

Behind a step

Teaching concept for demonstration lesson

Focus on Neoclassical variation

teaching practice in
MA Dance Teacher Program

Ballet Mistress

submitted by

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1. Introduction

This thesis seeks to unpack a commonly expressed phrase in the dance industry ‘Teaching dance beyond the steps’ by exploring teaching practice that develops dance and dancers in teenager’s ballet lessons into a professional context. Those pages show how ballet education builds particular ways of moving as well as particular behaviors and dispositions that are deemed desirable in ballet. In doing so, this thesis explores an area that is commonly practiced and often talked about.

Ballet dance is both precise, or highly detailed, and transferable, where steps, technique, musicality and artistry taught in specific exercises manifest in other danced contexts. Tools for analyzing epistemological condensation and epistemic-semantic gravity will be used to explicate how the teachers build more principled, durable ballet movement.

When looking at the dancer, axiological-semantic density and axiological-semantic gravity are enacted to elaborate how teachers develop particular valorized actions and behaviors, or externalized ways of acting as a ballet dancer, and how these are subsumed by dispositions, or internalized ways of thinking, feeling and being as a ballet dancer. The findings in this thesis are a first step towards deeper understanding my teaching practice that build knowledge and knowers, dance and dancers, in ballet and how they learn a neoclassical variation dance.

This thesis addresses this question by examining what is taught in ballet lesson and how it is taught. It provides an interesting case for analysis regarding what taught through progressive sequences which begin with simple movements and expand into more elaborate, complex movements as skill develops. For example, early section of variation of ballet, it develops foundational sequence movements that are relatively short and segmented in that they tend to focus on one or two particular steps in a very basic arrangement.

However, young students are still expected to recall and perform the movements with regards to ballet technique, musicality and artistry as relevant to their level of experience. As students’ progress, demand on the body increases, expectations are raised, and movements, sequences and dances become more complex. Complexity is found in a number of ways, including the presence of steps and positions that are more difficult in their own right, more detailed and precise execution of movements, more complex arrangement of steps in longer sequences. Furthermore, the expectations of technique, musicality and performance, which manifest in different movements in different ways, also increases. In the classroom, as teacher my goal is to build up and engage the students in their own dance, through an introducing new positions, steps and sequences, consolidating them through repetition, and refining them into their stage ready form through practice, repetition and more practice. Because I believe that the development of ballet movement, it is widely understood that repetition and practice facilitate the development of muscle memory whereby movements become ingrained into the body and become not only less cognitively demanding but can be performed years after they were learned (Pickard, 2015).

My way of teaching looks at ballet dance as embodied knowledge and shows how I would assemble different positions, ideas and details into steps, movements, sequences and dances that, over time, are developed and polished into ideal ballet movement through practice and repetition. For the dancer, 'one more time' is integral to learning ballet.

Because both the dance and the dancer are integral to achievement in ballet and in many ways, they are inextricably linked. To address this relation, this thesis studies teenagers' ballet lessons in a studio setting to explore what is taught in ballet lessons and how it is taught. The following research questions guide this study: How is ballet movement taught? What behaviors and dispositions are deemed appropriate in ballet and how are they taught? How do these differ at different levels of expertise? To address the question of how a variation ballet is taught, is really to ask two questions. First, it is to ask how ballet movement is made precise, in other words, how highly complex and detailed movements are showed. Second, it is to ask how ballet movement is made transferable to the dancers and how their movements, technique, musicality is taught in specific steps through combination of movements. When considering how ballet dancers are developed, it is useful to understand ballet as a social world with specific practices that shape the outer of the dancer as well as the inner. This question therefore seeks to understand what social practices are taught in the studio and how they become internalized or inscribed on the body, in other words this study addresses and outlined how a study of teaching ballet requires examination of both the dance and dancer.

The following chapters will explore my teaching philosophy according with the title that I choose 'Behind of the step'. Where I will establish through research the key concepts of Semantics and Holistic approach of teaching.

Shifting to discussion of methodology and methods, I'll elaborate a qualitative study design which consists in starting point, target group, pre-setting class, aims within a consolidate critic analysis.

This thesis explores from codified ways of moving, vocabulary, to personal presentation, appropriate behaviors and desirable dispositions of the choreography.

Conclusion will arise from the substantive chapters, synthesizing the findings through an elaborate development of ballet dance and ballet dancers; It discusses how this research contributes to existing knowledge and draws on my knowledge of the field as a dance teacher.

2. Starting situation

Teaching dance ‘beyond the steps’ is an age old saying in the dance industry. It is said by teachers advocating for dance education by promoting how dance builds desirable traits and dispositions such as dedication, discipline and responsibility, which are almost always linked to higher likelihood of success in academic settings. It is also splashed across websites, brochures and Facebook advertisements by dance studio owners in an attempt to market their lessons to parents who seek to offer their children enriching educational experiences that will set them up for success.

But what is for me ‘teaching dance beyond the steps’?

This thesis addresses this question by examining what is taught in dance lesson and how it is taught. In doing so, these pages explore how I stimulate my students’ creative process, how I emphasize the fundamental principles of motion, time, space and energy as well as, music visualization.

My methodologies vary to cater to the range of forms I teach. In my technique and choreographic classes I emphasize the importance of movement articulation for a clear visual design, simplifying the rhythm to effectively communicate the dance vocabulary, and creating a wide variety of movement possibilities that are applicable to all styles of dancing, all athletic endeavors, and even the postures, gestures, and actions of everyday life. (Figure 1)

Returning back to the meaning of ‘teaching dance beyond the steps’, during literary research, I came across an article, in which my concept of teaching is in perfect harmony with this article entitled "Teaching Dance" in *The Journal of Educational Thought* (Hunter, 1993); Where explained that both, dance and dancer are integral to achievement in ballet and in many ways, they are inextricably linked. Furthermore, just as there is progression and development in the skills and expertise of ballet movement, so too there is a progression and development in expectations of ballet dancers’ attitude and behavior.

In conclusion this thesis explores what I taught in ballet lessons and how it is taught. That's why I chose to use this title because it embodies my teaching philosophy: a critical and thoughtful approach of every step; and as mentioned above the direct relationship with my students is a key element to get up a positive developing platform of growing, both technically and artistically through the awareness of one's body moving in space.

