stream of information about their on-going work and giving them the possibility of understanding their own learning process. In other words, I can say that the Feedback helps students to identify and understand their motivation; for that reason, is important (in my opinion) build a dialogue space. For example, making a share environment between feedback and correction at the end of one exercise as tendu. This invites the student to see and value what he or she sees and share it with whole group included the teacher. In conclusion an efficient teaching method is based on key points that allow me to create an interactive space where the subjects are students and where I combine the explicit and implicit approach. Where I give students the tools for creating their own lifelong environment of exploration, reflection and learning and I try as so much possible to be responsive to the needs of student And I provide to enrich student experiences by bringing research, creative activity and engagement into the curriculum and offer practical opportunity for students. and as teacher, I say: "you should never stop being a student".

4. Student centered learning

As I wrote in the chapter before, my approach focuses on students' learning (i.e., what students do to achieve the prespecified learning outcomes). In this sense I focus both on what students do and on what the teacher does but with more attention to the first with the aims to helps students develop better study skills and understanding of the artistic and didactic material through summative assessment (that is based on what each student has achieved is best measured when they have already worked through the course). An example of summative assessments includes the end-of-semester examination or the final year project report or through other kinds of formative assessments as oral assessments, observations. I believe that this type of assessment is more useful and fairer to the students because it provides students with ongoing feedback, which helps them to become more self-critical; and encourages the students to attempt to master content as they actually work through a course or course unit rather than leaving the real learning process to the very end; and it allows students to demonstrate their ability and development on an ongoing basis. How can I briefly describe the student centered learning assessment? it can be described a technique that involves or engages the student in examining their own learning, which includes: Examining their own progress; Identifying their learning needs; and Re-evaluating their own understanding where the primary focus is on learning through an authentic assessments and self-reflection. Especially It gives students the opportunity to be involved actively in both the learning as well as the teaching by an immediate feedback and It fosters collaboration among students and between students and the teachers.

Select the most appropriate assessment methods Choose assessment methods that elicit from your students the kind of learning that you want to measure. For example, if you wanted your students to solve problems, you may want students to demonstrate their ability to come up with the solution and explain the process by which the

came up with a particular solution. In addition, you may want to encourage students to come up with alternative solutions. Note that putting too much emphasis on getting the right answers can take away from the goals. It is also important to teach students how to complete the task. For example, if writing a lab report is new to first-year students, lecturers need to spend some time teaching them how to write one. If this is not taught, the students may never complete the assignment in the manner required by the lecturer. It is also important to choose assessment methods that are both interesting and challenging to the students. The type of assignments and tests that a lecturer administers will influence students' motivation. Consider creative kinds of assignments without getting carried away by something too ambitious that does not meet the needs of the course outline. Use of peer involvement is another good approach. The strongest single source of influence on cognitive and affective development (in college) is the student's peer group. Astin's (1996) study strongly suggests that the peer group is powerful because it has the capacity to involve the student more intensely in the educational experience" (Astin, 1996). Assignments that involve collaborative effort between students provide the opportunity for students to practice what they have learned through communication with other students. Peer involvement also enhances other skills, such as communication and interaction skills. Furthermore, when well-managed, collaborative work can increase students' sense of their own control and power in the classroom (Perry, 1996). In contrast, when poorly managed, collaborative assignments can decrease students' sense of control and they can increase students 'anxiety and anger. Students need to understand why they are participating in a group project so that the motivation to work together to solve differences of opinion will carry them further in whatever they are learning.

5. Target group analysis

To obtain a great development skill, I need to plan or better pre -set a class that includes focus, aims, methodology and assessments. When I plan the class, I need a wide range of teaching strategies to motivate and engage my students. And as teacher, I should help them into their development both in dance and in their identities. And I would underline that art of dance is not only identified through impressive physical abilities, but it also exists within abstract expression, because a good dancer is the artist that uses the body as language. Rather He or she, during a performance, should shows booth, A great physical ability and an artistic communication skill. The purpose is to establish to describe the relation between teacher and students during the class. Activities have to include role-plays, group work, and perform a choreography piece with focusing on aspects of movements as how use the space. Activities in terms of their topics, level of space, dynamic, effort, organization, preparation, time, focus, and educational aims. Learning is more effective if the learners are actively involved in the process.

This class will be carrying out at a public high ballet company. The pedagogical methods are oriented toward integral, inspiring development.

