

Building Ballet: developing dance and dancers in ballet

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Statement of originality

This is to certify that to the best of my knowledge, the content of this thesis is my own work.

This thesis has not been submitted for any degree or other purposes.

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ELENA MARIEMMA LAMBRINOS

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ACKNOWLEDGEMENT OF COUNTRY

The author would like to acknowledge and pay respect to the traditional owners of the land on which The University of Sydney now stands, the Gadigal people of the Eora Nation.

It is on their ancestral lands that this research was conceptualised, undertaken and written.

ABSTRACT

This thesis seeks to unpack a commonly expressed phrase in the dance industry – ‘Teaching dance beyond the steps’ – by exploring teaching practices that develop *dance* and *dancers* in children’s ballet lessons. The study shows how ballet education builds particular ways of moving as well as particular behaviours and dispositions that are deemed desirable in ballet. In doing so, this thesis explores an area that is commonly practiced and often talked about, but rarely studied.

Enacting Legitimation Code Theory, this thesis undertakes a qualitative case study of children’s *Royal Academy of Dance* ballet classes. It draws on non-participant, video recorded observations of five consecutive classes at Grade 1 and Intermediate Foundation levels, teacher interviews, follow up observations, and curriculum documents. The LCT dimension of Specialization is used as an organizing framework and distinguishes between teaching that develops dance as epistemic relations, or *what* is being danced, and teaching that develops dancers as social relations, or *who* is dancing. The dimension of Semantics is used as an explanatory framework to explore change in both the dance and the dancer at different levels of expertise.

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 analysing 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 valorised actions and behaviours, 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 of different teaching practices that build knowledge and knowers, dance and dancers, in ballet and how they change at different levels of expertise.

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*Dedicated to my mum, Wanda –
with eternal love, gratitude, and respect.*

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CONVENTIONS

Timestamping the recorded lessons

G1	Grade 1
IF	Intermediate Foundation
L1	Lesson 1, so that L2 is Lesson 2 and so on

For example, (G1, L1, 2:05) would be a quote taken from Grade 1, Lesson 2, at 2 minutes and 5 seconds.

Ballet terminology

Where used, ballet vocabulary is *italicized*. When discussing an exercise from the Royal Academy of Dance syllabus, capital letters and italics are used, even if the syllabus does not use capitals. This is to distinguish between steps and exercises, for example, the exercise for *Pirouette en Dedans* in Intermediate Foundation, and the step *pirouette en dedans*. When movements are less formalised, such as ‘skip’, they are not italicized.

CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

‘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* ‘teaching dance beyond the steps’?

This thesis addresses this question by examining *what* is taught in dance lessons and *how* it is taught. In doing so, this research explores an area that is commonly practiced and often talked about, but rarely studied.

Dance is an important cultural and artistic form that pervades formal and informal, and public and private, life. Yet, dance education, or teaching and learning embodied knowledge practices, remains relatively underexplored. Dance provides an interesting case for analysis as it embraces both sides of traditional binaries of mind/body, formal/informal and private/public. It exists within government schools and privately-owned dance studios and can be found both in grand theatres and in popular film and television. It is also a highly popular extracurricular activity for children: almost 15% of Australian children between the age of five and fourteen years participated in dance lessons in 2009 with participation increasing since 2000 (ABS, 2010).

This study focuses on ballet education as it is highly formalised, with strong conventions and universally accepted movement vocabulary, and is therefore more likely to be generalizable. However, the questions and findings in this study resonate to other dance styles and have the potential to inform other embodied knowledge practices, for example, martial arts, sports, and crafts.

1.2 WHY STUDY BALLET

Ballet is practiced across the world at a recreational and professional level and everything in between. Ballet is a highly codified system which possesses its own vocabulary that is governed by underlying principles such as turnout, line and coordination, as well as syntax which dictates how steps and movements are arranged into sequences according to the logic of the style (Bannerman, 2014, p. 66). Ballet movement is taught through formalised methods, but also being taught are the strong conventions that control *who* can be a dancer, which surpasses stereotypical (though real) descriptions of the ideal ballet dancer as white, thin and attractive, and extends to being able to act, think and feel as a ballet dancer. A common perception of ballet training is that it produces strong, flexible and disciplined bodies, but that discipline also extends to the mind of the dancer. Popular depictions of ballet dancers in films such as *Black Swan* (2010) and *Center Stage* (2000) vary, from characterizations of hardworking, dedicated, focused and driven individuals, to those marred by eating disorders, self-esteem issues, and controlling, obsessive behaviour.

Ballet is a common recreational activity for children, and in recent years there has been rapid growth in the adult ballet education market. Though ballet is a common recreational activity for children, many students who participate in dance do not wish to pursue a career in dance. Furthermore, it is very rare for those students who do wish to pursue a career to ‘make it’ as a professional ballet dancer, whereby the structure of ballet education entails a ‘narrowing of opportunities from a large participatory cohort to a small professional one’ (Hague, 2017, p. 2). Considering that young children and teens are highly likely to participate in extracurricular activities such as dance (Annear, 2010, p. 47) it is well worth finding out more

about how it is taught. Dance scholars have advocated for more theoretically sophisticated, empirical studies of dance education since dance studies first entered the academic field. On the other hand, dance teachers, particularly in Australia, persistently argue greater regulation and control over what is taught in dance, how it is taught, and who can teach it. Both academic and professional interests point to the need for a more thorough understanding of dance education in its everyday context – children’s classes in private studios. To begin to fill this gap, we first need to understand what ballet or dance education entails, and this is where ‘teaching dance beyond the steps’ points in the right direction.

Ballet education develops particular ways of moving, but it also promotes particular ways of behaving, thinking, and feeling. As such, this study is a two-fold exploration of ballet in that it looks at how both ballet dance and ballet dancers are developed in ballet education. Ballet education shapes the inner just as much as it shapes the outer, it develops the *dance* and the *dancer*.

1.2.1 Ballet dance

Returning to my own experiences, I further questioned the meaning of ‘teaching dance beyond the steps’, it struck me that little research actually explores how we teach ballet movement, let alone that which exists beyond the steps. Indeed, when searching for literature on dance teaching, I came across an article titled ‘Teaching Dance’ in *The Journal of Educational Thought* only to find a poem:

Them what can, can-can.

Them what can can-can

Do.

Them what can’t can-can

cant if they can

if they can’t cant

they recant.

(Chorus) (Hunter, 1993, p. 5)

This study addresses this issue by examining how ballet movement is taught in the classroom and how teaching changes as expertise increases. How does instruction from early years ballet education, such as ‘fly like a fairy’, ‘bend and stretch’, and ‘jump over the puddle’ culminate in instructions such as ‘*failli assemblé sissone doublée*’ which are verbalised by teachers and instantly danced by students.

It is widely known that ballet is complex and highly technical. Simply by watching it one gets a sense of the precision, detail and exactitude of ballet movement. Ballet dance as it is performed on stage by elite professionals is far removed from everyday movement and requires years of dedicated training and development. Personally, I started my ballet journey quite late, and I will always remember my frustration when I asked a fellow dancer at university about which arms to use in a particular step, to which she replied: ‘I just use the natural arms’.

Ballet is not ‘natural’.

It is explicitly taught through progressive sequences, or exercises, which begin with simple movements and expand into more elaborate, complex movements as skill develops. For example, early levels of ballet training develop foundational positions in exercises 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 or precise execution of movements, or 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.

Though ballet movement is typically cumulatively taught in segmented exercises, teachers know how important it is for students to be able to transfer, or carry forward, technique, musicality and artistry taught in specific exercises to other sequences and dances, and even across grades.

In the classroom, teachers consistently engage in their own dance – between introducing new positions, steps and sequences, consolidating them through repetition, and refining them into their stage ready form through practice, repetition and more practice. In regard to 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; Bläsing, Puttke-Voss & Schack, 2010; Wulff, 1998). This study looks at ballet dance as embodied knowledge and shows how teachers 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. Ballet is not natural, but, over time, ballet movement becomes written on the body. We see the lasting effects of ballet inscribed in the posture, gait, and comportment of dancers in their everyday life far away from the studio and the stage – a way of moving that is enduring and everlasting.

1.2.2 Ballet dancers

The enduring effects of ballet education are not limited to ways of moving. Alongside the development of stylised movements, ballet education also develops particular attitudes and behaviours. This is what dance professionals allude to when they say ‘teaching dance beyond the steps’. However, while what comprises legitimate ballet movement is highly visible in teaching courses and curriculum documents, there is little that explicitly states *how* dancers need to behave or who they need to *be* in order to be considered a legitimate ballet dancer. The dancer is inextricable from the dance, but despite the literal *visibility* of the dancer, what contributes to being a dancer is obscured.

Ballet teachers and studio owners share commonly held beliefs that ballet education develops desirable dispositions, but we know very little about *what* behaviours and dispositions are valorised in ballet, and *how* they are taught in the dance studio. Instead, discussion of the ‘ideal ballet dancer’ is often limited to physical characteristics – white, petite, pretty. Furthermore, while debates about physicality and legitimacy in ballet are often discussed in regard to professional ballerinas, they also have wider consequences experienced by greater population. For example, years ago, I taught an adult from Germany who long ago gave up her pursuit of dance because, as the tallest and strongest girl in the class, she was forever cast in male roles. I will never forget the look of elation on her face when she was ‘allowed’ to try on her very first tutu as a 28-year old. I myself have borne criticism by both teachers, and even a past employer, who, to name just one example, asked ‘Where did those come from?’ as she pointed to my quads. ‘My Italian mother and my Greek father’, was my usual response.

These stories are not symptomatic of ‘old ways’ of teaching ballet, though it is widely accepted (and lamented) that dance teachers often taught how they were taught (Lord, 1981; Risner, 2010; Sims & Erwin, 2012; S. W. Stinson, 2010). To this day, my studio commonly receives enquiries from parents of girls and boys as young as four years old who were asked to leave their ballet school because they were deemed ‘temperamentally unsuited for ballet’. It is well known that ballet idealises the white, lithe, waif-like body, but long before being excluded by their body, it seemed as though students were being disqualified on other bases. Over the years of welcoming the ‘square pegs’ who did not fit the ‘round hole’ of traditional ballet education, I began to ask myself: ‘Who *is* an ideal ballet dancer?’. Apart from outdated and traditional physical stereotypes, what is it that students must do, who do they have to *be*, to demonstrate they are suited to ballet education? And, in this light, do students already possess these behaviours and dispositions, or are they being developed as a result of ballet education? This thesis explores this question by showing what behaviours and dispositions are valorised in ballet lessons, how they are taught in the classroom, and how qualities deemed undesirable for ballet dancers are discouraged.

1.3 RESEARCH QUESTIONS

Both the dance and the 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 is there progression and development in expectations of ballet dancers' attitude and behaviour. However, we know little about how ballet education shapes dance and dancers. To address this problem, this thesis studies children's ballet lessons in a private studio setting to explore what is taught in ballet lessons and how it is taught. The following research questions guide this study:

1. How is ballet movement taught?
2. What behaviours and dispositions are deemed appropriate in ballet and how are they taught?
3. How do these differ at different levels of expertise?

To address the question of how ballet dance is taught, is really to ask two questions. First, it is to ask how ballet movement is made *precise*, whereby highly complex and detailed movements are attuned to perfection. Second, it is to ask how ballet movement is made *transferable*, or how movements, technique, musicality and artistry taught in specific steps in segmented exercises are made explicit as a durable way of moving across danced contexts, such as other exercises, dances, and even other dance styles. 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. Finally, though ballet embodies perfection and mastery, students do not arrive at perfection or mastery after the first lesson. Ballet dance and dancers are developed over years of rigorous training and therefore it is worthwhile to understand how teaching practices change over time within a particular stage of learning and over different levels of expertise.

To address these questions the study uses a Legitimation Code Theory framework in order to highlight different practices that legitimate both dance and dancers and account for how they change over time.

1.4 THESIS STRUCTURE

This chapter has explained the problem that this study addresses and outlined how a study of teaching ballet requires examination of both the dance and dancer. Chapter 2 builds on this chapter by exploring relevant literature to this study, from more broad discussions of the body to more specific studies of ballet education and identifying gaps in the literature addressed by this research. Chapter 3 establishes the research design for this study. It justifies the use of Legitimation Code Theory as a framework that meets the needs of this study and outlines key concepts from Specialization and Semantics which are enacted in this study. Shifting to discussion of methodology and methods, I elaborate on the qualitative case study design and the data sample which consists of Royal Academy of Dance children's ballet classes across two different levels – Grade 1, a relatively early or introductory stage, and Intermediate Foundation, a later stage which marks a more serious study of ballet. It details data collection methods, which include non-participant, video-recorded observations of five consecutive lessons for each grade, teacher interviews, a follow up observation of a 'mock exam' for each grade, and curriculum documents. Data analysis is also described, including discussion of how LCT concepts are applied to this study.

This study is equally concerned with all of the socio-cultural practices which develop both the dance and dancer, from codified ways of moving, vocabulary and aesthetic values, to personal presentation, appropriate behaviours and desirable dispositions. While the dance and the dancer are inextricably linked, the substantive chapters of this thesis will explore the dance and the dancer separately before bringing them together in the conclusion.

Chapter 4 explores how ballet *dance* is developed in Grade 1. It examines how different types of teaching build movement in different ways and provides tools for analysing different teaching practices. *Epistemological condensation* is used to explain how ballet movement is made precise, while *epistemic-semantic gravity* accounts for how the transferability of technique, musicality and performance skills are made explicit. *Constellations* are enacted as a method for visualizing the complexity of legitimate ballet movement at a relatively introductory level of learning.