Its means that the root of my classes is centered around the concept of developing strong, clear, and correct technique, placement, and alignment. I believe that with this foundational base, the dancers will have the ability to investigate and develop their artistry. Also, with this strong foundational base, the dancers will be able to perform many advanced technical skills that rely heavily on this clean technique and clear alignment. I want my students to understand the idea that technique facilitates and supports artistry while, at the same time, artistry facilitates and supports technique.

In order to address both the technical elements and artistic elements in my class, I use a combination

of anatomical cues and feedback as well as imagery-based cues and feedback. For older students especially, I value the importance of dancers understanding *how* their bodies are moving. I use anatomical terms, such as mentioning specific bones and muscles, to illustrate to the dancers how their bodies are performing technical steps. For younger students and when working on artistry, I rely more heavily on imagery-based feedback. When offering corrections in my classes, I give a balance of group and individual feedback. I also value the use of tactile feedback, which allows students to have an immediate sensory experience. I value the use of having students spend time after a combination on a tricky step or detail because of the work ethic and the sense of personal discovery that this process instills. I also value the use of giving short corrections mid-combination which help the dancers apply feedback in motion.

It is important for me to establish an environment in my classroom where the students feel comfortable enough to make mistakes and learn from them. I want to encourage personal investigation and discoveries, and for me this requires a studio environment that is more open and relaxed while challenging at the same time. Establishing this kind of environment requires a certain type of respect and understanding between the students and myself. As a teacher, I am never negative or demeaning towards my students. Instead, I give positive feedback and encourage further growth and development from each of the dancers. I understand that my students are all unique individuals and human beings. I give feedback that pertains to ballet technique on their own bodies and relates to their own dancing. A goal that I have for my students is to make sure they are knowledgeable enough about ballet on both a physical and mental level that they truly understand not only the *what* but also the *how* of ballet technique. Having this deep and personal understanding of the functionality of their bodies will help my students with not only classical ballet technique but also during a neoclassic variation and other forms of dance.

3. Target group analysis

This chapter describes the methodology of the study, outlining the target group and my own analysis study approach. According to Freiburg (2002), becoming familiar with the school, the community, and the students is a necessary first step in planning indeed a successful classroom management continues with the conception of a unit or lesson idea as the content is a fundamental ‘domain’ of management. Consequentially when I plan, I need to consider issues such as how familiar students are with the content and how students feel about dance as a subject and what tools and resources are available for the lesson; Therefore, as teacher, I should learn quickly that every class is different in terms of demographics, learning styles, kinds of intelligence, developmental ages and stages, prior experiences, and student expectations because each of these factors influence planning and, ultimately, successful classroom management. All of these aspects converge to help me to determine the best way to structure and pace my lesson.

In this lesson ‘variation class’, I’ll use the wealth of my experiences to illuminate technique and expose students to all facets of the field. My technique classes emphasize the development of the students’ sense of the body in motion through a focus on body alignment, core strength, and movement energy, articulation, and flow. By exploring the ideas of space, rhythm, gravity, weight and dynamics within the movement’s sequences, students will gain an understanding of the relationship between the physical movement and the artistic expression of the movement’s underlying concepts. This connection continues through developing the student’s eye for observing and evaluating dance. By thinking critically about dance, students develop an understanding of how the art form is related to world through identifying dance as a reflection of and influence on culture and through applying concepts learned in class to other areas of knowledge.

The purpose is to establish a relation between me and students during the class. As I wrote before, my activities of teaching include knowledge vocabulary, academic technique, group work, and perform a choreography piece with focusing on aspects of movements as how use the space and the body.

Activities in terms of topics, level of technique, dynamic, style, effort, organisation, 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 school dance in the city of Dresden, Germany at the ‘Palucca Hochschule Tanz’.

Participants

The group of participants will compose of 16 more or less teenagers between the ages of 16 and 18. They follow the class of BAT Program at the Palucca Hochschule in Dresden; this course is aimed at young professionals active in the fields of Dance. What I learned and understood through these three years that the school seeks to familiarize students with the most recent findings in scholarly research and help them to develop their technical and artistic ability by providing them with all the theoretical and practical tools so that they can acquire a technique sufficiently valid to enter the world of Theatre; In other words, the Professional Trainee Program is designed for students who wish to pursue further ballet training following their graduation from high school with the goal of pursuing a career as a professional dancer. Students despite having different socio-cultural background, have the opportunity to develop their full potential in a commune motivating and healthy environment, in fact artistic skills and motor learning develop gradually, based on well-designed curriculum and plans.

Coming back to my context and as I wrote above that ‘every student is different’, as a teacher, I must take into account during my lesson that not everyone has the same technical and artistic growth and knowledge; there are those who quickly learn the execution of steps or those who tend to reach more than others; in other words, each dancer is different and to achieve equal growth, during my neoclassical variation lesson, I should give them different stimulus, inputs in which social and emotional skills play a particularly important role depending on the person in front of me.

Consequentially, I should quickly understand the type of student that I will have, if emotional, introverted or extroverted and automatic adapt my teaching way; so that at the end, I'll give the same in equal measure to the students, the opportunity to learn a new choreography, improve their technique and artistic skills and especially now give back to them a well-being after a 'lockdown' that forced us all not to practice what we need: dancing. In other words, I will try to infuse into my class an atmosphere of psycho-physical well-being without to lose the importance of the artistic progress of each individual dancer. (Figure 2). In conclusion I'll use a positive holistic approach and simple communication combined with the gesture and intelligent emotional so that all students can interact and understand what I will teach them.

Procedure

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, pre-professional school where the age comes around 16-18 years old, 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 (e.g., 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.

4. Lesson Planning

We know very well that different forms and styles of dance may require different management strategies. 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 creative dance content presents additional management challenges because of its emphasis on greater student freedom and problem solving, while in forms of dance such as ballet technique, students need to learn stylized and codified movement skills; Therefore teaching a ‘variation’ can be challenging due to the classroom management situations that often arise from the dynamic nature of the content. By ‘management’ I mean a delicate advance planning navigation of the class that includes the application of certain steps, such as presetting of the class and the presentation of the tasks.

Consequentially this chapter will examine a variety of class management strategies relevant to the variation lesson during the various teaching phases preparing the environment for maximum management efficiency such as the lesson ‘preset’, greeting the class as it enters the dance space, introducing the material that includes the focus, theme of choreography, statement of objectives, presenting the learning experiences, closure of class, tips for transitions between tasks or activities, and finally, strategies to handle unexpected events.

