Learning and Teaching in Action

Centre for Excellence in Learning and Teaching

Manchester Metropolitan University

Questions as 'springboards': a dialogic approach to fostering critical enquiry and reflection in dance technique learning

Rachel Rimmer

Abstract

This paper discusses the findings from applying a specific pedagogical method, referred to as the 'springboard' approach, in relation to fostering critical thinking and reflection amongst students in a higher education dance technique learning environment. Informed by existing research around dominant or 'signature' pedagogies within western higher dance technique education, the author presents the findings from a focus group discussion with seven level four students who participated in an action research study where the 'springboard' approach to learning dance technique was explored. These findings are analysed to evaluate the effectiveness of the approach in relation to establishing a dialogic learning culture that effectively facilitates critical thinking and reflection. The findings are also used to examine some of the challenges for both teacher and students when attempting to instigate change in an environment that is strongly associated with traditional pedagogical paradigms.

Introduction

This paper offers a critical reflection on a pedagogical method that I developed and explored during a cycle of action research between September 2015 and April 2016. This research was supported and funded by the Scholarship of Teaching and Learning (SOTL) scheme, which is hosted by Manchester Metropolitan University's Centre of Excellence for Learning and Teaching. The action research was conducted in collaboration with level four undergraduate dance students on the BA Single and Combined Honours Dance degree programme at Manchester Metropolitan University in Cheshire. Although this study took place within the area of dance education, the pedagogical method explored and the findings from the research will relevant in other educational contexts

where there is an interest in developing students' ability to think critically and reflectively in learning settings that are traditionally vocational or practice-led. The method explored may also be transferrable to other arts-based subjects with a focus on body-based performer training and a desire to develop students' capacity to be reflective, and to act autonomously in relation to developing an awareness of their own embodied knowledge.

Project aims

This project aimed to examine how established models of dance technique pedagogy may be deconstructed through the development and application of specific teaching methods informed by critical, emancipatory and constructivist learning perspectives. The project employed an action research methodology to facilitate the investigation of such ideas within my teaching practice. Traditionally, dance technique classes have, and continue to be a core aspect of a dancer's training and career. Technique classes normally last around an hour and a half and aim to refine specific movement skills: for example, jumping, turning and shifting weight efficiently. The intention is to then transfer such skills into the domain of dance performance. Stevens (2006: 1) describes the dance technique class as 'studio practice primarily designed to enable learners to develop skills in execution and performance (rather than in choreography or dance composition)'. However, Barr (2009) suggests that good technique alone is not enough to make a proficient dancer. Dancing is more than just executing steps, and technique classes must be able nurture additional skills that can contribute towards the development of artistic and self-expression. Such attributes rely on the ability to be explorative and experimental, to make choices and reflect on the outcomes of such processes. Therefore, consideration must be given towards understanding how pedagogies used within the domain of dance technique support the development of such skills.

Dance technique training has traditionally adopted a binary relation between teacher and student that has been proven to foster a culture of disciplined, obedient bodies (Smith, 1998) where the teacher is deemed as the primary source of knowledge and students are encouraged to essentially give their bodies to their teachers (Green,

1999). This dominant pedagogical paradigm encourages the student to be a passive receiver of information, rather than an active constructor of their own embodied knowledge (Lord 1981, Hanstein 1990, Stinson 1993, Shapiro 1998, Smith 1998, Lakes 2005, Stevens 2006, Fortin 2009). Such an approach could be considered in relation to Shulman's (2005) concept of 'signature pedagogies'. According to Shulman (2005: 52), signature pedagogies are 'the types of teaching that organize the fundamental ways in which future practitioners are educated for their new professions'. Perpetuation of signature pedagogies means that they may become so embedded into the learning culture that they come to be accepted as the pedagogical 'norm', often without question. Råman (2009: 76) points out that in contrast to other areas of dance education, dance technique training has tended to maintain direct pedagogical approaches as a result of teachers' tendencies to 'rely on and mimic the models of teaching they experienced throughout their own technique training'. In response to this idea, researchers have investigated the presumed efficacy of dominant pedagogical paradigms and ways of deconstructing the binary relation between teacher and student have been explored through the application of methods that are grounded in critical pedagogy, constructivist and somatic[1] learning perspectives (Fortin 1998, Green 1999, Enghauser 2007, Råman 2009, Dyer 2009, 2010, Stanton 2011, Aceto 2012, Dryburgh and Jackson 2016).