Chapter 5 shifts focus to explore how ballet *dancers* are cultivated in Grade 1. It identifies a number of behaviours and dispositions that are valorised and are explicitly and implicitly taught by the teacher. *Axiological-semantic density* and *axiological-semantic gravity* are used to account for how the teacher assembles externalised actions and behaviours in specific settings and reorients them toward the development of internalized dispositions that are more enduring. *Constellations* are used to illustrate the complexity of dispositions as they are assembled over time and I enact *hierarchical knower structures* to elaborate how embodying the ideal ballet dancer requires concrete actions, generalized behaviours and more abstract dispositions.

Chapter 6 builds on Chapter 5 to examine developing *dancers* in Intermediate Foundation. Using the same concepts as Chapter 5, it discusses how behaviours and dispositions taught in Grade 1 manifest at this later stage of learning. It also identifies new behaviours and dispositions being taught and extends the *ballet knower hierarchy* presented in Chapter 5 to show how becoming an ideal ballet dancer becomes even more complex.

Chapter 7 returns to focus on developing *dance* by exploring how ballet movement is taught in Intermediate Foundation. It builds on Chapter 4 to examine the increased expectations that characterize movement in Intermediate Foundation and uses the same tools and concepts to explore how complexity and precision are built into movements and how technique, musicality and performance principles are made transferable.

Chapter 8 concludes by summarizing the findings from the substantive chapters and then synthesizing the findings to elaborate the development of ballet dance and ballet dancers and how they inform one another. It discusses how this research contributes to existing knowledge and draws on my knowledge of the field as a dance teacher and studio owner to discuss implications for teaching and teacher training. Finally, it outlines potential limitations to this study and possibilities for future research.

CHAPTER 2

LITERATURE REVIEW

2.1 INTRODUCTION

This thesis is concerned with the different practices that comprise ballet and how teaching builds particular ways of moving and particular ways of acting, thinking and feeling that are deemed legitimate in ballet. It examines teaching practices that are often taken for granted by ballet teachers and dancer teachers. Chapter 1 outlined the purpose of this research and established a rationale for a study that looks more closely at how ballet movement and ballet dispositions are shaped in the dance studio. This chapter extends the rationale for this study by examining existing literature in the field to show what is known about teaching ballet dance and ballet dancers and what is not yet known.

There is extensive research across a considerable range of disciplines that is considered significant for the study of an embodied teaching setting such as ballet, from the most general theorizations of the body, to more specific studies that explore ballet education. To deal with the scope of the literature and paint a picture of teaching ballet dance and ballet dancers in academic studies and beyond, this thesis organizes the literature in three groups: theoretical approaches to the body, dance literature, and ballet education literature. In Section 2.2, I describe some of the diverse theoretical approaches to the body which have brought the body, embodiment, and the role of the physical in social and cultural contexts into the spotlight in academia. One step closer to this study, Section 2.3 outlines the wide range of dance-based literature which spans academic discussions of dance, non-academic publications such as magazines for teachers and dancers, and studies of dance and dance education. Section 2.4 zooms in to discuss work most relevant to this study, ballet literature, which spans teaching manuals, guides and dictionaries, and academic studies of ballet dancers and teaching ballet. In each of these sections, examples are provided to characterize the literature, in addition to discussing the benefits, limitations of the work, as well as its relevance to this study.

2.2 THEORETICAL UNDERSTANDINGS OF THE BODY

Until relatively recently, traditional sociological thought has tended to ignore the role of the body (Shilling, 1993). In *Body & Society*, Turner (1996) discusses sociological approaches to the body as being overly-theorized and under-researched in empirical terms. Shilling describes the body as an ‘absent-presence’ in the discipline of sociology (Shilling, 1993) a residual effect of classic sociological texts that frame the mind as dominant and separate to the body (Howson, 2005). In the last few decades the body has been put on the academic map, particularly in feminists and post-structuralist approaches – the latter most notably through the work of Michel Foucault and Pierre Bourdieu – and more recently by Bernsteinian approaches. This section characterizes literature that adopts these approaches and explains how they are important to this study.

2.2.1 Feminist approaches

Feminist approaches have provided the bulk of scholarly writing on the body, through pioneering authors such as Judith Butler (1993), Susan Bordo (1993), and Elizabeth Grosz (1994) who have all brought the body into focus in gender and cultural studies. Though most feminist scholarship on the body can be seen as paving the way for studies of the body, Iris Marion Young’s essay ‘Throwing like a girl: a Phenomenology of female bodily comportment, motility and spatiality’ (1980) is particularly useful to this study as it explores how socially constructed habits become written on the body. She describes that the way girls sit, walk, throw balls and hold themselves are socially informed from a young age. For example, she says ‘a woman typically refrains from throwing her whole body into a motion... and frequently does not trust the capacity of her body to engage itself in physical relation to things’ (Young, 1980, p. 36). She argues that these tendencies are not necessarily linked to ‘anatomy nor physiology, and certainly not in a mysterious feminine essence. Rather, they have their source in the particular situation of women as conditioned by their sexist oppression in contemporary society.’ (p. 42). She explicitly mentions that this essay does not consider ‘structured body movement’ such as dancing (p. 30), and rightly so, as ballet and dance education, which is more commonly practiced by girls, develops the ability to move in multiple planes of movement and explicitly develops physical confidence and bodily awareness. However, the work remains pertinent to this study as it provides an account for

how ways of moving and occupying space, such as those taught in a structured ballet studio environment, are embodied by dancers and become signifiers of their *being a dancer* both inside outside of the dance studio.

Feminist scholarship has raised the body as an important issue worth studying, but there is a distinct lack of empirical studies. This results in theoretically lofty ways of seeing the body that is considerably disconnected from everyday contexts. As Howson argues, ‘the body appears in much feminist theory as an ethereal presence, a fetishized concept that has become detached and totalizing for the interpretive communities it serves’ (Howson, 2005, p. 3).

2.2.2 Post-structuralist approaches

Post-structuralist approaches, particularly those that use the work of Pierre Bourdieu and Michel Foucault, are widely used in studies of the body in sociology and other disciplines. When looking at the body, Bourdieu is one of the most significantly used theorists in sociology of the body (Shilling, 2007) particularly through the use of concepts such as *embodied capital*, whereby the body and its physical presence and capacity is inscribed with cultural value (Crossley, 2001; Shilling, 1991), and *habitus*, or ‘systems of durable, transposable dispositions’ (Bourdieu, 1977, p. 72). For Bourdieu, dispositions can be considered a ‘*way of being*’ (Bourdieu, 1977, p. 214, original emphasis), or ‘a past which survives in the present and tends to perpetuate itself into the future by making itself present in practices structured according to its principles’ (p. 82). He explains that habitus is particularly effective as it functions ‘below the level of consciousness and language, beyond the reach of introspective scrutiny or control by the will’ (Bourdieu, 1984, p. 466). Though Bourdieu describes embodied capital as a form of *cultural capital*, Shilling argues that “‘the physical’ is too important to be seen merely as a component of cultural capital’ (Shilling, 1991). For Shilling, physical capital can be both produced ‘through the *social* formation of bodies by individuals through sporting, leisure and other activities’ and converted into other forms of capital, for example, economic capital, social capital, and cultural capital (p. 654). Physical capital conceptualizes how the body becomes a form of currency with different exchange value in different fields.

Literature that draws on a Bourdieusian perspective is therefore useful to this study as it accounts for ways in which social practices become inscribed on the body. For example, Wacquant's ethnographic enquiry into how boxers 'use their body as a *form of capital*' (Wacquant, 1995, p. 65) is useful to this study as it conceptualizes boxers' bodies as the 'somatized product of his past training and extant mode of living' (p.67). Wacquant examines how the embodiment of the boxer is built through everyday practices such as training, eating, sleeping and celibacy, which may be understood as the internalization of dispositions such as 'dedication' 'discipline', and 'commitment' (p. 75-76). He explains the physical act of boxing is embodied to the point where it '*possesses* boxers to the extent that they possess (kinetic) knowledge of it'. As one boxer expresses, '*it's in your blood so much*' (p. 88, original emphasis).

Bourdieusian studies of the body are important to this study as they can be generalized to understand how experiences, such as taking ballet lessons, become etched into the posture, gait and movement of the dancer. For instance, discussing Wacquant's study of boxing and Taper's (1984) description of observations of New York City ballet rehearsals, Turner (2008) considers ballet and boxing as the 'unrelenting development and refinement of physical capital' which is developed in 'distinct social worlds' (p. 225). It is therefore worthwhile looking at what this physical capital involves and how it is taught in the dance studio. If being a dancer 'requires one to become a particular type of person and a particular type of person involves a particular type of body' (p. 226) it is useful to understand what type of person is legitimated in ballet.

Meanwhile, Foucault's theorizing of the body in society, which discusses the nature of power through analyses of social structures and their impact on the body of the individual, remains some of the most highly referenced work on social and cultural influences on the body. Scholars that adopt a Foucauldian perspective often draw upon his conceptualisation of 'disciplinary power' (Foucault, 1984b). According to Foucault, 'Discipline "makes" individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise' (Foucault, 1984b, p. 188) Disciplinary power is of specific importance to any study of physical training or embodied knowledge as it deals with the way individuals are shaped. Foucault's analyses of the power relations between individuals and

social structures are based on studies of institutions such as hospitals, prisons and schools. Foucault states, 'The success of disciplinary power derives no doubt from the use of simple instruments: hierarchical observation, normalizing judgment, and their combination in a procedure that is specific to it – the examination' (p. 188). In the context of this study, ballet's teacher-student hierarchy, highly ritualised and standardised movements, the control of dancer's conduct, and examination processes can be treated as 'instruments' of disciplinary power.

Foucault's work proves useful in understanding the ways that education shapes bodies through institutionalised discourse. Through a Foucauldian perspective, we can understand education as an institution that shapes capable, malleable and disciplined bodies. More importantly, education creates a *knowing* body, a self-reflexive being that is trained to 'act upon himself, to monitor, test, improve, and transform himself' (Foucault, 1987, p. 28) (Foucault, 1987: 28). This is not limited to academic forms of education but extends across all types of education, even the schooling of the body. The work of Foucault and the use of his work to study pedagogic settings is pertinent to this study as it demonstrates how bodies and behavior are shaped through the process of training.

Gore's (1995) study concerning how the physical presence of the body can enable or limit access to learning is useful as it shows how Foucauldian concepts may be applied to the analysis of the body in pedagogic settings. The article discusses four different pedagogical settings: a high school PE lesson, teacher education at university, a feminist reading group and a women's community intellectual discussion group. Gore selects distinctly different pedagogical sites of observation – traditional and non-traditional, institutional and non-institutional – to demonstrate the continuity of power relations within different pedagogical contexts. The coding analysis is based on Foucault's eight 'techniques of power' – 'surveillance, normalisation, exclusion, classification, distribution, individualisation, totalisation and regulation (Gore, 1995, p. 165). A key result of this study is the presence of these techniques of power were common to physical education sites which exhibited 'very visible manipulation of bodies' (p. 177). This study presents a useful methodological framework for the analysis of training the body and also demonstrates the practical

application of theoretical concepts in an empirical study has more to offer than strictly philosophical approaches to the body.

2.2.3 The body in educational contexts

There has been considerable development in academic understandings of the body, and this can be paralleled with a broader socio-cultural concern for the body, as evidenced in an increasing focus on health, fitness and appearance in both academic research and public awareness. More recently there has been an increasing body of work that has begun to explore the role of the body in educational contexts. For example, Evans, Davies and Wright (2004) extend *Knowledge and Control: New Directions for the Sociology of Education* (Young, 1971) by exploring how the body contributes to the ‘construction of identity and “health” and the achievement of social hierarchies, order and control in society and schools’ (2004, p.3). The book consists of a collection of studies which explore health, ability, obesity, and body image in schools, and in doing so, illustrates how the structure and practices of educational contexts reflect and relate to wider social practices (p. 10). For example, Robyne Garrett’s chapter on ‘Gendered bodies and physical identities’ is particularly useful to this study as it considers how everyday practices such as eating, getting dressed, and moving are ‘not only inscribed and “learned” but also serve as mechanisms of social control’ (Garrett, 2004, p. 138) Interviews and conversations with 17-18-year-old female students in Australian schooling were conducted and developed into what Garrett terms ‘physical stories’ that elucidate participants’ experiences of physical education, notions of femininity, and perceptions of the body. For example: ‘In high school we had to change [clothes] and because I was overweight I felt really bad because we had to wear like short netball skirts and t-shirts. I never felt comfortable’ (p. 148). Stories such as these draw attention to the relevance and importance of the body in students’ perceptions and experiences of educational settings, but, they do not focus on teaching.

While the effects of the body have been taken up by other disciplines, the role of the body in teaching and learning settings is underexplored in the sociology of education. The problem that plagues much of the literature on the body is put most simply by Shilling, ‘The body is placed in social contexts, but remains unexplored’ (Shilling, 1993, p. 76). The result is often a

shallow reading of the body, with much conjecture and very little empirical evidence on how bodies themselves are shaped through social and cultural interactions. More recently, studies have begun to approach the body as an active presence in teaching and learning environments (Ivinson, 2012; Wright, 2000). Particularly useful to this study is Ivinson's ethnographic study of choreographic pedagogic practice which foregrounds the role of the body in teaching and learning and attempts to 'make the absent moving body visible' (2012, p. 496).

Extending existing work on the 'corporeal device' – an analogue to Bernstein's (1974) 'pedagogic device' – Ivinson aims to show how the moving body can allow or restrict access to formal academic discourses. Borrowing from linguistics, she demonstrates the multimodal nature of danced pedagogic practices and the ways that dance merges the somatic, that which relates to the body, with the semiotic, or signs and symbols (Ivinson, 2012). The article explains how different modes offer different affordances; for example: 'Action provided a visual model of bodily moves. Talk gave the moves an ordered sequence in time as she counted beats.' (p. 498). Ivinson suggests that movement, music and speech come together, with different strengths at different times during the pedagogic process of learning a dance. As such, Ivinson's work is important to this study not only because it makes 'the role of moving bodies in pedagogy visible' (p. 502) but because even though it does not represent a typical ballet class setting, it directly concerns teaching dance movement.