When I’m planning, I need to consider issues such as how familiar students are with the content; how the students feel about dance as a subject; and what facilities and resources are available for the lesson; In other words, as I wrote above in the chapter before, I should learn quickly that every class is different in terms of demographics, learning styles, kinds of intelligence, developmental ages and stages, prior experiences, and student expectations because each of these factors influence planning and, ultimately, successful classroom management; consequentially the impact of learning contexts can be divided into indirect inputs (Figure 3); in other words, all of these factors represent the basis on which I pre-set the lesson, where these learning contexts do not function in isolation from each other; rather they constantly interact and mutually influence each other.

Coming back to lesson planning of my neoclassic variation class, through indirect inputs, 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 make a map with more than one stages: beginning, middle and an end as know about both your student and goals, class content, teaching methods; successively I’ll decide to what to teach, in what order and for how much time and how I’ll master it for teaching the basic materials of the dance teaching class.

In general, I can say that the lesson plan serves as a map or checklist that guides me in knowing what I want to do; this map 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. (Figure 4).

4.1 Theme of the class

These pages explore the following theme: shape of the ballet body, through the composition of different movements that shows a strong predominance of curved and circular lines.

I believe that this neoclassical variation is a challenge for students, it's not only includes academic elements of classical technique, but it is also a combination of circular shapes and lines. The aim is to offer the young dancer the opportunity to shape his body and create circular shapes through movements, evocation the imagine of the circles or the symbol of infinity. In other words, the shape will be an aspect of the element of space where it'll be one of the strongest visual components of dance along with music and classical technique. However, the term shape may refer to individual body shapes, but what I mean is both, the single shape of the movement and the way in which three-dimensional space is used by the body and how the shape is present in all actions in dance. (Figure5).

If we analyses closely the picture, we can see how the symmetry of the poses highlights the curved lines; same lines that cross the body from one point to another; Consequentially, the power of symmetry designs a line going from the top until the extremities of the body. Therefore, a dancer doesn't run out in a nice foot or in a perfect en dehors but is its entire body that draw and define the space by creating harmonious lines; for this reason, my aim is to emphasize the beauty of body symmetry, through an architecture generated by harmonic shapes e.g., attitude.

Although the variation has a predominant use of attitudes, on the other hand it is based on the concept of circle and spiral, because the circle is at the same time the matrix of all movement as well as providing the structure of which the dancers are an integral part.

An evidence of circle in dance can be found in many traditions and throughout the world and according to Sachs (1937), the earliest spatial conception of primitive cultures is the circle. The presence of a central point represented by a fire, a pit or a post was commonly found in the oldest circle choral dances (p.144-145).

The simplest form of circle dances is where the dancers form a closed circle with a centre, which the dancers face or move around. The essence of the spiral form is a continuous centripetal movement until it joins the centre-point or vice-versa, from the central point in centrifugal motion it reaches the circumference of the turning wheel.

Other symbols such as the figure of eight, the cross, the star and the square are also found within the patterns of the steps of circle dances. Similarly, the arm postures of the dancers, including many variations (e.g.: arms held down or raised high; arms stretched out horizontally, where the dancers place their hands on the neighbor's shoulders), can also be interpreted in terms of symbols present in circle dances.

Coming back to my neoclassic variation the main point at the end, the audience will see a moving body encapsulating a high level of technical virtuosity, discipline and control through a circular movement, displaying versatility and technical and artistic competence.

Returning to my variation, the main point is to create a neoclassical choreography with the aim of teaching students, how to modulate movement through the use of space and body shape, how to ephorate the range of the movements and how to incorporate the ballet academy code into a neoclassic variation in other words, the audience will see a moving body encapsulate a high level of technical virtuosity, discipline and control through a circular movement, showing versatility and technical and artistic competence.

4.2 Content and structural embedding

In this chapter, I'll describe the structural embedding of the class; I will provide a multilayer description of the class, adopting a top-down approach, from the highest level of abstraction (the entire lesson) to the lowest one of individual sequences that can be constructed as repetitions with or without musical fragments. In other words, the resulting structure consists of multiple layers and it can be basically divided into three main parts: demonstration with teaching, execution with feedback and observation the whole class. (Figure 6).

Learning will take place in the studio, the lesson will have a clear and orderly structure and students will have the opportunity to discover through direct experience how the class works; In case, if the dancers haven't had the opportunity to previously take a ballet class training, it will be my responsibility to provide to held a short class with the aim of preparing and warming up them.

Otherwise, I will begin to teach the ligation of the steps for the realization and final execution of the neoclassical variation that I've chosen and made specifically for them.

In general, the class should allow students to appreciate the need to explore the nature of the exercise class repertoire and understand how they build strength, endurance and elasticity. As I wrote previously the structure of the class can be divided into three macro sequences, each of these is complementary to the other, in other words each phase of the teaching of variation are closely related to each other 'one connects the other' as a vicious circle, one is the extension of the other and vice-versa.

All three macro sequences are focus on the teacher-pupil dynamics; Teaching is the capacity to teach materials through visual, auditive input while the young dancers, interpret, reflect on feedback and develop their knowledge acquired. Both, teacher and students manage the same content, sequence of movements, vocabulary of steps, style of choreography, theme of class, quality of movements, relationship with the music, body and space with the aims to obtain the same 'end', complete the variation to the best of their abilities, exercising the academic technique, understanding the relationship between music, movements, style, dynamics and expressiveness of a variation.

According to what I wrote above, dance learning is undoubtedly 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. In Conclusion, as teacher, I need to be mindful of keeping instructions, including the extension and refinement of tasks 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, 1985).

Consequentially, my end point will be to obtain a successful management begins well in advance and ends by means of class planning without neglecting every step of it, from reflection on planning, greetings, presentations, instructions, transitions, execution times, closure to preparation and any unforeseen events.

4.3 Methodical and didactic aspects

In the previous chapter, I mentioned the importance of the role 'students – teacher' during the lesson, this dynamic is the result and advancement of the teaching and didactic-methodological skills of the teacher. The purpose of this chapter is to present educational and methodical elements of my teaching,

In general, I think that the educational principles are complex process, which means to made up an efficient processing of teaching content I should select the topic, organize the time and fix the content of the materials and if the content is insufficient, the result will not be productive.