6. Lesson Planning

In this last period, during a class I've observed that all good teachers have some type of plan when they walk into their classrooms. It can be as simple as a mental checklist or as complex as a detailed two-page typed lesson plan that follows a prescribed format and as I say before it is an extremely useful tool that serves as a combination guide, resource and historical document reflecting own teaching philosophy, student and own goals. It can be described with many metaphors as road map or blueprint. One of my presuppose is to decide to what to teach, in what order and for how much time I have to master it for teaching the basic materials of the dance teaching class. The lesson plan serves as a map or checklist that guides me in knowing what I want to do next time. As previously mentioned, a lesson plan is also a record of what I did in class and what I will do in class; this record serves as valuable resource when planning assessment measures as midterms or final execution. Yet in spite of the importance of planning, a lesson plan is mutable because a good lesson plan guides doesn't dictate what and how I teach but it benefits many stakeholders as my observations, my assessments and my value on my students it can be change day after day. To be perfectly honest, a certain amount of lesson planning takes place one week before the first class and the other lesson planning takes place the night before a class is taught. Usually this planning taking place just hours before entering the classroom. When I create a lesson, I consider the background of the students, the objectives of the lesson, the skills to be taught, the activities, the materials, the time constraints and the connections to previous and future lesson. In other words, I can define the lesson plan as a map with more than one stages: a beginning, a middle and an end as know about both your student and goals, class content, teaching methods, and evaluation. Planning a class should start with a need analysis. It is important to have some advance knowledge of a group before teaching them. What do you know about the numbers involved, age, sex, experience, level of skill, special needs, cultural and ethnic background of students? Having access to at least some of this information should enable the teacher to determine the concepts, knowledge and skills to be explored. In the beginning, first stage, is important to make clear the aims and structure of the class to ensure confidence and security for both teacher and student, as well as to enhance opportunities for creativity during the second and third stages. The dance class should not be and embarrassing, exposing experience but rather an enlivening. In order to establish a good and efficient learning environment, as I mentioned before, when I make the lesson plan, I consider different leadership roles, teaching styles, strategies and the method of presentation that it should be encourage the work both for me and students. My aims are statements of intent to give the purpose of the class: to increase flexibility, body coordination and encourage students to be imaginative, inventive in their selection of material of movement. Objective are specific action statements setting out what the students should achieve as a result of the class. They are quantifiable, in other words objective should be "smart":

S as specific **M** as measurable **A** as achievable **R** as realistic **T** as time bound.

In this specific context, group of professional dancers, the plan begin with a brief description of the class and students as the name of the course, level and the background of students are useful to note together with the assessment and goals materials because all of it serves to remind me of what I need to bring to class. The middle component of a lesson plan is the lesson's content; this includes procedures and activities along with transitions notes, as well as time management and class management; I believe that use the cognitive tools for content analysis, together with students' involvement in decision-making processes, can maximize dance literacy and help develop positive attitudes and accurate understandings the modality of the class (Dania, 2013). Their book's description of the three types of learning, visual, auditory, and kinesthetic, helps clarify ways of teaching and relaying information in ways that resonate with students. Additionally, Kassing and Jay's techniques and ideas on "observing and analysing the teaching and learning situation" demonstrate the usefulness of observational notes (34). Researching innovative pedagogical ideas and philosophies was an integral part of my work. James H. Humphrey, leader in the field of physical education, provides an explanation of the ways dance can help children develop physically, intellectually, socially, and emotionally. Humphrey also offers curriculum suggestions and ways to motivate students, intrinsically and extrinsically, in relation to his or her developmental stage. Extrinsic motivation is the application of incentives in an external way to achieve a desired performance, such as awards and treats. Intrinsic motivation is more autonomous and requires the determination of the individual to maintain their performance (Humphrey, 63- 64). Along these lines I also find it important to research the scientific developmental stages of the age groups I would be teaching, ages eleven through seventeen. Developmental psychologist John W. Santrock, helps readers to better understand the physical, cognitive, and socioemotional development that occurs in children during middle to late childhood, as well as adolescence. This way I could be sure I'm not pushing my students beyond their available cognitive, physical, and emotional limit while still keeping high expectations. Through my instruction, it is important for me to understand how to evaluate my students. While the third stage of the lesson plan is to evaluate how students learn the teaching material in order to determine the shape of the future lessons and anticipate where a class may break down. Especially when trying out a news sections of teaching materials for the first time, I need to think about what may go wrong. What part of the lessons may be difficult for the students? Will there be problems with student-student interactions? Anticipating problems and thinking of solutions beforehand makes me feel more comfortable and confident when I walk into the classroom and in case to be ready to react or change the way of my own teaching. Also, the evaluation component of lesson planning provides an opportunity for my reflection about what activities worked or did not work and why, as well as how the class could be improved or modified the next time around.