This section has shown that academic approaches to the body draw on a diverse range of approaches to theorize the body, though few actually study the body, and those that do tend to ignore teaching. This category of literature is important as it foregrounds the body and provides different ways of conceptualizing and seeing the effects of the body but tends to be 'divorced' from empirical evidence and ethnographic research (Turner, 2008, p. 218). One can therefore see a need for more empirical studies of the body, and, in particular, ones that elaborate on how the body is explicitly and implicitly shaped through teaching and training contexts.

2.3 DANCE LITERATURE

Dance is present as an object of study across a wide range of disciplines, with articles in journals as diverse as cognitive psychology, gender and cultural studies, anthropology,

curriculum studies, physical recreation studies, and performance studies. There are also dedicated journals that specialize in dance and studies and education, such as *Dance Research Journal*, *Journal of Dance Education*, *Research in Dance Education*, *Writings on Dance*, and the *Journal of Dance and Somatic Practice*. However, while the presence of a range of journals dedicated to dance may seem to indicate a large number of studies that explore and develop dance, dance education and the idea of bodily practices in dance, the reality of studies in dance is a field that is disparate, disconnected and often circular, with similar themes, such as calls to reconsider dance education appearing time and time again with little to no empirical research that answers these calls.

In this section I divide the broad literature in dance into four categories: philosophical discussions of dance, non-academic publications, such as magazines and journals aimed at dance professionals, dance studies, which draw on empirical evidence, and research in dance education. In doing so, I will paint a picture of the field that begins more broadly by discussing literature in dance and shifts to discussing scholarship that is more relevant to this study – teaching dance.

2.3.1 Philosophical inquiry in dance

Early researchers in dance established dance as worthy of academic study. The bulk of this work is comprised of philosophical descriptions of dance and movement which commonly adopted a phenomenological approach to make sense of the moving, feeling and performing body. Phenomenology in dance scholarship began gaining momentum in dance from the 1960s, with a strong presence in the 1980s by authors such as Maxine Sheets-Johnstone (1981) and Sondra Horton Fraleigh (1987). For example, Sheets-Johnstone examined dance improvisation as ‘thinking in movement’ (Sheets-Johnstone, 1981) while Sondra Horton Fraleigh argued that dance is more than bodily skill – it is also a form of ‘*knowing how*’, or lived bodily knowledge (Fraleigh, 1987). This literature is important as it raises awareness of the body as a site of meaning and meaning-making and provided new ways of thinking about dance.

More recently phenomenological approaches have been adopted by scholars such as Jaana Parviainen (2002) who explores bodily knowledge, or ‘knowing in and through the body’ (Parviainen, 2002, p. 11). Parviainen’s article conducts an epistemological inquiry of knowledge in dance and considers, ‘If we acknowledge that dancers know something and that for the most part their knowing is nonverbal, it leads us to ask, *What* do they know, and even more importantly, *How* do they know’ (p. 13). Her work is useful for a study of ballet dance and ballet dancers as she points to how dance involves particular knowledge and particular ways of knowing that knowledge. Other scholars adopt phenomenology alongside other approaches, such as Karen Barbour (Barbour, 2011) who uses phenomenology, feminism and postmodernism to unpack and explore her experiences in dance, dance creation and dance teaching. Barbour reflects on her own experiences and practices throughout, for example, ‘But how much technique do I need to teach when, as Elaine recognized this morning and others have articulated through discussion, they are already encoded with sophisticated movement vocabularies that they value?’ (Barbour, 2011, p. 119). This type of work is useful for this study as it points to how ballet education teaches ways of moving that are both ‘encoded’ on the body and *valued*.

This type of literature is important as it established the legitimacy of dance as worthy of academic study. Furthermore, it raises awareness of different practices in dance that shape particular ways of acting, thinking and feeling and that these practices are worth exploring.

2.3.2 Non-academic publications

Literature in dance also exists outside of academic journals and books, such as in magazines and journals aimed at dance teachers, for example DANCE magazine and Dance Teacher Magazine. Written for an audience of dancers and dance teachers, these publications offer a wide array of content relevant to dance professionals. For example, McKenna’s (2010) article discusses the benefits of dance and vocal training on ‘cognitive function, memory, fitness and self-esteem’ as well as study skills. (McKenna, 2010, p. 41). However, the few short paragraphs under the heading ‘Dance: what does the research say’ begin by discussing classical music and then quickly summarizes a study which found both ‘physical fitness improved’ as well as psychological wellbeing in terms of self-esteem and intrinsic motivation’ (p. 42). Articles such as these often do not focus on teaching, and when they do, they tend to discuss commonly used phrases in dance teaching or the use of imagery. For

example, Rick Tjia's (2018) article in *Dance Magazine* questions the relevance of the phrase 'pull up', which is commonly used by teachers when teaching pirouettes despite being counter intuitive to the lower centre of gravity that dancers need to demonstrate control. This sort of work is important as it provides dancers and dance teachers with insights into widely accepted and often unquestioned practices.

As non-academic publications, the literature found in professional dance magazines and journals tends to lack theorization, and, where data *is* present, authors often simply cite interview responses without discussion, elaboration or analysis. For instance, an article by Farmer *et al.* (2005) is comprised of segmented extracts of interviews with dancers and directors on their experiences of race throughout their dance training and careers. Examples include Monique Haley who recounts, 'I remember a ballet teacher who told me to "Stop sticking my butt out"', and Finis Jung who expressed his race leading him to become 'the company exotic. Whenever there was some kind of creature role, it was given to me' (Farmer *et al.*, 2005, p. 59). While useful for illustrating different viewpoints and accounts of the social world of ballet, it simply gives quotes and does not theorize or explain what is happening in regard to social practices in dance. Experiences and perceptions of performing, teaching and learning, and identity in dance are a primary focus in these publications. Though they bring important issues into awareness for teachers and dance professionals and attempt to interrogate practices in dance and dance teaching, they have little empirical evidence and even less theorization which means that they cannot be generalized or justified beyond personal opinion and experience.

2.3.3 Dance studies

Empirical studies in dance are generally qualitative studies that draw on methods such as interviews, focus groups, observation, and discourse analysis to discuss a broad range of issues that relate to the field of dance. Studies have explored dance in regard to injury among professional dancers (Wainwright, Williams, & Turner, 2005); eating disorders and body image (Barr & Oliver, 2016); child protection in ballet (Papaefstathiou, Rhind, & Brackenridge, 2013); careers in dance (Bennett, 2009); and ballet competitions (Morris, 2008). With the exception of Pickard's (2012; 2013; 2015) research on young ballet dancers'

identity (discussed in Section 2.4.2), the majority of this work tends to focus on professional dance experiences. For example, Wainwright, Williams, & Turner (2005) use habitus and capital from Bourdieu to examine dancers' and ex-dancers' perceptions of their bodies with a particular focus on injury and ageing. Using interviews, they explore the 'physical, psychological, social and even spiritual effects of dance injury' and how dancers negotiate the inevitability of injury throughout their careers (Wainwright et al., 2005, p. 51). They explain how being a ballet dancer becomes 'so entwined with an individual's identity that the consequences of injury are not just threats to a career in dance, but they are also threats to one's very identity as a person' (p. 52). While this study gives insights into the ways ballet practices are linked to ballet identities, they do not explore how these practices are taught and how particular ballet attitudes and beliefs are developed in the dance studio. Studies of ballet professionals analyse the 'product' of ballet education, rather than the process.

In addition, there are numerous studies where dance is secondary as the object of study. In these studies, dance is used to exemplify, explain or test other theories and problems. For example, dance is used as a medium for analysing instructional focus (Denardi & Corrêa, 2013) and motor skill development in human movement studies (Fagundes, Chen, & Laguna, 2013). In the field of education, dance is explored as a form of kinaesthetic intelligence (Blumenfeld-Jones, 2009) and examined for its potential to support learning in school-based, academic settings (Richard, 2013). The authors in these fields point to the lack of literature in the field of dance education, for instance, Fitterling and Ayllon (1983) writing from a behavioural coaching perspective comment that dance literature 'appears to be sparse and general in nature' (p. 346). In the field of science, neurocognitive studies have begun to adopt dance as a site to explore mind/body connections and neuroplasticity. In the book *The Neurocognition of Dance* (Bläsing, B., Puttke-Voss, M., & Schack, 2010) it is clear that the study of dance is in service of studying neuroscience. For example, in Chapter 9, Emily Cross writes:

of particular interest to neuroscientists is the remarkable plasticity of the human brain to integrate different types of physical and perceptual experiences to learn new movements. Such abilities are quite pronounced in dancers, whose livelihood depends on rapid and adept movement production and reproduction. (Cross, 2010, p. 177)

Though illuminating, this collection of studies does more to highlight what is happening *in the brain* when we *learn* dance, rather than exploring what is happening *in the classroom* when we *teach* dance. Furthermore, as these studies often involve scientific experiments, rather than analysis of naturalistic teaching and learning environments, they do not account for dance teaching as it typically appears: in classes in dance studios. Studies that use dance as a medium for exploring other issues highlight the value of dance and advance the field of dance education more broadly, but they do less to develop our understanding of teaching dance in the dance studio.

2.3.4 Research in dance education

More relevant to this thesis is research that explores dance education, which I have divided into research that discusses dance education through anecdotal evidence and research which explores dance education by drawing on empirical evidence.

In the field of dance education, literature is commonly grounded in personal experience and anecdotal evidence. Examples include Debenham and Lee's (2005) article which introduces the idea of 'teaching backwards' to describe how teachers commonly fill gaps in student knowledge, and Clark's (2003) article which describes strategies for teachers to enact when observing students when dancing. These articles are often very short and draw on personal teaching experiences with little to no theoretical interpretation or analysis. For example, Clark suggests teachers must develop their visual perception by 'deliberately alternating between mobility and stillness' as well as auditory perception, such as 'active-listening' for sounds of movement, such as the 'brushing sound of the foot in a *battement tendu*' (Clark, 2003, p. 34). While this type of research provides teachers and dance researchers with new ways of thinking about and practicing dance teaching, they possess little to no explanatory power and are unable to show how teachers build dance and dancers over time in the classroom.

Similar to the broader literature on dance, dance education authors commonly advocate the value of dance education and espouse calls to action for further study. For example, Stinson's

(2015) article examines two reports, one from the USA and one from Europe, which discuss the value of dance education and arts education in schools. She begins by critiquing the consistent advocacy of dance education that occurs in dance research which she believes ‘weakens the research...and the credibility of the field’ (Stinson, 2015, p. 6). Stinson explores how some reports, such as the one from US-based National Dance Education Organization (NDEO), focused on proving dance education has positive benefits to teaching and learning in school settings. Furthermore, she described how the report remarked on the dearth of studies of dance education and ‘methodological limitations of those they did find’ (p.7). In regard to existing work in dance education, Stinson expresses that research is motivated more by interest, efficiency, and what is economically viable rather than what research is ‘deemed necessary by a professional organisation’ (p.8).

Karen Kohn-Bradley also questions the state of dance education research in her 2001 article and expresses that ‘Dance education is caught up in the manifold arguments over the *intrinsic* value of studying the art as opposed the *instrumental* uses of the arts in education’ (Kohn-Bradley, 2001, p. 31). Yet this type of argument relegates dance education as unimportant in its own right. Other authors (Gilbert, 2005; Stinson, 2010) commentate on the current state of dance education and offer recommendations for future research and practice. One example is Kerr-Berry’s (2007) brief editorial *Dance Educator as Dancer and Artist* that discusses how dance education is often positioned as secondary to dance performance, and questions the quality of training in private dance studios which ‘varies greatly and may not meet standards for teaching’ (Kerr-Berry, 2007, p. 6). Risner (2010) also picks up on the ‘artist/educator’ debate an article which thoroughly examines the future of postsecondary dance education. He summarizes key issues quite neatly, saying, ‘Much of the fringe status and perception of dance education is a by-product of long-standing artist versus educator’ binaries that privilege dance performance and choreography while marginalizing commitments to teaching, pedagogy, and dance in the community’ (Risner, 2010, p. 124). He outlines how the majority of doctoral work in dance education explores higher education settings and as such ‘we have learned very little about dance in elementary, middle and high schools’ (p. 130). Risner also suggests that academic representations of dance and dance education have ‘adopted a dismissive approach to private studio dance education altogether’ (p. 127). This theme emerges throughout the literature and is discussed further in this section.

This type of ‘agenda-setting’, where authors use a philosophical approach and manifesto-style writing to implore readers that dance is worthy of academic study, is widespread throughout dance education research. For example, Gay Morris suggests, ‘Dance scholars must be able to demonstrate to a larger community how bodies in motion relate to issues that have meaning beyond what is often considered a small, elitist world or little consequence’ (Gay Morris, 2009, p. 95). The part-advocacy, part-research tendency of dance literature is so pervasive that Gee terms it ‘advo-search’ (Gee, 2007). Additionally, according to Kohn-Bradley (2001), much of the research in dance is found in ‘unpublished dissertations’ or journal articles based on ‘quasi-experimental research or anecdotal descriptions’ (p. 31). Of the existing work in dance education, she describes how it may be considered as ‘lacking rigor’ and that research in dance education has a tendency to cast a wide net, resulting in what she describes as a ‘multifocused, all-inclusive bent’ which does little to further the field (p. 32).

Often, dance scholarship spends more time proving the *legitimacy* of studying dance, than actually *studying* dance. What is needed, therefore, are studies that can build on this foundation and answer the calls of existing researchers by using sophisticated theory to understand the nuances of dance education, thus carving a more legitimate space for dance education as an object of study in its own right.