For this reason, it will be my job to prepare myself in advance to avoid an insufficient result and think about the hypothetic problems that could arise during the class.

As mentioned above, effective communication depends on a number of factors that can disrupt this process and influence understanding between the two components: dancers and teacher.

Problems can pop up at different stages of the communication process. These can relate to any of the elements involved: the sender, message, receiver, feedback, and context.

It is therefore important to understand some of the factors that affect communication, so as to avoid misunderstandings and confusion. It will be my job to anticipate some problem areas that can become obstacles to effective communication. Starting with the way of how variation is taught, the communication of artistic material such as terminology, use of academic steps, theme of ligation, these must be explained in a simple and exhaustive way and above all focus on the final objective and make concrete communication simple direct and finalized.

Sometimes, the method of communication needs to take into consideration the dancers' personality traits, age, and preferred style. The children, for example, have different communication needs and preferences when compared to young adults. Does the dancer prefer visual, auditory or kinaesthetic communication? How do I think they're going to react to my teaching time? Can I adapt my communication style to theirs?

I need to be conscious of the fact that different students prefer to receive information in different ways. That is, they may be naturally visual, auditory, or kinaesthetic communicators. This aspect of communication is especially important when I'm delegating a task.

Visual students retain information best when shown what is required. They will put into pictures what they see or hear; while auditory individuals will grasp what I mean when they are verbally told. They will use my tone, pitch, and other para-verbal signals to interpret meaning. They struggle to take in what they read unless it is supported by what they hear; Kinaesthetic people prefer to be given a demonstration of what is needed; they will remember what was done rather than what was said.

These categories can also be dependent on the type of task you are asking someone to perform.

This doesn't mean I need to repeat my instruction in three different ways, but I may benefit from using a supplementary form of communication to ensure my message is correctly interpreted, merging the three different ways of communicating: visual, auditory and kinesthetic.

In conclusion, to obtain an efficient class, my methodological aspects is based on the communication that takes place in the direct interaction between teacher and dancer; The goal is to establish an interaction during the perception, understanding and interpretation of the class and carrying out an adequate evaluation of the efficiency of the learning and communication process; in other words, I can say that through a direct approach based on communication and training objectives, I select the theme of education, control the educational stimuli, evaluate the responses of the dancers and provide reinforcements for correct answers and feedback for the wrong ones. A second educational aspect is to optimize the student's learning time in the best way, this means that I'll have to create a work environment that is stimulating and pleasant my dancer, so that he feels enticed to learn, always taking into account the binomial 'dancers – teacher'; in other words, teaching must therefore always take into account the inseparable interaction between teaching and learning, all harmonized in the educational

context with the psychological aspects of the pupils, the technical and pedagogical preparation, the cultural and social context, as well as the most effective tools and subsidies.

Therefore, the principle of didactic communication does nothing but stimulate the capacity of the socio-educational person involved in an instructive-educative approach.

In other word my methodical and didactic aspects are based on direct interaction between me and dancers, I will expose the topics in a one way, clearly and simple; in this case the transmission of concepts will be linked to my communication skills through which the educational activity is built, focused, perfected and valued in a given pedagogical context with the aims to stimulate the capacity of the socio-educational person involved in an instructive-educative approach.

4.4 Teaching methods

Following this direction of thought, the ability to communicate is an important skill for a dance teacher but at the same time management skills are vital to the success of a class and achievement of my goals; this means that even what happens before is a process not to be underestimated, as it will determine the outcome of my class.

To obtain it, as a teacher, I'll use different tools from class planning to communication and motivation, because this set of tools will allow me to develop a class; in other words, I'll use four primary functions: planning, organizing, leading, and controlling. (Figure 7).

Planning it is the process of determining a course of action with the aim of achieving the teacher's objectives. Consequentially, an effective lesson plan is necessary for any teacher who wants to avoid the class being insufficient and unproductive. Planning involves creating objectives and determining the resources necessary for the artistic material to be learned excellently by its dancers, this includes the analysis of the lesson, topics that the teacher wants to deepen, timing and training objectives; in other words, through class planning, I create my 'learning trajectory'.

Organization is to create notes, personal schemes, choose the music, create my choreography, calculate approximately the time of a lesson; these all are the key elements that allow me later to realize the class; in other words, I can say that the organization is the foundation upon which the whole structure of management is built. It is related with developing a framework where the total work is divided into manageable components in order to facilitate my achievement of objectives: make a neoclassic variation class, teaching it and be sure if my student acquired it.

Regarding to leading, is the objective to want to guide and motivate my young dancers in order to accomplish my organizational objectives and develop their knowledge.

The last tool is to 'controlling' the class and students, this doesn't mean taking a rigid and authoritarian attitude and creating an atmosphere not pleasant for the student but, being a teacher, I will have to monitor what is happening in the classroom, make sure that the boys are acquiring the choreography, how they acquire the technical and artistic knowledge and above all understand when it is time to give them a 'break' or a moment of 'breathing', especially now causes the Coronavirus and national restrictions, lately the dancers have to wear the surgical mask even during the lesson; this involves greater physical effort on the part of the students, which is why it will be my responsibility to understand when and how to give the 'breathing break'.

In order to give them a better implement their technical and expressive knowledge, I'll not only use the four key points expressed above: 'planning, organization, leading and control', but at the same time, as a teacher, I should recognize and understand the moods and feelings, both mine and young dancers. Therefore, I'll have to be flexible and change the way I approach the student depending on who I'll have in front of me, e.g., being empathic will allow me to understand the social composition of other people and treat them based on their emotional reactions.

In conclusion, teaching a class, involves the use of multiple tools that I merged, allow me to achieve the training objectives that I have set to achieve. (Figure 8).

4.5 Intended use of music

After having extensively deepened the teaching method, now, I would like to focus my attention on the choice of music and briefly explain why I didn't choose the possibility of being accompanied by the figure of the pianist.

If I had chosen to teach a variation of classical dance of the ballet repertoire, e.g., the male variation of Don Chisciotte, undoubtedly my choice would have been to be accompanied by the pianist and then use the live music; but having chosen to choreograph a neoclassical piece, obviously the choice fell to the selection of a track music by René Aubry.