Contributing to this area of research, as previously stated, my project aimed to examine how established models of dance technique pedagogy could be deconstructed through the development and application of specific teaching methods informed by critical, emancipatory and constructivist learning perspectives. Having developed an interest in the exchange between teacher and student when a student asks a question in the dance technique learning environment, I pursued this aim of deconstruction by examining the notion of 'questioning'. Specifically, I wanted to investigate what kind of strategies could be developed in response to such questions that

---

[1] The term 'somatic', originally coined by Hanna in 1970 rejects the notion of Cartesian dualism by regarding the mind and body as an integrated whole. From a somatic perspective, the mind is not privileged over body and the first-person, phenomenological experience of the lived body is recognised as a valuable source of knowing.

might encourage critical reflective thinking amongst students, and a sense of individual movement enquiry.

To investigate the potential of using students' questions as stimuli for initiating critical enquiry and reflective learning within the context of the dance technique class, a dialogic approach was explored. Underpinned by Freire's (1996) concept of critical pedagogy, questions were used as a way of initiating dialogue amongst teacher and students with the aim of developing two specific skills:

- Exploration of and reflection on self: the ability to explore and reflect on the development of one's own embodied knowledge in the context of dance technique

- Autonomous thinking: the ability to think and act autonomously in relation to one's own learning in dance technique

Using students' questions in this way is a method that I have come to refer to as the 'springboard' approach. I coined this term based on visualising questions as dynamic springboards off which to leap into embodied movement exploration. I wanted to explore how movement exploration could initiate a process of critical reflective thinking, enabling students to explore their sense of self more deeply and to develop their autonomous thinking skills. The ability to act reflectively and autonomously are graduate attributes that have been identified by Stock (2004) and Bannon (2010) as fundamental for sustaining a successful career both in the dance profession and beyond. Thus, the theme of employability also became a concern within this study.

Reflection has been identified by Ryan (2015) as a key skill for lifelong learning; the ever-changing landscape of the professional dance industry requires dance graduates to be able to think independently, be more adaptable and to work more autonomously than ever before. Since many dance graduates will embark on careers as self-employed freelance artists, they must be equipped with the necessary skills to navigate the profession successfully. However, due to the recent scaling back of arts funding in the UK, employment opportunities are few and far between and as Bannon (2010: 57) points out, 'the prospects of direct employment in the field itself remain relatively small'. Therefore, it is imperative that individual subject areas, including dance, view education holistically

in order to develop life skills that are transferrable to other areas of employment. As Bannon (2010: 50-57) writes:

> With dance now secured in the academy we need to make it evident that the culmination of learning in and through dance exhibits a broadening and dexterous use of knowledge through engaged inquiry.

Thus, it is necessary for dance educators to reflexively consider the pedagogical approaches and curriculum design across HE dance programmes to ensure that reflective, enquiring approaches to learning exist across all areas of the provision. This includes dance technique, even though students may arrive at university with pre-conceived expectations concerning what dance technique is and how it should be taught, perhaps based on prior experiences where dominant pedagogies may have been at play.

Making sense of my own reflections

When reflecting on my own approaches to teaching dance technique, I became aware of my own questions regarding the kind of relationship I may have been establishing with my students. Had I been providing students with enough opportunities to be explorative and enquiring? To reflect on their practice both individually and in collaboration with others? And if not, how could I go about initiating change within the culture of learning? In addition, my reflections frequently highlighted an uncertainty around understanding how to manage students' questions, often articulating a pressure to feel that I must provide 'answers'. What was not clear is whether this pressure was coming from the students, or was as a result of the expectations that I had formed of myself as a teacher, expectations that are perhaps shaped by my own experiences as a learner of dance technique through what Lortie (1975) would refer to as the 'apprenticeship of observation'[2].