2.3.5 Studies of dance education

Despite the popularity of children’s dance education in everyday life (ABS, 2010) when it comes to the academic study, the field is significantly underexplored. As discussed by Risner (2010), the majority of the studies that do exist tend to draw on empirical evidence from US-based dance classes in post-secondary institutions, including conservatories, colleges, and universities, and, more recently but to a lesser extent, public schools. This research addresses a broad range of topics, including student perception and experience of dance classes (Bond & Stinson, 2007); body perception and body image (Green, 2001); somatic knowledge in dance (Green, 2002); assessment (Andrade, Lui, Palma, & Hefferen, 2015; Caldwell & Milling-Robbins, 2007; Overby et al., 2013); and course design (Enghauser, 2012; Risner, 2015). These studies are typically small-scale, qualitative studies that mostly use student

assessment, participant observation, and interviews to collect data, while others use course documents and personal anecdotes. While anecdotal accounts of personal experiences are important to the field of dance, they lack generalizability and therefore may limit the understanding of dance teaching practices to singular contexts. Additionally, their focus tends to lie outside of teaching dance, such as Overby et al (2013) which explores formative and summative assessment in ‘interarts/interdisciplinary’ projects such as dance and drama or dance and visual arts to show ‘how arts-integrated learning enhanced student retention of cognitive knowledge’ (Overby et al., 2013, p. 29). By looking at curriculum and assessment these studies tend to look straight past dance *teaching*.

Bond and Stinson’s (2007) study is useful as it explores young people’s experience and engagement in dance classes in a public-school setting. It may be considered exemplary of more rigorous academic work as it possesses both a theoretical framework (phenomenology) and has a sample size of 700. The study provides insight into student experience and perception of dance classes. Examples of student responses include, ‘In dance you work hard, you don’t just come in there and throw something together. You have to learn how to do it’; ‘The key that keeps me going is self-discipline’; and, ‘It hurts that because the way your body is built, no matter how hard you try, you still can’t do some things’ (Bond & Stinson, 2007, pp. 160-162). Throughout the article, student responses are used to elaborate specific practices associated with dance, such as the ‘desire to achieve’ (p.160), commitment, ‘attention to detail’ and the feeling ‘I’m not good enough’. This work is useful as it indicates that dance education develops particular attitudes, beliefs and dispositions – a key theme which will be explored in this thesis.

The fact that many of these studies are based in higher education or public-school settings in the US presents two major limitations when considering children’s dance education. First, the research neglects the primary site of dance education – children’s dance classes in private studios. This issue is addressed by authors themselves, such as Posey (2002) who questions, ‘Where did all the dance students currently enrolled in higher education dance programs begin to study dance? Most likely their first exposure to dance education was in a private dance school and at a very young age’ (Posey, 2002, p. 43). Stinson (2010) also notes ‘Teaching young students to dance was the job of private studios’ (Stinson, 2010, p. 137).

Yet despite the fact that numerous authors acknowledge that private studios are key sites for teaching dance, there are few studies of teaching children's dance lessons in a private studio setting. Second, the research is difficult to generalize to other national contexts, including Australia, where dance does not take the form of a discrete subject to be studied in the public-school curriculum, and its presence is weakening in tertiary institutions across the country. While these diverse approaches to studying dance education advance the field in their own way, shape and form, they do little to shed light on dance *teaching*.

Across the literature, there were only a handful of studies found to directly explore dance teaching, dance teacher practice, or dance pedagogy (Fortin, 1992; Lord, 1981; Sims & Erwin, 2012). All of these are small-scale studies that adopt a case study approach, with interviews and observations as primary methods of data collection. Similar to other dance education literature, they study dance teaching in university or post-secondary institutions. Sims and Erwin's (2012) study presents a case study of four dance teachers in university-level dance technique classes. The research explores pedagogical practices of higher education dance teachers and involved non-participant observations, interviews with teachers and document analysis in order contribute to existing discussion surrounding the quality of post-secondary dance teachers in the United States. The article provides a descriptive account of teachers' beliefs and practices with five themes emerging from the study: 'desire to teach, teaching focus, challenging students, instructional methods, and assessment strategies' (Sims & Erwin, 2012, p. 133). The article is useful as it makes explicit a key issue in dance education – that dancers 'become dance teachers without any pedagogical knowledge' (p. 138). In doing so, they point to the need for separation between content knowledge and pedagogical knowledge, but they offer little insight into what pedagogical knowledge in dance looks like or *how* it is enacted in the classroom. Furthermore, as it focuses predominantly on teacher beliefs with relatively minimal discussion and analysis of classroom teaching practices, it does not account for dance teaching practices.

Lord's (1981) study used video recorded observations of university-based dance lessons at four different occasions during a single semester. It is useful as it provides an instrument for objectively analysing movement classes, which, unlike other studies of dance, means that aspects of the research are capable of being generalized and used in other studies and

contexts. However, the resulting discussion is a relatively surface-level description that focuses on instructional approach and does not account for the different forms of knowledge being taught in the dance classroom. Fortin's (1992) dissertation explores pedagogical content knowledge of two modern dance teachers to understand how the teachers' perceptions and beliefs about modern dance impact teaching practice. The study is useful as it looks beyond surface level descriptions to consider the organizing principles of teachers' content knowledge. 'Organizing principles' is inspired by Elbaz's (1983) 'principles of practice' and 'guide a teacher's actions and explain the reasons for those actions' (Fortin, 1992, p. 9). Findings of the study include that teachers adopted different approaches to teaching technique, where one teacher tended to focus on physical or anatomical aspects of dance movement, while the other 'focused mainly on the emotional, psychological, and spiritual aspects' (p. 275). Highly useful to this study is the distinction drawn between content knowledge and pedagogical content knowledge in dance. Fortin characterizes the teachers in the study as 'atypical' in that rather than focusing on the 'what to do' of dance, or 'the actual execution of the physical dance skills required by the practicing professionals', they were able to 'identify the principles' and therefore explain the "how" and the "why" of movement (p. 276). This study adds to the field by separating between movement as it is executed or performed and the underlying principles that govern movement, such as spatial awareness and timing.

However, with the exception of Fortin, the lack of sophisticated or in-depth theorization results in descriptive discussions of teaching which are difficult to generalize beyond the bounds of the study. Additionally, these studies look at university or school-based dance classes, which does not exemplify where dance is typically taught and learned – children's dance classes in private studio settings. While these studies do important work by showing numerous ways dance teaching can be studied and analysed, they tend to focus on dance technique and instructional approaches to teaching dance. This means that social practices of dance education, or how dance shapes particular beliefs, attitudes and behaviours, is obscured. Indeed, it would seem that alongside the need to understand 'teaching dance beyond the steps', the field of dance education is in need of more *research* beyond the steps in order to account for how dance involves different practices which shapes ways of moving as well as ways of being a dancer. The existing literature indicates a need for research in

dance education that aims to develop our understandings of *what* is being taught, *how* it is being taught, and to *whom* is it being taught when teaching dance.

2.4 BALLET LITERATURE

The literature in ballet is best summed up in the synopsis of *The Cambridge Companion to Ballet* (2007)– ‘Ballet is a paradox: much loved but little studied’. Literature in ballet, much like dance education, is broad, ranging from popular manuals, guides and dictionaries of ballet aimed towards dancers and teachers (Foster, 2010; Grant, 2014; Kant, 2007; Newman, 2012; J. White, 1996), to academic studies that explore how dance develops particular identities (Pickard, 2015; Wulff, 1998). While there are numerous manuals which explore ballet, ballet movement, and ballet lessons at a relatively surface level, by comparison, there is very little academic research that explores ballet teaching and ballet lessons. To give a sense of these two main types of literature, I first discuss manuals, reference books, guides and dictionaries which are generally aimed at dancers and dance teachers, and then discuss academic research which explores ballet and ballet teaching.

2.4.1 Ballet manuals, reference books and dictionaries

There are countless ballet manuals, guides, reference books and dictionaries. So much so that Marion Kant begins the Introduction of *The Cambridge Companion to Ballet* by asking, ‘Anther ballet book?’ (Kant, 2007, p1). While the volume of literature dedicated to ballet is large, the work is predominantly focused on ballet technique, lesson formats, and ballet history, with very little focused on teaching ballet. For example, one prominent classical ballet reference text is *Basic Principles of Classical Ballet* (1969) written by Agrippina Vaganova who developed the widely known and highly regarded Russian Vaganova method of ballet. It briefly outlines the basic structure of a ballet lesson and then moves on to detail the various positions and steps that comprise classical ballet movement, grouped by their characteristic features, such as ‘battements’, ‘poses of the body’, ‘jumps’ and ‘beats’ (Vaganova, 1969). In regard to the precision and complexity that typify classical ballet, she explains that when they first begin, children dance movements and combinations ‘only in dry form, without any variations’ and goes on to describe how movement is first taught through

‘simple combinations’, ‘basic poses’ and that ‘complexity is brought in by combinations of movements’ and the addition of ‘work with the arms’ (Vaganova, 1969, p. 11). Throughout this introductory section she outlines the logic that underpins teaching classical ballet, such as the slow introduction of basic movements and concepts which are repeated throughout a dancer’s training and career, teachers’ demand for accuracy, and ‘systematic repetitions of the same movement’ in order to achieve movement mastery (p. 15). However, though Vaganova claims that over time ballet positions and movements become ‘part and parcel of the dancer’ (p. 14) – a sentiment that would be widely accepted by dancers and dance teachers alike – little research explores this process and shows *how* stylised movements are taught and mastered in the dance studio setting.

Other examples of ballet teaching manuals include John White’s (1996) *Teaching Classical Ballet* and Rory Foster’s (2010) *Ballet Pedagogy: The art of teaching*. Both authors detail what they deem to be the most important aspects of ballet teaching, such as identifying talent, dance anatomy, lesson structure, teacher conduct and demeanour, music, teaching strategies, and establishing a dance school. The structure of White’s book gives some insight into the priorities of ballet teaching, with Part 1, titled ‘The Art of Teaching’, containing chapters on what he terms ‘The Master-Teacher’, ‘Recognizing Talent’ and ‘The Pursuit of Excellence’, and Part 2, ‘The Science of Teaching’, has chapters on the physical space of the ‘Dance Studio’, ‘Guidance’ and ‘The Lesson’. By placing ‘Master-Teacher’ as the first chapter, it is clear that this is significant for White, who elaborates, ‘There is a vast difference between “lesson givers” and “teachers”’ (White, 1996, p. 7). This sentiment is supported by Foster (2010), who elaborates:

There are many who give very few, if any, individuals or general corrections – they simply *give* class rather than *teach* class. What I mean by this is they do not fully break down and explain the technique, anatomical alignment, and musicality of steps and how they connect with an exercise, nor do they inspire their students to dance a combination artistically with the appropriate feeling and expression.
(Foster, 2010, p. 22, original emphasis)

This begins to give a sense of the types of practices required from ballet teachers. White provides a set of eleven guidelines for identifying a ‘master-teacher’. Guidelines range from

class capacity, such as ‘Master-teachers’ classes are never overcrowded’, to lesson planning. For example: ‘Master-teachers conduct their lessons using a logical progression of exercises. Each lesson is treated as a building-block in a logical program designed to reach a predetermined goal in a predetermined length of time’. Other guidelines cover how students are dressed, for instance: ‘Master-teachers insist that students correct their eating habits instead of covering up the evidence of excess’; and movement and anatomical expertise, such as ‘Master-teachers pay careful attention to details, such as: 1) keeping the rib cage closed; keeping the abdomen and lower back lifted’ (White, 1996, pp. 7-8). In reading these guidelines, one gets a sense that a ‘master-teacher’ must be organized and conduct thoroughly planned, themed, and timed lessons; they must ensure students adhere to ballet conventions, such as dress; and they must possess sound awareness of both anatomy and artistry in relation to ballet.

However, both White and Foster simply provide surface level description of what they deem quality ballet teaching, with very little consideration given to *how* teachers develop and build precise and highly complex movements or cultivate particular types of attitudes and behaviours in their students. This is typical of ballet manuals and more mainstream publications in ballet which tend to take for granted many aspects of ballet education. More often than not, highly complex, ritualized, and nuanced practices are quickly glossed over in a sentence or two. For instance, a Royal Academy of Dance (1998) publication states, ‘The professional dancer’s life needs a lot of self-discipline, so it is important that you learn to be independent early on’ (RAD, 1998, p. 9), while White says dancers ‘need extraordinary mental discipline and the ability to focus intently on the task at hand. They must also demonstrate the motivation to place the pursuit of their career above what most people consider to be a normal life’ (White, 1996, p. 20). As Pickard’s (2015) book (discussed in Section 2.4.3) demonstrates, ballet behaviours and dispositions possess a lot more complexity than can be dealt with in a single sentence. Some manuals go into more depth, such as Newman’s (2012) book *How to Teach Beginning Ballet*, which gives explanations of the structure and form of movements and how they are progressively introduced; for instance, ‘The elev e is the first step that requires a dancer to stand on the balls of the feet. It is the basis of vertical movement’; as well as descriptions of how to execute movements, such as, ‘Lift the heels off the floor as high as they can go keeping the knees straight’ (Newman, 2012, p 33). While ballet teaching manuals are important in outlining ballet movement, typical and

traditional lesson structure and basic teacher practice, they tend to perpetuate traditional, often un-researched teaching methods, rather than questioning *what practices* are being taught and legitimated in the dance studio and *how* they are developed as students expertise increases.

2.4.2 Ballet education research

Academic research in ballet education can be critical of these manuals, as is found in the work of Zeller (2017) who claims that the authoritarian practices espoused in these manuals inhibit student learning and limit ballet pedagogy. Zeller suggests that the tendency towards teacher-centred, authoritarian and disparaging teaching may be commonly understood to be rigorous and necessary to develop high-achieving ballet dancers. However, she attempts to dispel these methods by promoting alternative and progressive pedagogic strategies that acknowledge student knowledge, experience and their role as active learners.