The idea was to offer young dancers something new, since they already perform the classical repertoire lessons daily, I wanted to give them the challenge to improve their range of movements and at the same time to stimulate their curiosity to learn something new and different; Especially now in this period of pandemic, stimulating the dancers would motivate them positively as an artist and individual. Coming back to my choice, music and dance are destined to be artistic twins from their birth because the dance is a comprehensive art and music is its most important part among the numerous forms of related sister arts, in other words, they are complementary.

Whether the dance creation is stimulated by music is selected during dance creation; I, as creator, will firstly consider music as the most important element; music is also the first component involving in the conception of dance creation.

Music systemizes the melody, rhythm, musical Form, mode multilateral contexts and forms through the flow of notes on the time shaft, so it is an art of time. The time mobility of music is consistent with the advancing process of dance.

Besides, another important factor to connect the music and the movements, is their shared way of expression: rhythm. Just like human's breathing, music needs to control the fluctuations and sections in time with the rhythm and dance also must follow this principle, so rhythm plays a commanding role in the two's expression processes.

During the execution of the neoclassic variation, each movement is strongly related with the beat of the music. This simple relationship of dependence between music and dance become a constituent element of my choreography, where the deepest integration between music and dance manifests itself as an emotional expression and artistic demonstration of the dancer; In other words, music plays an important role, where guides the movement of the dancers' body, stimulates the inner button of dancers and gives more passion to the dancers, so that they will have the strong desire to perform.

In conclusion, during the creation of the dance, the inspiration and reason for creation are stimulated by the choice of music. In addition, my objective was to make a fusion between dance and the music.

According to Blom (1982) the nature of the relationship between music and dance can manifest in many ways including 'music is the background and dance is the main focus', this means that dance is the main focus where the music is complicit, and it is a related art that is used to help achieve choreographic intent. Each movement, as I wrote before, is significantly related to music, so the rhythm of this track music 'Le Tunnel' of René Aubry presents itself as an interweaving of emotions where the main theme repeats itself and results in a growing climax; Consequently, as the sequence of steps reflects the character of the piece of music, the dancers through a growing climax will perform a technical sequence of classical and neoclassic dance that will become more complex and articulated, both from the point of view of technique and from the point of view of stamina and physical resistance.

4.6 Conclusion

The purpose of this thesis was to explore what role the teacher-student relationship plays during a variation class and how the preparation of a class can influence the result of the dancer. Teaching focuses on a methodical and interdisciplinary approach requiring not only the desire to help and deepen the cultural and artistic awareness of a dancer but is undoubtedly a process and product highly dependent on the complementarity of the teacher-student-curriculum interactions that involve both, teacher and students.

The dynamics of this interaction will ultimately determine the features of this teaching style 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.

Most of the time, the management challenges in the dance class are the result of the teacher's behavior, which means that ineffective, in-depth, unclear planning, confusing rules lead to a palpable failure in the realization of a class; in other words, the preparation of the class is a fundamental element and as such requires study, critical sense, analysis, reflection, intuition and flexibility.

Therefore, a successful management begins well in advance 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.

In conclusion, my neoclassic variation class should enable learners to appreciate the need for a thorough explore the nature of the class repertoire of exercises and understand how these build up strength, stamina and suppleness.

5. List of literature

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A handwritten signature in black ink, appearing to read 'Marzia Marzia', written in a cursive style.