Presenting myself as the primary source of knowledge by providing direct 'answers' and solutions to students' questions appeared to reinforce the hierarchical relationship that I had become interested in

---

[2] Lortie's (1975) notion of the 'apprenticeship of observation' refers to the idea that teachers learn how to teach as a result of observing the behaviour of their own teachers.

departing from. In providing only one answer, the possibility for further debate and discussion seemed to be closed off. I wanted to investigate how questions could be managed in a way that encouraged both the students and me to continue exploring different possibilities, to reflect on the outcomes of these possibilities and to move away from the idea of seeking fixed 'rights' and 'wrongs', an inherent issue within dance technique learning, as explored Dyer (2009) and Aceto (2012).

The Rancièrian concept of 'the ignorant schoolmaster' (1991) is useful to consider in relation to such ideas. With reference to the teaching experiments of Jacotot (1818), which challenged the belief that learners need something to be 'explained' by a master explicator, Rancière tackles the traditional perception of the teacher as the ultimate holder of knowledge. As Lavender (2012: 309) explains:

> For Jacotot, the teacher who explains is in a structural relationship with someone who needs something explained to them – therefore, someone definitively inferior in the teacher–pupil relationship.

According to Rancière, it is this structural relationship between teacher and student that requires the teacher to maintain a 'gulf' between them by consistently staying 'one step ahead', an unachievable feat in Rancière's view. By bringing the very act of teaching into question, Jacotot's aim was to 'establish a mode of relation whereby both teacher and pupil would learn together – with the learning enabled by a facilitator rather than an elucidator' (Lavender, 2012: 309). These ideas underpin Rancière's ideology, which rejects the notion that the schoolmaster must be the bearer of knowledge in order to maintain his position as expert; instead, teacher and student embark on a learning journey together.

Dialogue

Rancière's concept resonates with Freire's (1996) theory of critical pedagogy, which is based on the premise of enabling dialogue between teacher and student. According to Freire (1996: 69) 'Dialogue imposes itself as the way by which they [humans] achieve significance as human beings.' Buber (1959) states that human beings become persons through being in dialogue with others and

the world, requiring individuals to essentially experience from the other side (Buber, 1959). Alexander (2008) defines his concept of 'dialogic teaching' as being distinct from the question-answer and listen-tell routines of traditional teaching; dialogic teaching invites students to engage in meaningful exchanges that deepen enquiry, and to probe and challenge concepts rather than unquestioningly accept.

It should be recognised that in the context of dance education, the holistic involvement of the whole body means that dialogue is not only concerned with verbal exchanges; thus, the term 'dialogue' takes on a much broader definition. As Anttila (2007: 46) points out, dialogue in the context of dance is 'very much an embodied act' and involves dialoguing with one's own body, and the bodies of others through various forms of sensing, feeling, listening and touching. Thus, within the context of this research project, dialogue and reflection not only emerged through verbal conversations, but also through the act of dancing itself. Furthermore, the notion of 'thinking' was not only considered to be a mental process, but rather a process that acknowledged the deeply 'intertwined' relationship (Anttila, 2007: 79) of embodied knowing and cognitive thinking.

It would seem then, that dialogue in an educational context involves the ability to actively engage with other perspectives, leading the student to challenge and question their own beliefs; this in turn initiates a process of reflection. However, dialogue is not only concerned with developing students' thinking. Since the teacher is an active participant in the learning environment, McArthur and Huxham (2013: 96) suggest that dialogue must also engage the teacher in a learning process. As Freire (1996: 78 - cited in McArthur and Huxham, 2013: 96) asks, 'How can I dialogue if I always project ignorance onto others and never perceive my own?' This is an idea that I considered at length as the action research unfolded, and it became apparent to me that the 'springboard' approach to responding to questions did indeed enable me to engage in a learning process with my students, a realisation that is discussed further within the conclusion to this paper.

The 'springboard' approach in practice

The following section offers an example of the 'springboard' approach in practice, followed by an analysis of its benefits and challenges, informed by the responses of seven focus group discussion participants. True to the nature of action research, this project was conducted within the regular context of my unit teaching involving the voluntary participation of level four undergraduate dance students. Of course this inevitably requires the researcher to contemplate the ethics of conducting such research, especially in an environment where particular power dynamics are already established, namely the perceived hierarchical relationship between teacher and student. Although it is impossible to eliminate such power dynamics entirely, specific measures were taken to ensure that the ethical implications of the project had been fully considered. This included providing students with a comprehensive briefing about the project, participant information sheets and consent forms. During the project, technique classes were filmed for the purposes of documentation and analysis. Seven students volunteered to participate in the focus group discussion and this was conducted in a neutral space (a seminar room on campus) rather than a space that could be associated with an existing power relationship, such as the dance studio or my office. The focus group was also filmed and subsequently transcribed. Pseudonyms have been used in the analysis section of this paper to ensure the anonymity of participating students.