More commonly, however, existing research in ballet education tends to hone in on specific aspects of ballet teaching or ballet lessons, often side-lining what practices are being developed in typical ballet lessons and how they are developed. For example, Martinell's (2009) study conducted observations of university-level ballet classes and interviews with students to explore their experiences of barre work and the value of barre exercises in developing movements performed in the centre. Findings included student preference for some exercises, such as 'plié, tendu, dégagé, rond de jambe, fondu and développé' but in other instances, students could not see the connection of exercises such as 'frappé and petit battement' to movements performed in the centre (Martinell, 2009, p. 107). Based on the analysis of students' experiences, Martinell offers suggestions for teachers when designing and teaching exercises, such as 'Teachers could consider barre exercises that target the working and supporting sides, allow both legs to interchangeably perform the role of worker and supporter, and require the full transfer of weight over the new base of support' (p. 108). Another example is Julie Hammond White's (2012) article which discusses the implementation of what she terms a 'growth grade rubric' in order to build more explicit and engaging ballet lessons (p. 109). She explains that the use of rubrics in classroom teaching can 'demystify' what is expected of students in a ballet class and ensures that students are

‘able to set and work toward a clear and achievable goal’ (p. 109). Most of the article is spent discussing how she implements rubrics in her lessons, with descriptions of student engagement. She quotes one student as saying, ‘The growth grade tells me from the beginning what is important in class’ (p. 110). This type of research indicates that more clarity is needed in regard to what students are expected to do in a ballet class and which practices are considered legitimate in ballet. Research such as by Martinell and White is useful as it provides insight into the efficacy and value of often taken for granted practices in ballet, or sheds light on new ways to advance ballet teaching practice. However, it does not show how these ballet exercises are being taught or account for what teachers are emphasizing as they develop ballet movement.

There are few studies directly concerned with ballet teaching (Choi & Kim, 2015; Dixon, 2005) and no studies of children’s ballet classes in a private studio setting were found. Those concerned with teaching do not explicitly explore teaching ballet as it typically appears. For example, Dixon’s (2005) study compared training in ballet classes with Topf Technique classes and observes a London-based Royal Academy of Dance teacher whose practice is described as ‘somewhat untraditional’ (Dixon, 2005, p. 86). While this work shows the importance of exploring teaching strategies and techniques, it is limited as the teacher’s classroom practice was not the focus of the article and Dixon’s aim is to advocate for alternative ballet teaching strategies. Therefore, this study does not account for traditional ballet teaching in typical classroom settings.

Like the bulk of dance education research, studies of ballet education are typically small-scale case studies. Furthermore, these studies tend to separate the dance and the dancer, focusing on either the development of ballet technique and artistry (Choi & Kim, 2015) or the cultivation of ballet identities and beliefs (Pickard, 2015). Choi and Kim’s study of ballet education in Korea is an empirical study of ballet teaching that uses interviews and observations to explore what they consider ‘whole ballet education’ (Choi & Kim, 2015). ‘Whole ballet education’ refers to teaching and learning that promotes both technique and artistry in ballet and integrates ‘body and mind’. Though the qualitative study involved interviews with a total of nine teachers and six students across conservatory, school-based programs and private studios, observations were only conducted at the university-level, and

therefore, the primary site of ballet education (private studios) is again ignored. While the study is useful for identifying and grouping different teaching methods as either direct or indirect, it is limited in that it only provides surface level description of how these methods appear in the classroom with little to no theorization or explanation. The authors do point to different types of ballet knowledge by foregrounding the differences between how technique and artistry are taught in the classroom, which is useful for understanding different ways that ballet movement is developed. However, this renders social aspects of ballet education invisible by ignoring the cultivation of dancers' behaviours, attitudes, beliefs and dispositions. While authors are critical of the tendency for ballet teaching to foreground the body and physical movement and ignore the mind (Dixon, 2005), so too does much of the research in ballet education.

There are some studies that explore social practices in ballet rather than ballet movement. For example, in *Ballet Across Borders* (1998), Helena Wulff conducts a transnational anthropological study of the 'closed' social world of ballet that occurs backstage, behind the curtains, and in the rehearsal studio. She followed four different ballet companies, Royal Swedish Ballet, Royal Ballet, American Ballet Theatre and Ballet Frankfurt, and analysed the 'culture and social organization' of companies. Though the study is focused on the lives of professional dancers in companies, one chapter is focused on learning dance, and describes a 'tradition in the ballet world of educating ballet students, and even more young professional dancers, not only in ballet and in ballet culture, but in taste and manners, a rapid course in cultural capital' (Wulff, 1998, p. 47). However, how ballet movement, culture, taste and manners are taught is little explored. There are some accounts of teaching practices she observed in the ballet schools attached to the companies, for instance, the practice of giving verbal corrections such as 'You grow and grow in the *arabesque*! You grow indefinitely!' (p. 61). There are also descriptions of negative aspects of traditional ballet pedagogy, for example, as a Royal Ballet coach says, 'They break them down in order to build the kind of dancer they want here' (p. 65), and also explains how ballet education can exclude dancers, for instance, how students at the Swedish Ballet School are 'assessed once a year, and some students are recommended to quit "since they may have developed physically in such a way that they may harm their bodies if they continue to practise"' (p. 63). Wulff's work is crucial in highlighting social practices in ballet that are often swept away and go unexplored, but the

focus on professional dancers who have largely finished their education means that there is little explanation of *how* these social practices are taught in ballet.

Similarly, Angela Pickard's (2012, 2013, 2015) work is highly useful to this study as it conducts an empirical, longitudinal study of 12 young ballet dancers to explore how ballet education shapes ballet dancers' bodies, identities, perceptions and beliefs. Pickard adopts a Bourdieusian perspective to consider the role of social relations in ballet and how they form particular ballet identities and beliefs. Data for the study includes observations, interviews, focus groups, and extracts from student participants' ballet journals. However, discussion primarily centres upon student interviews and focus group data, for instance, as one 14-year old student comments:

I think you just have to keep practising, even though you know the movements you're expected to and need to be clean, precise and careful. You are not allowed to make mistakes and if you do then you have failed yourself and your teacher really. You have to be very disciplined (p.69).

Examples are theoretically interpreted through concepts such as habitus, hexis, field, and symbolic power, to name a few. For example, using hexis, she explains how ballet technique, conventions, rules and social practices become 'engrained in the body during schooling as a bodily *hexis*.' (p. 149). This research is significant to this study as it explores children's ballet education and offers theoretical interpretation of how ballet training leads students to adopt particular ways of acting, thinking, feeling and being. However, though the context of her study is children's ballet education, the study does not explore teaching, and as a result it remains unclear how ballet beliefs are cultivated through classroom interactions. According to Pickard, 'Young dancers are acquiring a ballet dancer's habitus and are therefore still becoming familiar with the codes and norms of behaviours of the social worlds in which they inhabit' (2015, p. 54). Therefore, a study of teaching children's ballet lessons may bring to the surface those 'codes', 'norms' and 'behaviours' of ballet. Furthermore, while the study does look at the impact of children's ballet education in private studio settings, the participants train in an elite conservatory setting, and as such, it cannot be taken as exemplary of wider ballet teaching contexts. Her work does, however, raise the important question of

how ballet dancers are taught to adopt particular identities, behaviours and dispositions – a key aspect which this research builds on and extends.

2.5 CONCLUSION

Existing literature relevant to this study is vast. At its most general, literature that explored theoretical understandings of the body were important for raising awareness of the body but tended to be *disembodied*, with few empirical studies. Literature in dance tended to look at a broad range of areas and commonly draw on personal experiences and anecdotal evidence, which results in literature that was either too general or too specific, and often involved discussions that were little theorized or did not thoroughly engage with empirical evidence. It was also found that in the wider literature in dance, scholars typically spend more time arguing for the merit and value of researching dance than actually researching dance. Examination of ballet literature revealed that works directed toward a dance audience often take teaching practices for granted and provide surface level descriptions of what should be taught, rather than *how*. There were very few studies of ballet education which tended to separate the dance and dancer, either exploring teaching ballet dance *or* ballet dancers. Pickard's study was deemed highly useful and this study builds on this existing research by showing how teaching practices develop social relations in the dance studio.

This indicates particular substantive needs for a study of ballet teaching. First, the study needs to examine *teaching* in ballet. Furthermore, the study requires an exploration of the primary site of ballet education – children's classes in private studio settings. Additionally, the study needs to examine how different teaching practices develop ballet dance as well as ballet dancers and how they change at different levels of expertise. Moving on to theoretical needs, the existing literature points to a demand for more sophisticated theorization of dance teaching. This means a need for theory that can bring together analyses of the dance and the dancer under the same framework. Furthermore, the theoretical framework must also be able to see similarities and differences not only in teaching practices, but in teaching practices across different stages of development and levels of expertise. As such, the study requires a theory with conceptual tools to explore how teachers build ballet movement and ballet behaviours that extend beyond descriptions of teaching and are capable of tracing the

development of ideal ballet movement and ideal ballet dancers at different stages of ballet education. The following chapter elaborates the research design for this study and shows how the theoretical framework of Legitimation Code Theory and the methodology and methods used in this study meets these needs.

CHAPTER 3

RESEARCH DESIGN

3.1 INTRODUCTION

The previous chapter reviewed existing literature relevant to this study and identified two primary issues. First, there is little analysis of *ballet teaching* in the literature, and when teaching was explored it was often studied in university-level lessons even though the majority of ballet education takes place in childhood. Second, dance teaching is often little theorized, and when theory is used to examine ballet and dance education, the dance and the dancer are often separated. In this chapter, I outline the research design for this study and explicate how it addresses the key research questions and current gaps in the literature. I begin by introducing the theoretical framework, Legitimation Code Theory, detailing key concepts and their usefulness for explaining how ballet dance and ballet dancers are developed in children's ballet classes. Next, to give a sense of children's ballet classes, I outline the general approach to the study and describe the data sample. I then elaborate the data analysis process and how these concepts are enacted in this study, including the development of tools and methods which make sense of different types of teaching, before discussing the quality of the research.

3.2 THEORETICAL FRAMEWORK

In order to address the research questions, the findings from Chapter 2 revealed a need for an empirical study that explores how ballet is taught to children in a private studio setting. It calls for a study that is backed by theory which is capable of accounting for both the dance and the dancer under the same framework. In order to explain what dance education is all about – the development of complex and precise technique, musicality and artistry that is capable of being transferred across contexts as well as the cultivation of particular ways of acting, thinking, feeling and being – the theory needs to be able to show changes in the dance and the dancer over time. Moreover, the conceptual framework for this study must be able to make sense of the complexity of teaching dance in itself. To summarize, the theoretical

framework for this study therefore needs to accomplish three primary tasks. First, it needs to see the different practices taught in ballet and how they shape both ballet movement and ballet dancers. Second, it needs to show how these practices develop at different levels of expertise. Third, it needs to provide ways of talking about the complexity and variety of teaching practices in ballet. The next section discusses how Legitimation Code Theory meets these needs.

3.2.1 Legitimation Code Theory

Legitimation Code Theory (LCT) is a sociological theory that provides a conceptual framework for analysing practices in a given field. It is a practical theory that primarily builds upon the work of Basil Bernstein's 'code theory' and Pierre Bourdieu's 'field theory'. Often described as 'a multidimensional conceptual toolkit' (Maton, 2014, p. 17), LCT provides a generative framework that allows researchers to engage with the underlying principles of their object of study. LCT understands society as being comprised of a diverse range of relatively autonomous fields of practice, each with their own value systems, cultures and literacies. When actors engage in the social practices of a particular field, they are actually engaging in *languages of legitimation*, which are 'shaped by relations between actors' dispositions (which are in turn shaped by previous and ongoing experiences in fields) and the current structure of the field' (Maton, 2014, p. 17). The organizing principles of these languages of legitimation are conceptualised in LCT as *legitimation codes*. Legitimation codes work as a kind of currency within a field, a way for actors to demonstrate their legitimate membership and position within a field. LCT is comprised of five dimensions, or sets of concepts, which address different aspects of fields, actors, and practices and provide different analytical tools. In LCT, the use of particular dimensions or tools is always driven by the research problem and research questions.

LCT has been used widely, with studies exploring teaching in school classrooms (Martin, Maton, & Matruggio, 2010), equity and diversity in the Australian Defence Force (Thomson, 2014), physics (Doran, 2015; Georgiou, 2016), drama (Hay, 2016), and curriculum reform in South Africa (Shay, 2015). While LCT offers the potential for the analysis of an object of study across all five of its dimensions, Maton states that one only needs as much theory as the research problem demands (Maton, 2014, p. 19). In order to answer the research questions

and uncover the organizing principles that guide how children's ballet is taught, this study will draw upon two dimensions – Specialization and Semantics. Specialization is used to account for different practices in ballet education and how they shape both dance and dancers, while Semantics is used to show how these practices are developed over time. The study also uses the concept of 'constellations' to illustrate how ballet movement and ways of acting, thinking, feeling and being a ballet dancer are brought together and developed over time. However, as the use of constellations is more methodological than theoretical, it is discussed in Section 3.7, Data Analysis. The following sections outline Specialization and Semantics, discussing key concepts and their use in the study.