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Appendix

Figure 1

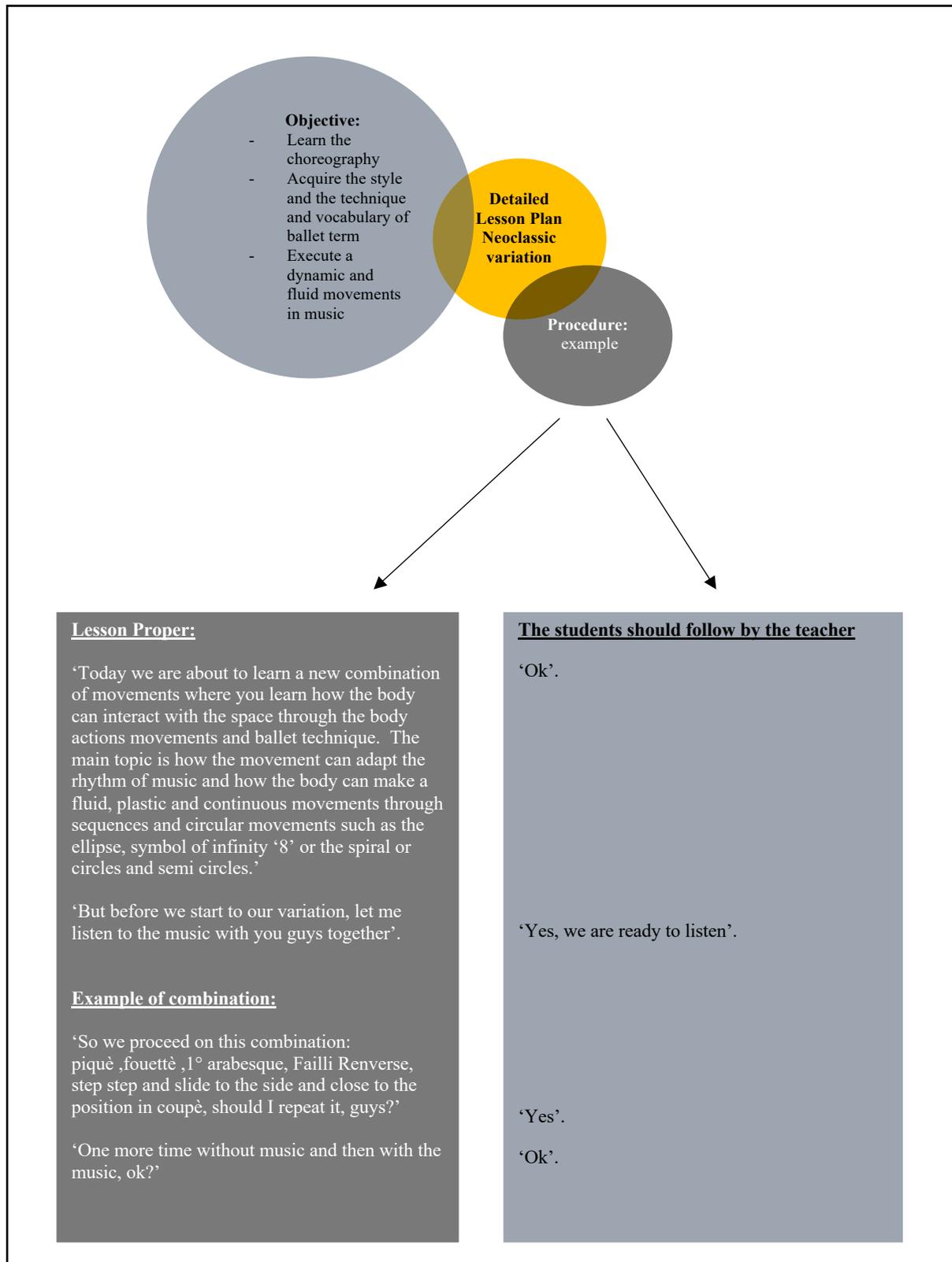


Figure 2

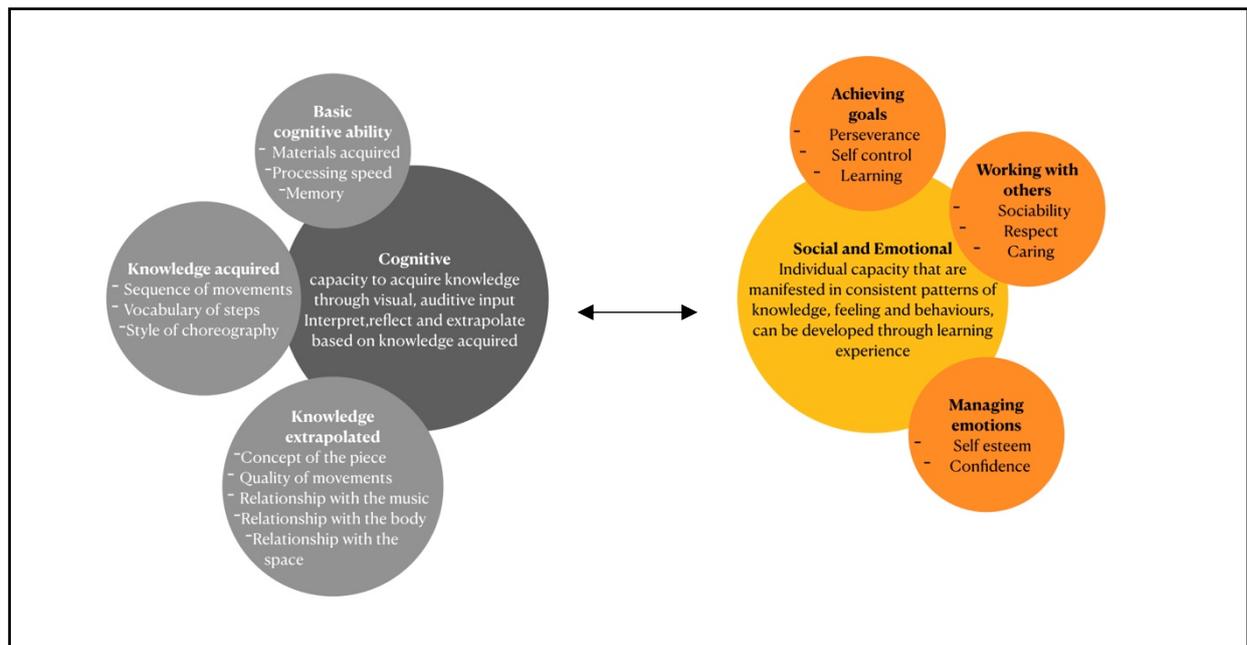


Figure 3

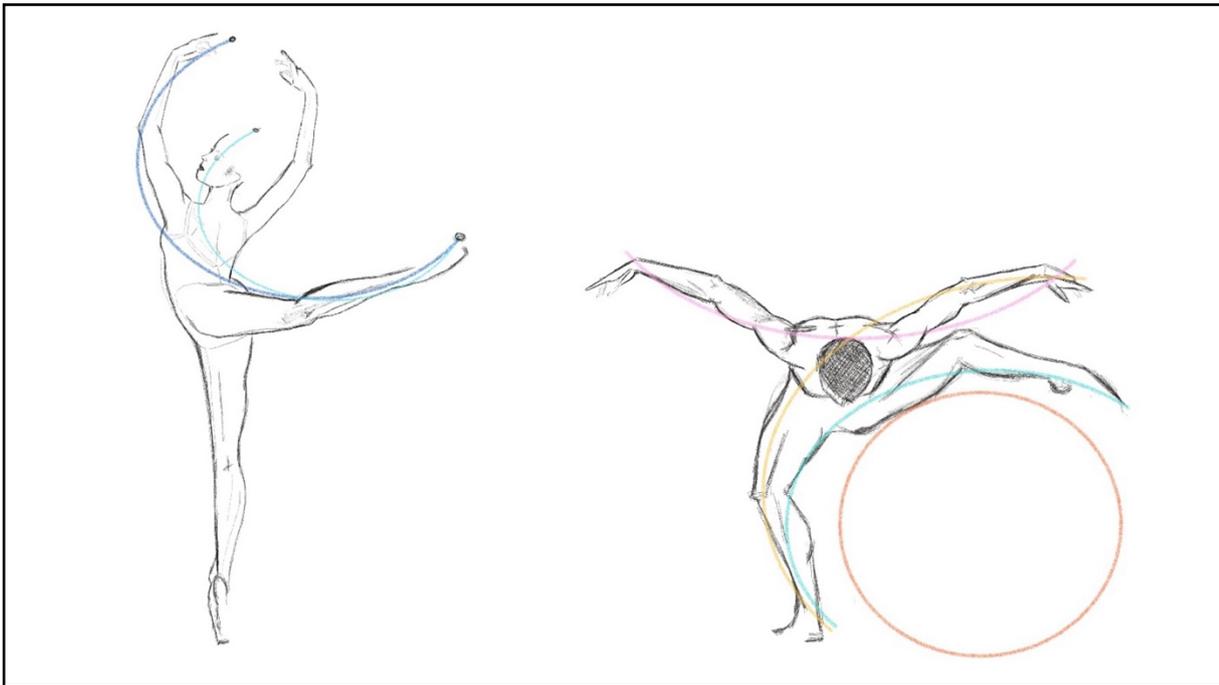
	Family	School	Workplace
Indirect input	Parental attachment with teenagers (e.g. playing, reading books); parenting styles (warm, authoritarian) Family cash benefits	Curriculum and extracurricular activities designed to improve social and emotional skills; teacher's pedagogical skills and knowledge; teaching styles (ballet, composition, contemporary); classroom climate; mentoring	Training; management styles