7. Aims

Dance involves the student in creating, performing and appreciating movement as a means of expression and communication. When creating dance, the student explores a range of body parts, body actions and body shapes. Concepts relating to the body in space, the changing dynamics of movement and the implications of moving in relation to another person and his/her environment are explored. The dancer is encouraged to dance in response to different stimuli and accompaniment and to view dance performance. The student's concept of what a dance is can be enriched by opportunities to see and appraise the more accomplished work of others. Therefore, the dance teacher's "mobility-ability" or otherwise his/her skill of moving from one teaching style to another according to the classroom circumstances, is a prerequisite for fostering students' individuality while achieving lesson goals (Goldberg, Ashworth & Byra, 2012). The use of a variety of teaching styles seems to encourage students' active participation, as well as their ability to manipulate and communicate the structure and style of dance movement in kinesthetic terms (Dania, Tyrovola & Koutsouba, 2017). The determination of the case-appropriate teaching methods is the subject of Dance Didactique. By focusing on the dynamics of the triadic relationship "Teacher - Learner - Content", the scope of Dance Didactique is to propose practices, strategies and models for lesson organization and design, based on the structure of this interaction (Amade-Escot, 2006; Buck, 2006). The direction of this logical and causative relationship will ultimately depend on the teacher's comfort and easiness to select those styles that best highlight the intend of the lesson content and serve the desired teaching objectives. Therefore, the study of Dance Didactique should be approached with congruence and specificity to the teaching context. In order to do this, it is important to first understand what dance and dance education are. As defined by Gayle Kassing and Danielle M. Jay, dance education is the education of the learner through the media of dance, dance making, and dance appreciation. Dance is the human body rhythmically moving through space and time with energy and effort. Dance engages physical, mental, and spiritual attributes and can be a "work of art, a cultural ritual, social recreation, or an expression of a person" (Kassing and Jay, 4). Kassing and Jay's work suggests what to look for from students during dance instruction, such as proper technique. They inform readers on the subject of how to structure a dance class, regardless of style, in a constructive and organized way for both the student and the teacher. According to Kassing and Jay, I used the same idea to make a pre- setting scheme where I show the note about own my lesson planning: pre-setting. (Figure 1).

8. Content and structural embedding

In this section we will describe the structure of a ballet class according to the training method in use at Teatro alla Scala of Milan, Italy. Even if this approach is substantially rooted in the Vaganova method, most exercises can be considered standard and are commonly performed also in other schools, in the same or a similar order. I aim to provide a multi-layer description of such a structure, adopting a top-down approach, namely moving from the highest level of abstraction (the whole lesson) to the lowest one (how single pieces can be built as sequences

and repetitions of music fragments). The resulting structure is made of multiple layers, and each layer can be seen as a detailing of the one immediately above. As it regards the highest level, a dance lesson can be basically divided into two main parts. At first, dancers are attached to the barre, namely a sturdy horizontal bar – approximately waist height – used for warm-up and stretching activities. A common sequence of exercises proposed in the first phase is: deux mains à la barre, pliés, tendus, jetés, ronds de jambe, fondus, frappés, ronds de jambe en l'air, adages, grands battements, and finally stretching exercises. The second stage takes place with dancers detached from the bar. This part can be further divided into: Center – Training activities are performed in the middle of the rehearsal room. The typical sequence of exercises is: petits adages, tendus, jetés, ronds de jambe, fondus, grands adages, grands battements, pirouettes, grands pirouettes; Jumps – This part of the lesson includes petits sauts, moyens sauts, and grands sauts (i.e. small, medium and great jumps respectively); Great turns – The coda, namely the concluding segment of the lesson, often contains virtuosity exercises, such as manege de jettés, manege de piquet, fouettés, pirouettes a la seconde, etc. All the mentioned exercises are usually performed for each leg en dehors (implying a clockwise circle for a right working leg and a counter-clockwise circle for the left one) and en dedans (i.e. a clockwise circle for the left leg, and a counter-clockwise circle for the right one). This can be achieved either using two short pieces, or a single one with a double number of beats. Each exercise type could be described in detail as it regards its technical and aesthetic goals, but a complete discussion of this subject would go clearly beyond the scope of the present work. In summary, the division of a lesson in successive stages can be seen as the top level of abstraction, whereas the inner composition of each stage – namely the sequence of exercises and their repetitions – represents the intermediate one.