Example from practice

To provide an example of the 'springboard' approach in practice, I will offer an account from a technique class during the spring term of 2016. Here, it should be noted that due to practicalities such as time restraints and keeping the physical flow of the technique class going, not all questions were responded to using the 'springboard' approach, however, most classes incorporated at least one 'springboard' moment with some being more detailed and lasting longer than others. On every occasion it was always me who decided whether a question would initiate further enquiry, and this is an aspect of the research that is critically explored within the conclusion.

While rehearsing a technical exercise that involved arms swings and the shifting of weight in multiple directions, one particular student asked a question about the placement of the foot in relation to a movement that required being off-balance to the side while supporting the weight of the body on one leg (see figure 1.)

Figure 1.

Specifically, the student wanted to know whether the heel of the supporting foot should lift away from, or stay in contact with the ground. My instinctive answer would have been to suggest that the heel should stay in contact with the ground unless the upper body shifts so far that the heel must lift off in order to accommodate this tipping of weight. Making the choice not to provide this answer directly, I used the student's question as a springboard for initiating dialogue throughout the whole class, inviting everyone to explore the question with the aim of discovering a possible answer.

To begin with, students were invited to undertake an individual physical exploration of the question and to reflect on their own approach to the movement. Here I am informed by Stanton's (2011) conception of the dance technique class as a laboratory space to test different possibilities through a process of trial and error. A physical dialogue with one's own body is described by Dryburgh and Jackson (2016: 5) as an 'inner dialogue…a somatic awareness that promotes authenticity and agency…thoughtful action that provides the dancer with feedback from the knowing body'. Experienced dancers are well

practised at listening to and evaluating the information from their bodies, continually making intuitive judgements and choices. As expected, level four dance students are in the early stages of developing this heightened state of bodily awareness, but an activity like this can help to nurture such a skill by inviting individuals to closely observe and reflect on the information offered to them by their bodies.

Students were then asked to share their individual findings by engaging in dialogue with another, in this case, a peer. This sharing with a peer mirrors Buber's (1937) idea of turning towards the other and experiencing from the other side. Here, the students work collaboratively to encounter and reflect on each other's approach to the movement by engaging in physical demonstration, observation and discussion. Dance scholar Råman (2009) suggests that collaborative learning of this nature provides students with exposure to alternative viewpoints, which can lead to critical thinking. Findings were then shared via a broader class discussion facilitated by me, which allows a further opportunity to engage with different perspectives. Bakhtin's concept of dialogism is particularly useful here; according to Robinson (2011) for Bakhtin, the world is made up of multiple voices, perspectives and subjective 'worlds'; subjects engage in dialogue with others and are transformed through this process as they fuse with parts of the other's discourse. As Holquist (2002: 18-10) writes:

> In dialogism, the very capacity to have consciousness is based on otherness…It cannot be stressed enough that for him [Bakhtin] "self" is dialogic, a *relation*…a relation of simultaneity.

The act of engaging in dialogue with others allowed a range of observations and reflections to be offered, resulting in an interesting and stimulating discussion. The dialogue concluded with the students and me agreeing that the 'ideal' relationship between the foot and the ground would involve trying to control the weight shift by keeping the heel in contact with the floor. However, I did make a point of reminding students that technique class is a place to experiment and take risks and therefore different possibilities should be explored by playing with the weight placement of the upper body and analysing how this affects the rest of the body.

Utilising the 'springboard' approach on this occasion, I chose to guide the discussion towards a common consensus that we all appeared to agree on. However, on other occasions, I deliberately chose to leave the discussion more open-ended, resisting the temptation to conform to one answer. Although there were some instances when particular students appeared to be frustrated by this, my concern was that by tying things up too neatly, it would enable learners to passively accept one possibility and put an end to the process of ongoing exploration.