Figure 4

School: Palucca Hochschule	Program: Professional Training Course (BAT)	Date: 17 June 2021
Focus Area: Neoclassic variation students will be focusing on the motor learning skills and Interpretation of the movements	Learning Intentions: Students are learning to express themselves through the movement of dance in an attempt to move with a specific intent and purpose. Students are also working to put their knowledge into practice and form a dance that relates to the topic.	objectives: Explore and Express Ideas: Use safe dance practice, elements of dance, body actions and ballet technique to explore ways of making movements into continuous and soft plastic movements. Present and Perform: Rehearse and perform focusing on technical and expressive skills appropriate to style of choreographic intent
Location / Setting: Studio 8 (depending on what is available at the school).	Organisation / Student Groups: Students will be working individually but in group.	Special Considerations: <ul style="list-style-type: none"> - Students confidence - Students ability levels - Space – is there a space that can be used to allow all groups to practice at once and be observed by the teacher - Safe environment - Time – students will have limited time to practice and perform
Key Vocabulary: <ul style="list-style-type: none"> - Steps of movements related to Vaganova technique - Quality of movement related to Laban notation code. 	Focus Questions: <ul style="list-style-type: none"> - Question students on how their body moved and how they felt when this took place. 	References / Sources / Materials / Resources and Equipment: <ul style="list-style-type: none"> - Dance space - Classroom props - Music (use iPod) Prior lessons: Prior to this lesson students would have gained prior knowledge about the technique.

INTRODUCTION Establishing prior knowledge. Tuning in activity	MAIN BODY Guiding Inquiry and Practise	CONCLUSION Sharing, Explaining and Feedback
Introduce the students to the lesson. Explain to the students that in today session we are going to learn a new neoclassic variation choreographed by myself and continuing to develop and explore our knowledge on dance. Students will be able to put their knowledge into practice throughout the session Time: 5-minute introduction	Students need to warm up their muscles before starting the main activity. If they didn't before, I should prepare and making a short warm up. Students need to stretch their neck, back, arms and legs to reduce the chance of injury. This can occur by rolling the joints, as well as jogging and skipping. Time: 15 minutes To set the scene and make sure that student feel comfortable and confident in the session a warm up activity should be used. This activity enables students to work together as a team to complete a task. As the teacher I will ask the students to make a certain shape, object or word with their bodies. Students are to work in groups and learn a solo piece. These groups will have already be predetermined from the start of the unit, and will be the same groups throughout the whole unit. Students will have 40 minutes to develop a 2.54 minute of neoclassic variation. Students will have time to ask and clarify their doubts related of the class and variation. Total Time: 55 minutes	Whole group will then have an opportunity to perform the choreography and get back individual and collective feedback and corrections. Time: Feedback and corrections take time during whole class.