In other words, I can definitely say that the structure of a ballet class will almost always be the same anywhere you go, whether you are a seasoned professional dancer, or a beginner stepping into the studio for the first time .During all component parts of the class, dancers follow protocols and rules of etiquette to expedite transitions from one combination to another so that more class time can be spent dancing. Ballet class is progressive. In the beginning of class, dancers will start off learning smaller, more basic steps and movements at a slower tempo. As class progresses, the steps will gradually become faster and bigger, incorporating the entire body and moving across the whole studio space by the end of class. To obtain it, as I wrote before, in a beginning ballet class, dancers learn basic exercises and steps and they perform simple combinations at slow tempos. They gain technique competency, learn movement principles, develop a professional attitude, and become aware of customary practices in a dance studio

Barre

The barre has two meanings: It is a piece of equipment and it is a portion of the ballet class. A barre is a wooden or metal rail that is either attached to several walls of the studio or is a free-standing, portable structure placed

across the studio space. Barre also refers to the series of exercises done at the barre to warm up and strengthen the body as preparation for the second part of class. In today's ballet class dancers often execute a series of pre-barre exercises that warm up the body and prepare them for performing the traditional barre exercises. Whether you are a novice, experienced, or professional ballet dancer, executing barre is an essential part of ballet class. It prepares you for dancing during the second part of class. It establishes correct placement, and it develops core and leg strength, directionality, balance, foot articulation, and weight transfer skills. Barre exercises help you to reconnect with the mind-body aspects of ballet and to deepen and refine your technique. The sequence of the barre exercises may differ depending on your teacher's training or association with a particular school or method of instruction. In this sense every dancer will start ballet class at the barre. Dancers use the barre for assistance and to support their body while performing small exercises. Beginners may start using the barre with two hands (facing the barre). Most barre exercises will be performed facing sideways with one hand on the barre. Exercises at the barre are done one leg at a time and repeated twice to exercise both legs. Although many dancers complain that barre work may be mundane and boring, Barre is an essential part of ballet class. Exercises at the barre prepare the body for exercises in Centre (without the barre). Barre work helps to establish body and weight placement, build strength and stamina, and refine the basics of your technique to use for more difficult steps later in class. Do not think of Barre as a warm-up. Barre is not a skippable or optional part of class; Dancers should already be warmed-up before starting ballet class at the barre. Every step and exercise at the barre are foundation for steps and movements in centre. For example, plies are used to push off the floor for jumps. Retire Passe balance is your pirouette position. To become a successful dancer, approach barre as seriously as centre work; Always strive to improve your barre work and you will see rapid improvement in your dancing overall.

Center

Once you have completed the barre exercises, you move to a place in the middle of the studio for the center portion of class. Many of the centre exercises are similar to those done at the barre. This gives dancers time to find their balance and placement on their own. Exercises will gradually become more dynamic and incorporate larger full-body movement as class progresses in Centre. The student learns steps, positions, and poses to gain a basic movement vocabulary of ballet. He/she repeats exercises from the barre and learn steps that develop into dynamic movement combinations without an outside means of support. In other words, in the center you apply what you learned at the barre and you learn to dance. For example, Parts of the center include the following:

Center practice of selected exercises from the barre to refine technique, balance, and directionality

Slow, or adagio, combinations include classical ballet poses, arm and foot positions, steps, and turns

Fast, or allegro, combinations include small or large jumps, hops, and leaps that are performed either as short combinations moving side to side, front or back, or across the floor

Adage

Adapted from the musical direction adagio, Adage is a combination of flowing, graceful movements performed to a slow tempo. Adage steps can include *developpe, promenade, and arabesque*. Adage aims to help dancers focus on their extension, balance, control and musicality. As many of the Adage steps feature lifting the leg off the floor, dancers concentrate on the visual lines the body forms when hitting a position.