Still, it would be unrealistic to suggest that I too did not find it challenging to go against my natural habit as a teacher; resisting providing direct answers in an environment where the teacher has traditionally been perceived as the authority and responsible for determining what is 'right' and 'wrong' has not been easy for me either. On many occasions, I have reflected on the disruptive nature of this action research and wondered about the effects of it. I have regularly experienced feelings of insecurity while testing this approach, leading me to question my competence as a teacher. Thus, I have come to accept that treading on unsteady ground is simply part of the process of meaningful research.

Focus group discussion: analysis

On 9th March 2016, I facilitated a focus group discussion with seven students who participated in the project. The following is an analysis of some of the responses in relation to the two key skills previously articulated in the introductory section of this paper:

- Exploration of and reflection on self

- Autonomous thinking

Exploration of and reflection on self

The following responses were identified in relation to the theme of exploration of and reflection on self:

> Participant 5: "I feel this technique explores your body and your little habits and things…in a normal technique class it's

like your arm's here and then it goes to here, but in yours, it's kind of do what you want, do what your body tells you to do."

Participant 1: "For me, it's like you get to know your body. Before I came here I didn't know a lot of stuff and when I started technique – like – I am exploring my body every time"

Participant 2: "I think sometimes when we're exploring what the body wants to do, personally, it doesn't give me the opportunity to stretch myself."

Participant 7: "I think it's good that we're treated as intelligent dancers and given the opportunity to play and explore, but I think that sometimes, maybe it's just the nature of dance, that you want some more clarity."

The word 'explore' features in all of these responses, even those that imply a more negative association with the idea of exploration. Some participants recognise that in being offered the opportunity to explore a question in this way, they are developing a deeper understanding of their bodies and their own movement tendencies. Thus, it could be said that the approach offers individuals an opportunity to reflect on the development of their embodied knowledge. The process of engaging in dialogue with their peers is likely to facilitate this reflection as they observe each other dancing and discuss idiosyncratic approaches to the movement.

However, participant two highlights a possible tension; exploring what her body wants to do does not necessarily enable her to go beyond her comfort zone and stretch herself. For her, this is problematic in a dance technique environment, which is certainly understandable since it is often perceived as a space for testing the body's limits. In addition, participant seven points towards a desire for more 'clarity' from the teacher, perhaps in the way of specific answers to questions, or some form of a correction, suggesting that the sometimes open-ended nature of the dialogue is challenging for her.

Autonomous thinking
The following responses were identified in relation to the theme of autonomous thinking:

> Participant 5: "Say Grace asked a question, erm, you might answer the question with a question, which at first you're like 'what?' so am I doing that or not? It makes you work harder because then you have to go and figure it out for yourself, which I guess Uni is all about. You're not spoon-fed it and then you go and make the choice…it is a challenge, but I think that challenge makes you a better dancer."

> Participant 3: "You let us figure the answer out and that makes us think and to explore…we find the answer and that's really good for us and for our later career when we're going to work independently."

> Participant 7: "I think the more questions we have, the more answers we get and the more we learn about ourselves and the more we kind of focus in on what we're doing and why we're doing it."

The responses suggest that these participants recognise some value in the 'springboard' approach. The participants use terms like 'figure it out for yourself' and 'learning about ourselves', which indicates that they understand the approach requires a level of autonomous thinking. It is acknowledged that this approach to learning is more challenging than being 'spoon-fed', and that this prepares the students for their future careers. This is encouraging when considered in relation to the earlier discussion concerning employability. Participant seven's response is interesting because it appears to contradict her comment in the previous section indicating that she is perhaps experiencing conflicting feelings about the 'springboard' approach; while the sometimes inconclusive nature of the dialogue seems to trouble her, she is still able to recognise how an explorative approach like this may benefit her learning. Overall, the 'springboard' approach appears to be perceived positively by these three participants.

In contrast, participant two appears to struggle with the idea of being invited to consider more than one answer:

> Participant 2: "See I think I would want it more specific, like 'Tessa you're doing it wrong', so I'd know, rather than it being broad."

This response points towards a desire for a more explicit direction from the teacher. The participant uses words like 'specific' and 'wrong', which could indicate that she regards the teacher as being responsible for her body, and thus it is the teacher's job to tell her whether she is performing the movement in what she perceives as the 'right' way. This response resonates with Green's (1999) notion of students giving their bodies to their teachers, resulting in somatic detachment. It also contradicts the previous responses by suggesting that this participant may not regard the dance technique class as an environment for developing autonomous thinking skills.