Figure 5



Drawing by Mariuca Marzà

Figure 6

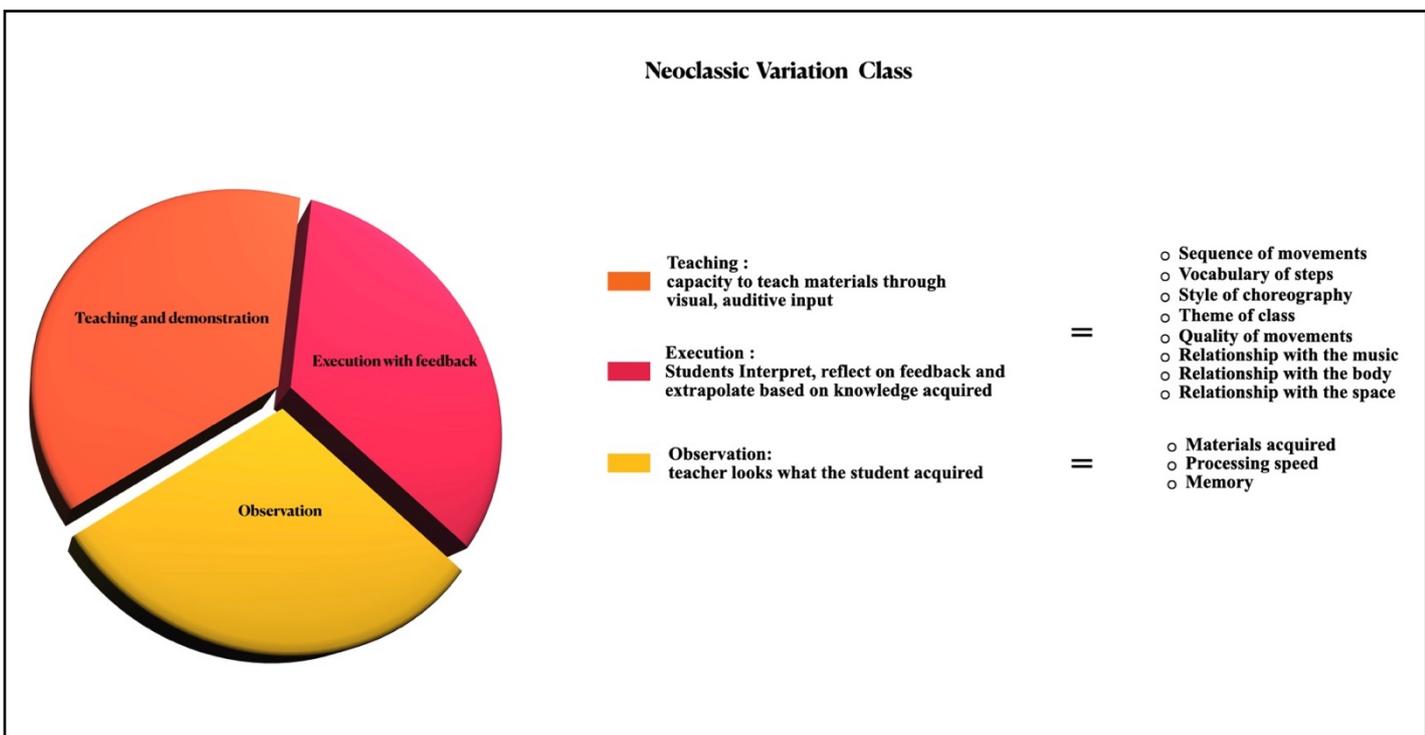


Figure 7

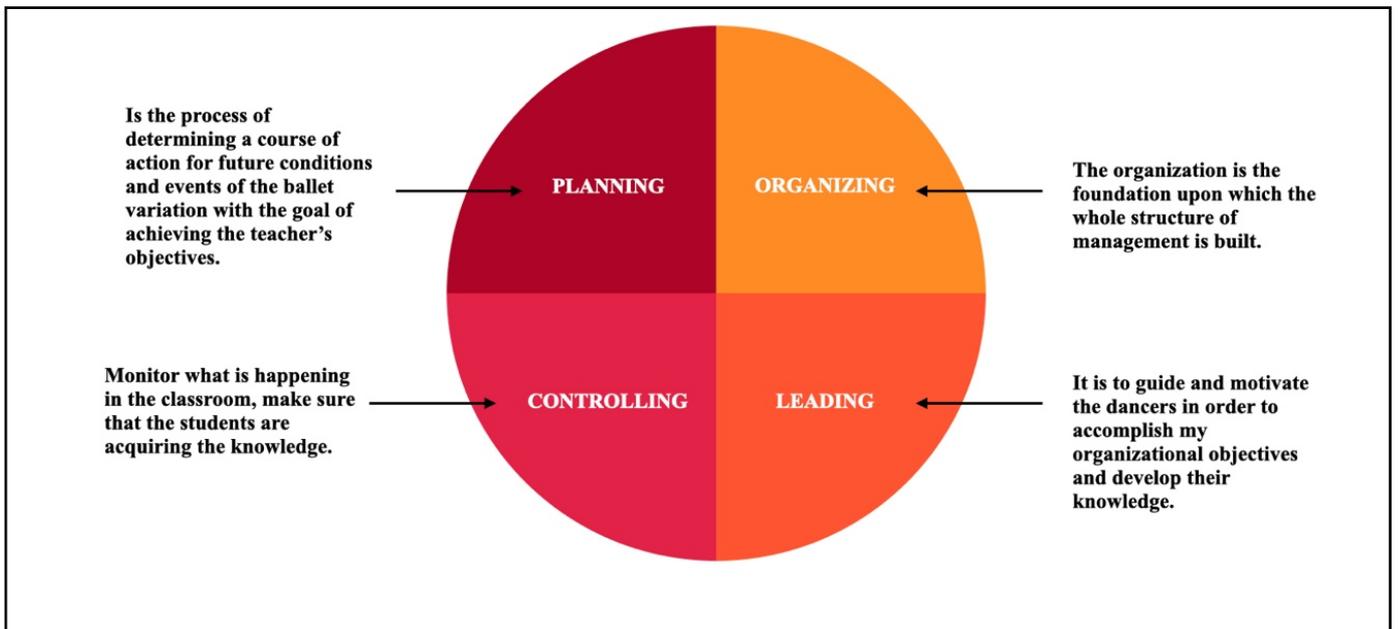


Figure 8

Planning	Organizing	Leading	Controlling
<p>Focus area:</p> <ul style="list-style-type: none"> - Neoclassic variation - Students will be focusing on the motor learning skills and Interpretation of the movements - Develop processing speed and their memory 	<p>Prepare basic materials:</p> <ul style="list-style-type: none"> - Choose the music - Choose the sequence of movements, related to Vaganova technique - Think the level of dancers and if they danced online or not (cause Coronavirus) - Make a choreography, related to Neoclassic style and Theme of class, circle movements. 	<p>Introduction:</p> <ul style="list-style-type: none"> - Present yourself and expose the contents of the class - Motivate the choice of choreography - Briefly describe clearly, what the students will learn. 	<p>Task:</p> <ul style="list-style-type: none"> - Monitor what is happening in the class. - Make sure that dancers are acquiring: choreography technique style quality of movements dynamic of the piece relationship with music, body and space
<p>Learning Intentions:</p> <p>Students are learning to express themselves through the movement of dance in an attempt to move with a specific intent and purpose. Students are also working to put their knowledge into practice.</p> <p>Students are learning the theme of the class:</p> <ul style="list-style-type: none"> - circle fluid movements - new sequence of movements - Quality of movements - Relationship with the music, body and space. 	<p>Special Considerations:</p> <ul style="list-style-type: none"> - Space – is there a space that can be used to allow all groups to practice at once and be observed by the teacher - Students ability levels - Safe environment - Time – students will have limited time to practice and perform - Social and Emotional context - Achieving goals: perseverance, self-control and learning - Students confidence - Be ready to change the plan - Restriction rules, cause Coronavirus 	<p>Phases:</p> <ul style="list-style-type: none"> - Teaching: materials through visual, auditive and kinaesthetic input - Execution: Students interpret, reflect on feedback and perform the materials acquired - Observation: Looks what students learned and give the feedback and repetition. 	<ul style="list-style-type: none"> - Make sure if they get the theme of class and my learning intentions; in case repeat and explain. - Make sure if students are understood and remember the choreography, in case repeat without music - Follow the restriction rules, cause Corona. - Remind students to keep distances and respect your own space and others. - Remind students to Avoid direct contact with others.

<p>Key Vocabulary:</p> <ul style="list-style-type: none"> - Steps of movements related to Vaganova technique - Quality of movement related to Laban notation code. 	<p>Focus Questions:</p> <ul style="list-style-type: none"> - Question students on how their body moved and how they felt when this took place. - How do I think they're going to react my teaching time? - Can I adapt my communication style to theirs? - Does the dancer prefer visual, auditory or kinaesthetic communication? 	<p>Method:</p> <ul style="list-style-type: none"> - Guide and motivate the students - Be flexible to change the way to communicate. - Everyone must learn in Equal measures the variation. - Create a positive, productive and constructive environment - Give space to the student to ask questions and find the solution together. - Give feedback - Give time to rest - Show the sequences of movements, even in slow-motion
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