3.3 SPECIALIZATION

The dimension of Specialization is concerned with the basis of achievement within a given field. Specialization posits that practices are oriented towards knowledge or objects of study (*epistemic relations*) by actors (*social relations*) and as such, legitimation claims are based on different strengths of 'what you know' and 'who you are' (Maton, 2014). In LCT, practices are seen as either claims to *knowledge* or claims to *knowing*, and these claims can be classified according to their relative strength or weakness of epistemic relations and social relations which generates *specialization codes*. Maton (2016b, p. 16) summarizes specialization codes as:

- *knowledge codes* (ER+, SR–), where possession of specialized knowledge, principles or procedures concerning specific objects of study is emphasized as the basis of achievement, and the attributes of actors are downplayed;
- *knower codes* (ER–, SR+), where specialized knowledge and objects are downplayed and the attributes of actors are emphasized as measures of achievement, whether viewed as born (e.g. 'natural talent'), cultivated (e.g. 'taste') or social (e.g. feminist standpoint theory);
- *elite codes* (ER+, SR+), where legitimacy is based on both possessing specialist knowledge and being the right kind of knower; and
- *relativist codes* (ER–, SR–), where legitimacy is determined by neither specialist knowledge nor knower attributes – 'anything goes'.

In the context of this study, epistemic relations take the form of ballet movement which includes technique, musicality, and artistry because it concerns the *what* and *how* of movement (dance) rather than *who* is dancing (dancer). For example, teaching ballet technique, such as knees aligned over toes in a *demi-plié*, has stronger relations to knowledge and weaker relations to knowers (ER+, SR-). Meanwhile, social relations take the form of attitudes, behaviours and beliefs deemed appropriate for ballet dancers because it concerns *who* is dancing rather than *what* is dance or *how* (dance). For example, enforcing uniform or not talking in class has weaker relations to knowledge and stronger relations to knowers (ER-, SR+). Section 2.4.1 discussed how many ballet teaching manuals focus on ballet movement, so it was important that the theoretical framework used in this study could equally support understanding how ballet dancers are cultivated. Specialization is highly suited to this task as it is capable of conceptualising knowledge and the attributes, attitudes, dispositions and experiences of actors within a field (Maton & Chen, 2016).

Rephrased in terms of ballet, LCT helps reveal the principles of both *what* comprises legitimate movement and *who* can be a legitimate dancer in ballet. Within the context of this study, *legitimation* refers to the ways teachers and students make authentic claims to belonging to the world of ballet. Through their training, students learn to make a legitimate claim as a ballet dancer through the discursive interpellation of embodiment and a wide range of performative codes such as movement, posture, disposition and taste (Lambrinos, 2014). These practices are used as a means of valorizing dancers' position in the ballet world. Dancers are informed of the route to authenticity through the dominant cultural logics, practices and value systems, or *code*, of the style (Lambrinos, 2014). Thus, the term code is understood to be the set of 'organizing principles' (Maton, 2014) that structure the field. Ballet has its own vocabulary of movement, values, culture, aesthetic preferences, and literacy, and, accordingly, dancers who understand the 'rules of the game' (Maton, 2014, p. 16; Bourdieu, 1984) are able to make legitimate claims to belonging to a style, leaving those who do not either outside of the style, or in between the margins of styles.

While studies using LCT tend to articulate epistemic relations and social relations of practices and contexts in order to determine specialization codes, this study uses Specialization as a structuring framework to discuss how both dance, or *ballet knowledge*,

and dancers, *ballet knowers*, are developed in children's ballet education. Importantly for this study, LCT considers both knowledge *and* knowers, *dance and dancers*. Maton posits that 'For every knowledge structure there is also a knower structure, so to focus solely on knowledge structures in to see only one dimension of fields' (Maton, 2014: 72). As Maton explains, 'Fields are thus knowledge-knower structures which classify, assign, arrange and hierarchise not only what but also who is considered legitimate' (Martin et al., 2010, p. 450). *Knowledge-knower structures* can be either *horizontal* or *hierarchical*. Horizontal knowledge-knower structures are segmented and strongly bounded while hierarchical knowledge-knower structures are cumulative, in that they integrate practices at lower levels and move towards a shared ideal (Bernstein, 2000; Maton, 2014). While all practices possess *knowledge-knower structures*, there is often a relationship whereby 'hierarchical knowledge structures generally represent horizontal knower structures' and horizontal knowledge structures represent hierarchical knower structures (Maton, 2014, p. 92).

Ballet provides an interesting case for analysis as it possesses *both* a hierarchical knowledge structure *and* a hierarchical knower structure. However, while the cumulative structure of teaching ballet movement, or knowledge, is clearly outlined, the knower structure, though visible in practice and popular conceptions, is not often talked about. Similarly, studies of education tend to focus on epistemic relations rather than social relations, and in those studies using LCT and Specialization, there is a higher presence of studies focused on knowledge-building, rather than knower-building (Maton, Hood, & Shay, 2016). Our understanding of the social requirements for success in a given field is often side-lined, but a study of ballet education makes these social expectations explicit.

In this thesis, Specialization solves the problem of theorizing both dance and dancers and it is used as an *organizing framework* for this thesis, which analyses the dance and dancer individually. Specialization allows us to *see* the different practices being taught, but the LCT dimension of Semantics is capable of explaining *changes* in the development of the dance and the dancer and is therefore used as an *explanatory framework* in this study.

3.4 SEMANTICS

In LCT, the dimension of Semantics explores practices in term of the meanings they hold and the forms they take. It is enacted in research through two key concepts: *semantic gravity*, which looks at the context dependence of meanings, and *semantic density*, which is concerned with complexity of meaning. Maton writes, ‘All practices are characterised by *both semantic gravity and semantic density*; the question for substantive research concerns their respective strengths’ (Maton, 2014, p. 129). Practices are analysed according to the relative strengths and weaknesses of semantic gravity and semantic density which indicate particular *semantic codes*.

Semantic gravity refers to the context dependence of meanings. Practices may exhibit relatively stronger or weaker semantic gravity. Stronger semantic gravity refers to concrete meanings that are context dependent (SG+), while weaker semantic gravity denotes more abstract meanings that are context independent (SG–). Semantic density ‘refers to the degree of condensation of meaning within socio-cultural practices (symbols, terms, concepts, phrases, expressions, gestures, actions, clothing)’ (Maton, 2014, p. 129). Semantic density accounts for complexity of meaning by addressing the *relationality, differentiation and resonance* of meaning (Maton & Doran, 2017, p. 57. Relationality refers to the number of connections between units of meaning, differentiation refers to the level of detail of meanings that identify them as discrete entities, and resonance refers to the degree to which a unit of meaning resonates outwards to other units of meaning. Practices may exhibit relatively stronger or weaker semantic density. Stronger semantic density denotes practices which are highly complex and condense many meanings (SD+), while weaker semantic density is found in practices which are less complex and condense fewer meanings (SD–).

Semantics has been used in educational research to show how students are taught to move between theoretical understandings and practical applications in Chemistry (Blackie, 2014), Political Science (Clarence, 2016), and Biology (Macnaught, Maton, Martin, & Matruglio, 2013). These studies all show how *knowledge* changes over time, but they do not show how *knowers* change over time. The remainder of this section discusses how semantic gravity and

semantic density are enacted in this study to explore how dance and dancers are built in ballet education or how knowledge practices and knower practices are taught and embodied.

3.4.1 Using Semantics to explore the dance

Thinking in terms of Specialization, looking at how *dance* is built is concerned with *epistemic relations*. In terms of Semantics, the concepts *epistemic-semantic density* and *epistemic-semantic gravity* are used to account for change in epistemic meanings. Ballet movement, which is informed by principles of technique, musicality and performance, is developed over time into refined, masterful movement, that is both precise and transferable. In this study, epistemic-semantic density (ESD) is used to show how complex ballet movement is made precise, while epistemic-semantic gravity (ESG) is used to show how movement is made principled by developing technique, musicality and performance capabilities that are transferable across danced contexts.

Epistemic-semantic density

In this study, epistemic-semantic density (ESD) is used to describe how formalised concepts and definitions of ballet movement develop and change over time. The relative strength or weakness of ESD of a practice is not inherent to that practice itself (Maton, 2016, p. 15) and this is particularly evident in a study of children's ballet lessons, where, on face value, an expression such as 'don't squish the lady beetle' may seem to be relatively simple and non-technical, but may be packed with technical meanings that resonate to far more complex understandings of weight placement, posture and control (discussed further in Chapter 4.3.2). While ballet movement may be generally characterised as relatively complex, or exhibiting stronger epistemic-semantic density (ESD+), this study is concerned with how complex ballet movements are taught and developed in the dance studio.

From my experience as a dancer and as a dancer teacher, I know that dance lessons are all about building complexity: teachers are always adding more details into movements to develop precision. The question this thesis is concerned with is how teachers *build* complexity and precision into ballet movement. To address this question, this thesis enacts

the concept of *epistemological condensation* (EC) which refers to ‘differences in the strengthening of ESD [epistemic-semantic density]’ (Maton & Doran, 2017, p. 80). While semantic density refers to a continuum of strengths of complexity that can be either stronger or weaker, epistemological condensation is always adding meanings, the question that epistemological condensation answers is ‘how much?’. As such, when discussing epistemological condensation, one refers to a continuum of less strengthening and more strengthening.

Epistemic-semantic gravity

Though precise ballet movement is commonly developed in segmented exercises, success in ballet also requires an understanding and ability to demonstrate technique, musicality and performance across exercises. In other words, the ability to transfer skills learned in one step or exercise into other steps, exercises or dances is important. Epistemic-semantic gravity (ESG) is used to explain how teachers aim to develop more transferable technique, musicality and performance by examining differing degrees of context dependency of teaching. Teaching that is more context-dependent, such as when discussing particular steps in particular exercises, exhibits stronger epistemic-semantic gravity (ESG+). Teaching that is more abstract, for instance, when discussing the underlying principles that govern ballet movement, such as ‘line’ or ‘coordination’, is less dependent on a particular context and therefore exhibits weaker epistemic-semantic gravity (ESG–).

I have shown how Semantics will be used to explore the dance and epistemic meanings but it can also be used to explore the dancer and *axiological* meanings.

3.4.2 Using Semantics to explore the dancer

In terms of Specialization, looking at how *dancers* are cultivated is a question of *social relations*. Within the dimension of Semantics, *axiological-semantic gravity* and *axiological semantic density* account for change in *axiological* meanings associated with social relations, such as values, attitudes, morals and aesthetics (Maton, 2014). Developing ballet dancers involves teaching ways of behaving, looking, behaving, thinking, feeling and being deemed

appropriate in ballet. In this study, axiological-semantic density (ASD) is enacted to show how ballet behaviours, values and attitudes are developed, while axiological-semantic gravity (ASG) is used to show how the teacher reorients particular actions and behaviours towards more internalised dispositions. In LCT, studies that enact axiology are limited and researchers in other fields such as academic writing discuss the need for tools for analysing axiological meanings (Wilmot, 2019, p. 233).

Axiological-semantic density

In this study, axiological-semantic density is enacted to show how values, attitudes and behaviours are formed over time, such as the cultivation of quiet, hard-working, disciplined dancers. When ways of acting, thinking, feeling and being a ballet dancer are less complex or involved, they exhibit weaker axiological-semantic density (ASD⁻); when they are more complex and involved, they exhibit stronger axiological-semantic density (ASD⁺).

The very explicit nature of the dance means that when looking at epistemic relations I am concerned with how quickly teachers bring things together, but when thinking about dancers, our understanding of what makes an ideal dancer is a lot more tacit and therefore I use ASD to highlight the social relations that are valorised and assembled in the classroom which cultivate a particular type of *person*.

Axiological-semantic gravity

Axiological-semantic gravity refers to the context dependence of moral, aesthetic and affective meanings. Ways of acting or behaving that may pertain to specific settings are considered more context dependent and therefore exhibit stronger axiological-semantic gravity (ASG⁺). Internalised ways of thinking, feeling and being, such as being disciplined or being responsible, exhibit weaker axiological-semantic gravity (ASG⁻) as they manifest in different contexts, throughout a dancer's life and beyond the studio, and are therefore less dependent on a specific context.

This section has made a case for Legitimation Code Theory as a suitable framework to address the research questions and the gaps identified in existing literature. I have shown how

Specialization will be used as a structuring framework which organizes the substantive chapters of this thesis and is capable of looking at both dance and dancers. I have also explained how concepts from Semantics will be used to show how dance and dancers are developed at different levels of expertise in children's ballet lessons. Therefore, the use of Specialization with its focus on knowledge (the dance) and knowers (the dancer) overlaps and connects with the use of Semantics which shows *how* these things unfold in the classroom.

Thus far I have described these concepts in rather abstract ways. Before I explain how these concepts are enacted to analyse children's ballet classes, to give the reader a sense of children's ballet lessons, I shall first outline the overall approach and the nature of the data.

3.5 METHODOLOGY

This section describes the methodology of the study, outlining the qualitative, case study approach.

3.5.1 Qualitative research

This study explores children's ballet classes to discover how ballet dance and ballet dancers are developed over time. In order to answer the key research questions, the study required a naturalistic research setting that captured the everyday experience of children's ballet lessons. A qualitative research framework was selected for this study as it affords the researcher to describe unique situations and interactions in a particular context (Patton, 2002). Writing about qualitative approaches to studies of physical education and youth sport, Hastie and Hay (2012) explain that qualitative research is particularly useful for answering questions which seek to understand 'occurrences, contexts, events or practices in their natural settings' (Hastie & Hay, 2012, p. 81). They further suggest that qualitative methodologies 'offer generative tools' for understanding the complexity of physical education and sport as sociocultural practices (p. 82). A qualitative approach lends itself to a variety of research methods which can be selected on the basis of their suitability in answering the research questions.

Qualitative research affords thick, rich descriptions of social phenomena and is therefore highly suited to the task at hand.

Case study

The research is a case study of children's ballet education within a particular studio setting. As the research seeks to understand and gain insight into how ballet is taught in real-life studio settings, a case study design was selected as it enables deeper 'understanding and knowledge about aspects of the real-life world' (Rozahegyi, 2019, p. 124). While Armour and Griffiths (2011) caution generalizing from case study research, Punch (2014) argues that case studies are valuable when studying areas or objects of study where knowledge may be 'shallow, fragmentary, incomplete or non-existent' (Punch, 2014, p. 124). In this light, an instrumental case study with a multiple-case design was chosen to show similarities and differences in teaching across different age groups. Collecting different types of data (video recordings of lessons, interviews, curriculum documents) complements the case study design and ensures highly detailed and descriptive accounts of teaching (Rozahegyi, 2019).