Concluding thoughts

Following a line of enquiry that has its foundations in a student's question could be said to challenge the traditional idea that technique classes are solely guided by the teacher's interests or areas of expertise. It also confirms to the student that their question is worthy of further exploration and reflection. In relation to establishing a dialogic learning environment for dance technique, Dryburgh and Jackson (2016: 4) suggest that 'Learning becomes relevant as it draws on the interests of the students following their curiosity and responding to their concerns.' Furthermore, a question from a student acts as an invitation for *me* to enter into dialogue with my *own* body, leading me to re-define and re-consider my movement material. The constant repetition of similar movement sequences from one academic year to the next can result in passivity on the technique teacher's part. Movement is taught using the same methods and questions are answered in the same way; the reflective nature of the 'springboard' approach derails this cyclical process by requiring me to be critical about what, why and how I am teaching. In this way, the shared learning between teacher and student that Freire (1996) and Rancière (1991) speak of is facilitated by the dialogue, as I too open myself up to further learning.

Going forward, there are some questions that I have as I continue to develop this approach. Although the original question is initiated by the student, ultimately it is me who determines whether it is worthy of further enquiry, and it is generally me who steers the dialogue in a particular direction, deciding how it should conclude in agreement with the students. Although this guided approach feels appropriate

for level four students since they are in the early stages of their careers as dance artists, by essentially deciding what is 'important', perhaps it could be argued that I am in fact reinforcing a hierarchy between my students and me, as opposed to deconstructing. A further cycle of action research could focus on investigating ways for the students to take more active ownership over the direction and conclusion of the dialogue; it may also be more appropriate to conduct such research with the students at a later stage in their degree when they have matured and are more experienced.

If the dialogue concludes by suggesting there could be more than one way to execute a technical movement, then is this an appropriate idea to explore with level four students who may require a tighter structure around their learning? As evidenced in the focus group responses, more than one participant highlighted a desire for the teacher to offer clearer 'direction' and 'clarity', leading me to wonder whether concluding the dialogue in an open-ended way sends a confusing message to students. On the contrary, providing straightforward answers seems to directly contradict the spirit of the dialogic learning culture that I am attempting to establish, but perhaps this messiness just needs to be accepted as part of the learning journey. Although I believe in the integrity of the 'springboard' approach, these ideas hang as question marks for me as I continue to investigate the potential benefits and pitfalls of working with this method.

References

Aceto, M. (2012) 'Developing the dance artist in technique class: the alteration task.' *Journal of Dance Education* 12(1): 14 – 20.

Alexander, R. (2008) *Towards Dialogic Teaching: Rethinking Classroom Talk.* York: Dialogos.

Anttila, E. (2007) 'Mind the body: unearthing the affiliation between the conscious body and the reflective mind.' In *Ways of Knowing in Dance and Art,* edited by L. Rouhiainen, 79 – 99. Helsinki: Theatre Academy.

Anttila, E. (2007) 'Searching for dialogue in dance education: a teacher's story.' *Dance Research Journal.* Winter 2007: 39(2), 43 – 57.

Bannon, F. (2010) 'Dance: the possibilities of a discipline.' *Research in Dance Education.* 11(1): 49 – 59.

Barr, S. (2009) 'Examining the technique class: re-examining feedback.' *Research in Dance Education.* 10(1): 33-45.

Buber, M. (1959) *I and Thou.* Edinburgh: Clark. (2nd revised edition). Dryburgh, J. and Jackson, L. (2016) 'Building a practice of learning together: expanding the functions of feedback with the use of the flipchart in contemporary dance technique.' *Research in Dance Education.* Published online: 5.2.2016.

Dyer, B. (2009) 'Merging traditional technique vocabularies with democratic teaching perspectives in dance education: a consideration of aesthetic values and their sociopolitical contexts.' *Journal of Aesthetic Education.* 43(4): 108 – 123.

Dyer, B. (2010) 'The perils, privileges and pleasures of seeking right from wrong: reflecting upon student perspectives of social processes, value systems, agency and the becoming of identity in the dance technique classroom.' *Research in Dance Education.* 11(2): 109 – 129.