Pirouettes and Waltz

With the body sufficiently active from Barre and some center work, dancers are ready to move across the floor with waltzes and pirouettes. These combinations are performed at a slightly faster tempo than Adage and feature steps like *pirouettes en dehors, pirouettes en dedans, balance, waltz steps and pas de bourree*. Dancers mainly focus on their pirouettes – turns on one leg in different directions – in these exercises.

Allegro

The Allegro portion of class introduces faster, lively movements such as jumps and other turns. Petit Allegro, the first allegro exercise, will start off with small jumps in place. Some small Petit Allegro jumps include saute, changement, assemble, jete and so on. Again, each allegro exercise will slowly become bigger, until the final exercise, Grand Allegro. Grand Allegro consists of big jumps across the floor and fast movements. Grand jete, saut de chat, and tour jete are some examples of Grand Allegro steps. In more advanced ballet classes, dancers will perform Coda exercises after Grande Allegro such as fouette turns for women, and tours en l'air and manege for men. The teacher may designate groups of three or four dancers to perform combinations in the center so that everyone has space to dance. The first group takes their places in the middle of the studio to begin. The second and additional groups stand and wait their turn at the side or back of the studio. After the first group completes the combination, the musician for dance may perform a vamp or repetition of the music to cue the first group to exit to one side and the second group to take its place. This rotation of groups continues until everyone has executed the combination. The teacher may have dancers perform combinations across the floor in lines, groups, duets, or solo from side to side in the studio or on the diagonal beginning at a back corner and traveling to the opposite front corner. Dancers in the first group should get about a third to halfway across the floor, which is usually 8 or more measures of music before the second group begins. The time between groups helps to alleviate any collisions and still keep the class moving across the floor. When crossing the floor in lines parallel to the front of the classroom, it is easy to go to the end of the line so that the combination can start again. When performing the combination on the other side and moving across the floor in the opposite direction in a line or on a diagonal, often the second row of dancers or second group must move forward to lead the combination. When waiting your turn to execute a combination in the center or across the floor, stand quietly and observe your peers. Most often dancers stand at the side of the studio toward the back. If the teacher permits, you may mark, or physically move through the combination, or mentally review the combinations. Practicing the combination

mentally is an effective way to learn movement. While waiting your turn, try visualizing the steps, directions, and other elements of the combination in time to the music.

<u>Révérence</u>

At the end of the traditional ballet class, dancers perform a révérence, a short combination in the center in which men bow and women curtsy, to thank the teacher and the musician for dance, if your class has one, and say good-bye. The ballet class ends with students applauding the teacher and musician for dance.

<u>Cool-Down</u>

Cool-down exercises include slow movements and stretches that allow your body and mind to relax and regain balance before leaving the studio. Slowly stretching your muscles increases flexibility and helps your body recover from the work in class. Teachers determine when or whether to include a cool-down in class. Sometimes they have you perform stretching exercises between the barre and center, either at the barre or on the floor. They may have you cool down after the center either before or after class is officially over, when the body is warm from performing combinations across the floor. If your teacher does not include a cool- down, you may choose to do personal stretching after class before you leave the studio

9. Conclusion

Most of the learning for dancers will take place in the studio. Ballet classes have a clear and ordered structure, and learners must have the chance to find out through experience how classes work. Class should enable learners to appreciate the need for a thorough warm-up, explore the nature of the class repertoire of exercises and understand how these build up strength, stamina and suppleness. Ballet class develops all the skills a dancer needs to create and dance choreographed ballets. Every dancer needs to arrive at regular class properly dressed and prepared for the strenuous exercise that the class affords while the studio should be a warm, clean space, and preferably with a sprung floor to make jumping safe. Music can be used to help the timing of exercises, but it is not essential; this can be live or recorded, even if I prefer the presence of a live accompanist because it adds a creative dimension to work, allowing me to set rhythm and pace at will. The structure of the class should be appreciated as learners pursue this basic grounding for all the dancing that will follow. The slow build-up from barre, through adage to petit and grand allegro builds skills and coordination as well as appreciation for the shape and line of ballet movement. All classes should follow this format so that when they tackle more creative dancing, learners are already warmed up both physically and mentally. It is very important that learners get into good habits here as coming into a lesson where center