The next section, Section 3.6, elaborates the data for this study and paints a picture of children's ballet classes before Section 3.7 describes the data analysis process.

3.6 DATA

This section describes the data used in the study. It outlines the context for the study, provides justification for and elaborates the data sample, including the studio, teachers and classes that feature in the observations, and discusses data collection and ethical considerations.

3.6.1 Context for the study

This study explores children's dance classes taught in a private studio setting. There are many ballet training systems, and some studios do not align with a particular formalised method. However, this study focuses on the Royal Academy of Dance (hereon RAD) method. The

RAD method is widely known, used in 89 countries across the world, with 13,000 members and approximately 250,000 students participating in formal examinations each year; 25,000 in Australia alone (RAD, 2019). Only RAD qualified and registered teachers may enter students for exams and registered teacher status is upheld through criteria such as completing a minimum number of Continuing Professional Development (CPD) credits each year. With strong control over who can teach, what they can teach, when they can teach it, and how it is examined, as well as a significantly global presence, a study that explores RAD classes is far more likely to be representative of a wider range of ballet teaching contexts.

Royal Academy of Dance

The RAD provides a system of ballet training and education that spans across a series of levels that cater for students as young as 5yrs old¹. The cumulative nature of the curriculum is made clear in curriculum documents, for example, ‘An indication of the knowledge, skills and understanding required to commence a course of study leading to each qualification is provided by the content of the preceding level in the relevant syllabus’ (RAD, 2018, p. 164). Table 3.1 illustrates the sequence of levels that make up the RAD curriculum. The table shows that after Grade 5, the curriculum breaks into two pathways – ‘Graded’ on the left and ‘Vocational’ on the right. While some schools offer both Graded and Vocational pathways, it is common for privately owned dance schools to only offer the Vocational levels, entering students into Intermediate Foundation after Grade 5.

¹ The RAD offer a far less regulated or formalised preschool aged program, *Dance To Your Own Tune*. Furthermore, at the time of data collection, the *Discovering Repertoire* syllabus had not been introduced and is therefore not relevant to this study.

<i>Pre-Primary²</i>	
<i>Primary</i>	
<i>Grade 1</i>	
<i>Grade 2</i>	
<i>Grade 3</i>	
<i>Grade 4</i>	
<i>Grade 5</i>	
<i>Grade 6</i>	<i>Intermediate Foundation</i>
<i>Grade 7</i>	<i>Intermediate</i>
<i>Grade 8</i>	<i>Advanced Foundation</i>
	<i>Advanced 1</i>
	<i>Advanced 2</i>
	<i>Solo Seal</i>

Table 3.1: Royal Academy of Dance levels

Each grade syllabus consists of a number of pre-determined, set exercises and dances, and, as the grades progress, the syllabus content broadens with a greater number of exercises and more complex movements and sequences. Teaching in RAD classes is targeted towards a common end goal – a formal examination where students are assessed across three key assessment areas, ‘Technique’, ‘Music’ and ‘Performance’, and their respective ‘related elements’ (discussed in Section 3.7.2).

This study focuses on two grades in the RAD curriculum: Grade 1 and Intermediate Foundation. These two grades are the ‘first’ levels in their pathways and, as such, were hypothesised to provide insight into the foundational knowledge and practices required to succeed in ballet. In addition, both grades present a significant step up from the preceding

² Pre-Primary and Primary syllabi are often grouped together but there is no examination for Pre-Primary. Instead, students sit a slightly less formal ‘Class Award’.

grade, for instance, grades preceding Grade 1 both feature exercises where students sit on the floor which is considerably further removed from a traditional ballet class. Methodological selection of grades was triangulated with colleagues and the studio principal of the data sample.

Grade 1

Grade 1 students are typically 7-8 years old, have relatively little ballet experience, and must be a minimum of 7 years old before sitting their exam. Though this level builds upon the content of Primary, there are no prerequisites to sitting the Grade 1 examination. Compared to Primary, Grade 1 follows a format that is more representative of a typical ballet class with much more complex and technically demanding exercises. As depicted in Figure 3.1, the syllabus consists of eleven set exercises, two dances (one *Classical* and one *Character*), and an unstructured *Révérance* (RAD, 2018, p. 68).

Content	Format (with four candidates)
Technique 1	
Warm up	all together
Legs and arms	two at a time (3 candidates all together)
Technique 2	
Port de bras	two at a time (3 candidates all together)
Demi-pliés	all together
Transfer of weight	two at a time (3 candidates 2 + 1)
Walks	two at a time (3 candidates 2 + 1) continuously
Technique 3	
Sautés	all together
Petit jetés and spring points	two at a time (3 candidates 2 + 1)
Galops	two at a time or all together twice through (3 candidates 2 + 1 or all together)
Technique 4	
Springs	two at a time (3 candidates 2 + 1)
Step hop and parallel assemblé	one at a time continuously, both diagonals
Dance: A or B	one at a time
Character dance: C or D	
Révérance	all together

Figure 3.1: Grade 1 exam content and format

The learning outcomes and assessment criteria illustrated in Figure 3.2 are organised according to three key assessment areas – ‘Technique’, ‘Music’ and ‘Performance’ – which are assessed across what the RAD describe as ‘basic movement sequences and dances in ballet’ (RAD, 2018, p. 120).

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> • be able to demonstrate appropriate technique through the performance of basic movement sequences and dances in ballet 	<ul style="list-style-type: none"> • demonstrate knowledge of the vocabulary of ballet • demonstrate technical skills as required by a basic level of choreographic demand
<ul style="list-style-type: none"> • be able to show awareness of musicality through the performance of basic movement sequences and dances in ballet 	<ul style="list-style-type: none"> • demonstrate appropriate timing • demonstrate responsiveness to music as required by a basic level of choreographic demand
<ul style="list-style-type: none"> • be able to show awareness of performance skills in basic movement sequences and dances in ballet 	<ul style="list-style-type: none"> • demonstrate use of expression, communication, interpretation and projection as required by a basic level of choreographic demand

Figure 3.2: Grade 1 ‘learning outcomes’ and ‘assessment criteria’

As a somewhat introductory grade, teaching in Grade 1 is likely to focus on foundational principles and movements that are integral to ballet. In addition, teaching students how to act and behave appropriately in a ballet class is likely to be more explicit in this level, and as such Grade 1 provides an ideal site for uncovering the teaching of practices that shape both the dance and the dancer.

Intermediate Foundation

As the first level in the Vocational pathway, Intermediate Foundation is typically understood to be a more ‘serious’ grade. Despite this, it is still a popular level and many students participate in the exam. Students in Intermediate Foundation are usually 11-12yrs old and aside from being a minimum of 11 years old when taking the exam there are no other prerequisites. Though the Intermediate Foundation syllabus is, by definition, still a foundational level, it can be described as significantly more demanding with higher expectations than previous grades. The RAD explain that the ‘underlying philosophy of these levels is to expand upon embodied knowledge and understanding of ballet technique nurtured in the Graded syllabus.’ (RAD, 2010, p. 7). It is the first time we see female students begin pointe work and male students begin male-only *Allegro* exercises, which is much more

representative of the field of ballet. There is also a distinct ‘step up’ from the previous grade, Grade 5, which can be seen in the ‘guided learning’ and ‘additional learning’ hours recommended by the RAD which jump from 75 hours to 150 hours, and 20 hours to 125 hours respectively.

Figure 3.3 depicts the examinable syllabus content, which consists of³:

- 14 exercises across the *barre* and *centre* for female and male candidates;
- A *Free Enchainement*, which is a previously unseen sequence of movement set by the examiner on the day of the exam;
- One *Variation* from a choice of two (one more traditional and the other more exemplary of a neo-classical style);
- 3 pointe exercises for females (two at the *barre* and one in the *centre*);
- 2 additional *Allegro* exercises for males; and,
- A choreographed *Révérance* (RAD, 2018, p. 78).

³ The figure shows the female examinable content. Male examinable content was not included as there were no males in the studied classes, BUT it mirrors the female content with the exception of pointework and the inclusion of two male-only *Allegro* exercises.

Content	Format with four candidates
Barre	
Pliés	all together
Battements tendus	
Battements glissés	
Ronds de jambe à terre	
Battements fondus à terre	
Petits battements sur le cou-de-pied and battements frappés	
Adage	
Grands battements and grands battements en cloche	
Centre	
Port de bras	all together or two at a time (examiner's choice of starting side), (3 candidates seen all together)
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Pirouettes en dedans	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement*	
Allegro 3	one at a time (candidate's choice of starting side)
Variation 1 or 2	one at a time
Pointe barre	
Rises	all together
Echappés relevés and courus	
Pointe centre	
Echappés relevés and classical walks	two at a time (3 candidates 2 + 1)
Révérance	one at a time

Figure 3.3: Intermediate Foundation exam content (female)

As Figure 3.4 shows, learning outcomes and assessment criteria are similar to Grade 1 and structured by three key assessment areas – ‘Technique’, ‘Music’ and ‘Performance’ (RAD, 2018, p. 127)

Learning outcomes	Assessment criteria
The learner will:	The learner can:
<ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of moderately challenging movement sequences, fundamental and relevant knowledge and secure understanding of the vocabulary and technique of ballet 	<ul style="list-style-type: none"> • apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary • respond to and interpret direction correctly • demonstrate strength, stamina, and a disciplined approach in a range of technical movement skills as required by a moderately challenging level of choreographic demand
<ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of moderately challenging movement sequences, fundamental and relevant knowledge and secure understanding of musicality in ballet 	<ul style="list-style-type: none"> • demonstrate a clear understanding of a range of rhythmical sounds, accents and timings • demonstrate a clear understanding of musical interpretation <p>as required by a moderately challenging level of choreographic demand</p>
<ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of moderately challenging movement sequences, fundamental and relevant knowledge and secure understanding of performance skills in ballet 	<ul style="list-style-type: none"> • demonstrate the ability to engage an audience • demonstrate an awareness of the subtleties of performance <p>as required by a moderately challenging level of choreographic demand</p>

Figure 3.4: Intermediate Foundation ‘learning outcomes’ and ‘assessment criteria’

The increased number and type of exercises as well as descriptions of movement sequences at this level as ‘moderately challenging’ all point to the higher stakes of Intermediate Foundation and indicate that it more closely reflects the field of ballet.

3.6.2 Data sample

In order to address the key research questions, the design of the study involved observing and video recording one Grade 1 class and one Intermediate Foundation class over five lessons each in one dance studio. Therefore, the study involved participants at three different levels: the school, the teachers, and the students. In the two studied classes, there were three teachers: one teacher for Grade 1, and two teachers who each taught one of the two Intermediate Foundation classes each week. The students of the observed classes were also participants, but they were not directly engaged by the researcher.

The studio, teachers and classes

The research was conducted at the *Sydney Academy of Ballet*, an established dance school in Sydney, Australia. The school has a reputation for training exceptional ballet dancers, many who move on to careers in dance, and in this light, the teaching at this school is likely to be an exemplary sample of how ballet should be taught. Like other ballet-focused schools, the Sydney Academy of Ballet runs a full-time training program in the day for pre-professional students, but the focus of this study is the part-time or recreational program held on afternoons, evenings and on weekends. The school advertises itself as offering an elite level of education in ballet for students from the age of two and a half years old but the studied classes are open to all students. All classes are conducted in fully equipped studios with Tarkett, mirrors, barres (both wall-mounted and portable), audio systems and pianos.

The Grade 1 teacher trained under elite Australian ballet teachers, has taught overseas and in Australia, and danced professionally in companies. In the Intermediate Foundation lessons, Teacher A is highly regarded in the field of ballet. She is a RAD examiner and this plays a significant role in her teaching. Teacher B is a highly experienced teacher who once acted as principal of the school. All teachers are RAD certified and registered.

The Grade 1 class comprises 11 students – 10 girls and 1 boy – who attend two, 60-minute lessons each week. The Intermediate Foundation class comprises 14 students, all female, who attend two, 90-minute lessons each week and an additional ‘Progressing Ballet Technique’ conditioning class. Classes are scheduled according to the NSW Public School terms, which is broken down into 4 blocks of approximately 10 weeks. The recorded lessons were captured in Week 5 of Term 1 – a deliberate choice to minimise disturbance during the first few weeks of the year which, from a teaching perspective, are important in setting up the ‘tone’ of the year. In addition, in the earlier months of a syllabus-based dance class it is quite common to see exercises at varying levels of progress which are both important to this study: while the teaching focus of one exercise is aimed more towards developing an initial understanding of the sequence or a particular new step, another exercise may be in a stage of refinement or ‘polishing’.

Ethical considerations

Ethical considerations for research involve understanding and mitigating risk, benefit and consent. As children were indirectly involved in this study, particular consideration was made in regard to ethical collection and dissemination of data. As a professional dance teacher and studio owner with 15 years' experience teaching children's dance, and a research assistant for an Australian Research Council project researching in NSW Secondary schools, I understood both the ethical and practical implications of collecting and using data from children's classes. In addition to ethical clearance (2015/836) I also hold a valid 'Working With Children Check'⁴. Though I am an active member of the dance community, I am not a RAD teacher and I did not personally know or have a relationship with any of the participants, school, teachers, or students.