Enghauser, R. (2007) 'Developing listening bodies in the dance technique class.' *Journal of Physical Education, Recreation & Dance.* 78(6): 33 – 38.

Fortin, S. (1998) 'Somatics: a tool for empowering modern dance teachers.' In *Dance, Power and Difference: Critical and Feminist Perspectives on Dance Education,* edited by S. Shapiro, 49 - 73. Champaign, IL: Human Kinetics.

Fortin, S. (2009) 'The experience of discourses in dance and somatics.' *Journal of Dance and Somatic Practices.* 1(1): 47 – 64. Freire, P. (1996) *Pedagogy of the Oppressed.* London: Penguin. (Revised edition).

Green, J. (1999) 'Somatic authority and the myth of the ideal body in dance education.' *Dance Research Journal.* (31(2): 80 – 100.

Hanna, T. (1970) *Bodies in Revolt: A Primer in Somatic Thinking.* New York: Holt, Rinehart and Winston.

Hanstein, P. (1990) 'Educating for the future – a post modern paradigm for dance education.' *Journal of Physical Education, Recreation and Dance.* 61(5): 56 – 58.

Lakes, R. (2005) 'The messages behind the methods: the authoritarian pedagogical legacy in western concert dance technique training and rehearsals.' *Arts Educational Policy Review.* 106(5): 3-18.

Lavender, A. (2012) 'Viewing and acting (and points in between). The trouble with spectating after Rancière.' *Contemporary Theatre Review.* 22(3): 307 – 326.

Lord, M. (1981) 'A characterization of dance teacher behaviors in technique and choreography classes.' *Dance Research Journal.* 14(1-2): 15 – 24.

Lortie, D. (1975) *Schoolteacher: A Sociological Study.* London: University of Chicago Press.

McArthur, J. & Huxham, M. (2013) 'Feedback unbound: from master to usher.' In *Reconceptualising Feedback in Higher Education: Developing Dialogue with Students,* edited by S. Merry, M. Price, D. Carless & M. Taras, 92 – 102. Abingdon: Routledge.

Råman, T. (2009) 'Collaborative learning in the dance technique class.' *Research in Dance Education.* 10(1): 75 – 87.

Rancière, J. (1991) *The Ignorant Schoolmaster.* Stanford, CA: Stanford University Press.

Robinson, A. (2011) 'In theory Bakhtin: Dialogism, Polyphony and Heteroglossia.' *Ceasefire.* Available online at https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/ (accessed 18.8.2016)

Ryan, M.E. (2014) 'Reflective Practice in the Arts.' In *Literacy in the Arts: Retheorising Learning and Teaching,* edited by G. Barton, 77-90. London: Springer.

Ryan, M. E. (ed.) (2015) *Teaching Reflective Learning in Higher Education: A Systematic Approach Using Pedagogic Patterns.* London: Springer.

Shapiro, S. (1998) 'Toward transformative teachers: critical and feminist perspectives in dance education.' In *Dance, Power and Difference: Critical and Feminist Perspectives on Dance Education,* edited by S. Shapiro, 7 - 21. Champaign, IL: Human Kinetics.

Shulman, L. (2005) 'Signature pedagogies in the professions.' *Daedalus.* Summer 2005: 134(3) 52 – 59.

Smith, C. (1998) 'On authoritarianism in the dance classroom.' In *Dance, Power and Difference: Critical and Feminist Perspectives on Dance Education,* edited by S. Shapiro, 123 – 146. Champaign, IL: Human Kinetics.

Stanton, E. (2011) 'Doing, re-doing and undoing: practice, repetition and critical evaluation as mechanisms for learning in a dance technique class 'laboratory'.' *Theatre, Dance and Performance Training.* 2(1): 86 – 98.

Stevens, J. (2006) 'Re-thinking dance technique in higher education.' Report from the Higher Education Academy Palatine seminar. November 29th, De Montfort University, UK.

Stinson, S. (1993) 'Journey towardss a feminist pedagogy for dance.' *Women & Performance: A Journal of Feminist Theory.* 6(1): 131 – 146.

Stock, C. (2004) 'Training the thinking dancer: creating careers in dance in the 21st Century.' In *Proceedings Beijing Forum on International Dance Education and Development*. 23 – 27 September 2004.