choreography is the main task without warming up at the barre and in the center can be dangerous. Muscles need to become warm and flexible; injuries will then be rare. The technical vocabulary of ballet can be taught through repetition at the barre and in the center. The French words used to describe movement, directions and speed are essential learning for all dancers, even those not pursuing ballet in their further dance training. Tutors should use the correct French terms at all times in class, so this becomes a natural mode of communication. Self-criticism is a way of life for dancers and all learners will need to carry out their own evaluations; dancers have to accept this and use it as a way of progressing. Discussions between tutor and learners should focus on learners' skills and potential for development. Whilst the tutor may choreograph simple dance combinations, learners should be encouraged to develop their own ideas, although the choreographic process is not taught here in this unit. Sections of choreography from ballet works are good challenges for learners to master. These can be found in notated dance scores, where the tutor is familiar with dance notation, films of ballets and from observation of live performances. The chance to see live dance on stage will be invaluable to young dancers and should be encouraged by tutors. There are websites run by many universities that offer examples of ballet steps and movements performed by professional dancers, so that learners can see the range of movement and extension required in the professional field. The technical mastery of ballet steps and movements, clarity of the bodyline, emotional expression and awareness of the need to create a performance for an audience are the key features of this unit. Each learner may need to keep a performer's log, which can take the form of a written diary or personal note or may be captured as a video diary or audio recording. The log should provide clear supporting evidence for the development of choreographic ideas and notes on terminology and technique. In conclusion, Dance learning is undoubtedly is a process and product highly dependent on the complementarity of the teacher-student-curriculum interactions. The dynamics of this interaction will ultimately determine the features of those teaching styles that best serve lesson outcomes. The teacher needs to be mindful of keeping instructions, including the extension and refinement of tasks (Rink, 1985) concise and succinct. The content needs to be summarized, key points reinforced, and a lead-in to the next class delivered. Students need to leave class feeling positive about themselves and about dance.

More often than not, management challenges in the dance class are a result of the teacher's behavior. Ineffective or less-than-thorough planning, unclear expectations, confusing rules, and inconsistencies lead to management challenges. These arise when the content is unclear or inappropriate for the students' age (or stage of development), learning style, or type of intelligence (Gardner, 1983). Successful management begins well in advance of the school year, and it is an aspect of every phase of class, from planning through closure. Both experienced and inexperienced teachers will benefit from reflecting on planning, greetings, introductions, instruction, transitions, performance times, closure, and preparation for unexpected events. The dance environment is energetic and exciting. It is hoped that these strategies will help the teacher successfully manage students in the dynamic content area of dance.

10. Appendix

Pre-setting Class		
Teacher: Mariuca Marzà	**Context**: ballet class – group class	
Dance Genre: ballet	**Lesson Focus**: warm up, barre and Centre practice with a cool - down exercise at the end of the training.	
Expected learning outcomes:	At the end of this activity students will be able to perform the same exercise also in the centre according to predefined criteria, while giving and receiving feedback from teacher. Students will be able to make smooth transitions from standing to sitting, while self-checking and assessing their performance technique.	
The student will	**Physical**	Develop fundamental movement skills Develop coordination skills Develop the skills of dancing Improve balancing skills
	Cognitive	Comprehending the importance of scanning for safety (being spatially aware of surroundings) Understanding sequencing and timing involved with dancing Know how to control dancing speed in order to keep in time Develop listening and watching skills Know how to follow instructions and directions based off of demonstrations.
	Behavioural	Care for the safety of others and themselves Follow instructions given by teacher Participate full-heartedly into dance Can work successfully alone and in group Being patient and understanding of the task and those involved Manage direction and speed of dancing
	Affective	Feel successful and able to discuss feeling and concepts Develops confidence in their ability to dance – however proficient they maybe. Respect and value others Understand the importance of trying no matter the outcome
The teacher will	**Knowledge and understanding**	Give clear, concise instructions to students Provide demonstrations where necessary Have a clear and loud voice Be understanding of different student's needs and abilities Be prepared with equipment Provide instructions throughout dance
		Develop an understanding and general knowledge of movement activities develop an understanding of the basic rules, tactics and appropriate basic strategies of movement activities to observe, discuss, analyse, interpret and enjoy movement performance be inventive, make decisions, solve problems and develop autonomy through movement activity

Figure 1

11. Refences

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