Three separate Participant Information Statements (PIS) and Consent forms were created – one for teachers, parents/guardians, and children (see Appendix 1). The children's PIS and Consent form used more simple, everyday language to ensure clear and ethical communication (Cohen et al., 2011). PIS and Consent forms were distributed and collected by the school ensuring the researcher had no direct contact with children or families. Particular care was made to communicate that the study focused on teacher practice, not the conduct or performance of students. This was also made clear to students by teachers on the first day of filming. Studio, teacher and student names have been anonymised in the thesis, and, where teachers make mention of student names, these names have been anonymised in text and muted in video footage. All care has been taken to ensure that teachers and students are not identifiable, and faces have been blurred in both photographs and video footage (Prosser et. al., 2008). Access to video footage for posterity will be granted via proforma based on expectations outlined in the participant information sheet.

⁴ The Working With Children Check, or WWC, is enforced for all adults who work or volunteer with or around children in NSW, Australia.

3.6.3 Data collection

Data collection involved curriculum document collection, participant recruitment, classroom observations, follow up observations and interviews. This section details the processes undertaken in each of these phases.

Curriculum documents

Phase 1 of data collection involved collecting publicly available RAD curriculum documents, including syllabus, supporting audio visual materials, and formal guidelines. The syllabus provides both written and Benesh notation of the prescribed exercises and dances for each grade (see extract in Appendix 2). In RAD classes, the syllabus is an important teaching tool as it dictates the steps and timing for each exercise and dance. The RAD also produces DVDs to accompany each grade which consist of students demonstrating exemplary performances of exercises and dances. The DVDs are also used commonly by teachers as a tool to show students what is deemed successful performance, but this practice was not seen in the recorded lessons. The *Specifications* document (RAD, 2018) is publicly available and details examination procedures, including policies, pre-requisites, examination rules, and uniform and personal presentation standards, outlines examinable content and marking rubrics for each grade.

The combination of written and audio-visual materials that were collected provide an understanding of what is expected of students from an institutional level. However, these documents simply outline *what* should be taught and how it is examined. They offer no insight into *how* students are taught in the classroom. Phase 2 of data collection involved recruiting participants and conducting classroom observations to address the how the dance and dancer are developed in the dance studio.

Participant recruitment

Ethics approval was sought before the recruitment of participants began. Recruitment involved initial emails to dance school principals and owners informing them of the study, the goals of the study, and the nature of participation. Potential participants were also

approached via a post on a closed Facebook group for dance school owners⁵. Initial contact was made with a number of studio owners and principals interested in the study and Participant Information Statements and Consent Forms sent via return email. In order to be selected for the study, the school needed to meet the following requirements:

- Use the RAD curriculum
- Sit students for ballet examinations
- Have regularly scheduled classes for both Grade 1 and Intermediate Foundation
- Run classes which were not streamed or on an entry-by-audition basis

Therefore, sampling was purposive and aimed to be illustrative of 'typical' dance studio settings.

Observations

Classroom observations began early in 2016 (Term 1, Week 5) and involved video-recorded, direct, non-participant observation of Grade 1 and Intermediate Foundation classes at the Sydney Academy of Ballet. A pre-observation site visit was conducted where dance studios were assessed for optimal camera set up which included asking teachers how they typically used the space. Drawing on Derry's (2007) 'Guidelines for video research in education', the study used a two-camera set-up: one wide-angle camera that was placed in the front corner of the room to capture all four walls of the studio space, and a second regular video camera set up at the back corner of the room to capture the opposite angle. This 360° view camera setup mitigates selective camera view which is a common problem with visual recording in research (Flick, 2014, p. 356). To minimise the impact of technology on the data, the cameras were hand-sized and discretely set up on tripods in unobtrusive areas of the room and teachers wore a lavalier microphone to mitigate background noise and musical interference (Derry, 2007, p. 6).

⁵ As a dance studio owner I am a member of this closed Facebook group. This recruitment method was included in my ethics application and approved.

The data needed to capture four things:

- 1) new movement being taught and existing movement being polished;
- 2) movements and exercises being repeated across lessons to see how teaching changes as students' progress;
- 3) teaching of as many different exercises and dances in each syllabus as possible; and,
- 4) teaching behaviour and non-movement related aspects of ballet education.

Based on my experience as a teacher, and awareness of the richness and complexity of working with video data, I deemed five lessons to be a suitable timeframe: enough to capture what was needed to answer the research questions without ending up with an overwhelmingly large data set. The five lessons recorded for each grade were captured consecutively as per the regular weekly schedule of classes.

Follow up observations

Following the five initial recorded lessons for each grade, a follow up observation was conducted in order to capture the 'mock exam'. The 'mock exam' is an in-house exam that mimics the examination context and is a common practice among RAD practitioners and studios. The school principal, one of the Intermediate Foundation teachers acts as the examiner and a pianist provides accompaniment. There are no teachers present in the dance studio during an examination. The mock exam provides students the opportunity to practice in an environment that is as close as possible to the examination context, and, for this study served two key purposes: it provides data on how dance and dancers have developed over time and is the closest way to ethically collect data on the examination.

Interviews

Semi-structured, face-to-face interviews were conducted with teachers of both grades during the mock exam. Interviews were recorded on an iPhone and transcribed. Interviews combined critical incident and episodic interview methods (Flick, 2014, p. 288). The interview schedule (see Appendix 3) consisted of open-ended questions intended to gather in-depth knowledge

on the teacher's motivations and beliefs that underlie certain teaching practices and choices. Some questions were driven by either theory or hypothesis in order to bring the interviewees' implicit knowledge to the surface (Flick, 2014, p. 218-9). Toward the end of the interviews, teachers were shown pre-selected video excerpts from the recorded classes and were asked to explain what they were doing and why. The video excerpts were selected as being of particular interest to the research questions or needing elaboration on the use of specific pedagogic choices. This technique minimised the chance for leading questions, whereby the teacher was simply prompted to watch the video and tell the interviewer what was happening. This use of this interview method allowed teachers to discuss the purpose and intention of specific teaching practice and clear up any potential misconceptions of researcher interpretation⁶.

This thesis uses a 'grade-lesson-time' referencing system to refer to data from the lessons, where 'G1' and 'IF' refer to data from Grade 1 and Intermediate Foundation lessons respectively, and L1, refers to Lesson 1.

3.7 DATA ANALYSIS

This section details data analysis. LCT analysis is an iterative process that moves between data and theory, which 'enables both thick description and thick explanation, both empirical fidelity and explanatory power' (Maton & Chen, 2016, p. 47). Analysis began with immersion and interpretation of data from each individual source and then involved integration, comparison and cross-checking across all sources, as well as member-checks. The rest of this section describes the stages and methods of analysis in more detail, beginning with thematic coding. Next, I detail Specialization coding which resulted in two distinct groups: teaching focused on developing the dance, or 'ideal ballet movement', and teaching focused on developing the dancer, or the 'ideal ballet behaviour'. I then explain how concepts from Semantics were used to analyse both the dance and the dancer and elaborate the methodological used of *constellations* to visualize change over time.

⁶ An example of the value of this type of interview method is found in Section 4.3.2, when discussing the teacher's use of 'magical world'. Without this interview technique, the teacher's intention and underlying meaning would have been misinterpreted.

3.7.1 Thematic analysis

The first stage involved thematic analysis of curriculum documents and the five initial recorded lessons for each grade. Document analysis provided a guide for identifying what constituted teaching legitimate ballet movement in the lessons, while my experience as a dancer and dance teacher provided ambient knowledge which allowed me to see past the surface features of classroom happenings. In addition to recording themes, I made note of salient moments in the data. Initial analysis resulted in over 200 themes which were then grouped into broader categories, such as ‘class phases’, ‘demonstration’, ‘technique’, and ‘behaviour’. This first stage of analysis revealed the complexity of video-recorded classroom data, made even more complex by the embodied nature of the object of study. The thesis uses some findings generated from thematic analysis, namely, the patterns of activity, or what I term ‘class phases’, the teachers work through in each lesson, identified as ‘exercise set up’, ‘practice dance’ and ‘feedback and corrections’, and the characteristic features of teaching, identified as ‘dictating’, ‘counting’, ‘demonstrating’, ‘gesturing’, ‘tactile feedback’, and ‘vocal accenting’.

3.7.2 Specialization analysis

To make sense of what was happening in the lessons and to answer the key research question of how dance and dancers are developed, I turned to more theoretically structured coding in NVivo. Specialization analysis was used to distinguish teaching that emphasized epistemic relations, or ‘ideal ballet movement’, and teaching that emphasized social relations, or ‘ideal ballet behaviour’. This was an inductive process. ‘Ideal ballet movement’ was identified from curriculum analysis, which clearly states three assessment areas – ‘Technique’, ‘Music’ and ‘Performance’ – and their ‘related elements’ which are explicitly and implicitly referred to in the lessons by the teachers. Figure 3.5 shows excerpts from the RAD Specifications that briefly elaborate each of these assessable elements.

Term	Definition
Correct posture and weight placement	Secure use of torso (refer to page 8 <i>The Foundations of Classical Ballet Technique</i>) The body weight centred over one or two legs or transferring with ease from one to two legs and two to one leg <i>sur place</i> or in travelling movements
Co-ordination of the whole body	The harmonious relationship of torso, limbs, head and eye focus in movement
Control	Sustained and balanced movements, achieved through strength and correct use of turnout (as appropriate to the genre)
Line	The ability to demonstrate a range of harmonious lines through the whole body
Spatial awareness	Effective use of peripheral space and performance space, also the ability to move through space
Dynamic values	The ability to perform the range of movement dynamics appropriate to each step

Term	Definition
Timing	The steps performed in time with the music, i.e. on the correct beat
Responsiveness to music	The ability to respond to phrasing (musical punctuation), dynamics (volume and musical highlights), atmosphere (the style and mood of the music) and the varying accents and 'shape' of different time signatures and dance rhythms

Term	Definition
Expression	Expression reflected in face, body and dynamics of the movement
Projection	The ability to project expression, feelings and emotions to an audience
Interpretation	Dancing with understanding and intelligent response to what one is dancing about, i.e. the motivation for the movement
Communication	Appropriate engagement with the audience and partners

Figure 3.5: Definitions of assessable 'related elements'

While 'ideal ballet movement' was evident in both curriculum documents and the recorded lessons, 'ideal ballet behaviour' was less visible in curriculum documents and therefore arose mostly from analysis of the recorded lessons, such as explicit and implicit teaching of the need to be quiet, stand still and be disciplined.

Specialization analysis afforded seeing *what* practices are considered legitimate for ballet dance and ballet dancers, but Semantic analysis was needed to answer *how* they are developed in the dance studio.

3.7.3 Analysing the dance

This section explains how LCT concepts of *epistemological condensation* (differences in the degree to which *epistemic-semantic density* is strengthened) and *epistemic-semantic gravity* (degrees of context dependence) were enacted in the study to explore how *dance* is built in the recorded lessons. I begin by explaining how I used the LCT notion of *constellations* as a means of visualizing epistemological condensation by showing how different movements and details are brought together by the teachers.

Constellations

Chapter 4 to Chapter 7 enact the concept of *epistemological condensation* and *axiological-semantic density* through ‘constellations’. Constellations are ‘groupings (of any socio-cultural practice) that appear to have coherence from a particular point in space and time to actors adopting a particular cosmology or worldview’ (Maton, 2016a, p. 237). We can think of ballet as a constellation, with collections of stances, beliefs and practices that shape how we understand ballet movement, aesthetics, hierarchy, social norms, and how ballet relates to other fields and contexts. Each of these constellations is made up of smaller *clusters*. Clusters are groupings of practices that come together and create meaning about a particular stance, for example, a cluster of movements that come together to create a particular exercise or dance, or a cluster of actions and behaviours which demonstrate being a disciplined dancer. Each cluster is comprised of linked *nodes* – single units of meaning that on their own may have a particular meaning, but, when linked with others their meaning increases through the relationship to other meanings. Nodes and clusters may be *positively charged*, indicating legitimacy, or they can be *negatively charged*, indicating illegitimacy. Constellations provides a way of conceptualising how axiological and epistemological meanings come together and in this study visual representations of constellations are used as a method for illustrating how the teachers develop and refine dance and dancers. The process of creating a method of constellation analysis involved many iterations which were tried and tested, many of which were discarded for the method used in this thesis.

Epistemological condensation

Ballet movement is a complex system of stylized movement that is taught over time through gradual accumulation of new and more difficult positions, steps and movements.

Epistemological condensation is used to explain the different ways the teachers attempt to build precision and complexity into ballet movement, or the ways they strengthen epistemic-semantic density. When teachers enact more strengthening epistemological condensation (EC+) they are adding more details, complexity and relations between ways of moving at a faster rate. When teachers enact less strengthening epistemological condensation (EC-) they are still adding details and complexity but fewer and relatively slowly.

A 'translation device' was developed to make sense of the different ways teachers build precision and complexity. A translation device is a tool used to bridge what Bernstein (2000) terms the 'discursive gap' (Bernstein, p. 209) between theoretical concepts and empirical data which afford more consistent analysis across cases and explicate analysis.

Translation devices are developed through 'creative enactment in dialogue with the specificities of their objects of study' (Maton, 2014, p. 16). The development of the translation device for epistemological condensation of teaching in this study involved multiple moves back and forth between empirical evidence and theoretical concepts. This began by identifying descriptions of how teachers were building movement which were very close to the data. For instance, they were either 'adding steps', 'adding details to steps', 'connecting within exercises', 'connecting across exercises'. Throughout the creative process, categories were added, removed, and merged until the final 'types' and subtypes' were decided. Maton and Doran's (2017) 'translation device' for epistemological condensation in English discourse proved useful as inspiration when naming these categories as there were strong similarities between the types that emerged from the data and the groupings in their device. However, this involved its own translation, namely, changing a category from *coordinating* to *linking* to more closely capture what was happening in the data and avoid confusion as 'coordination' is a central principle in ballet movement and associated terms are commonly used in dance but possess different meanings.

The translation device in Table 3.2 distinguishes two primary differences when building movement – *augmenting* and *connecting*. *Augmenting* takes steps and movements and adds meaning within, rather than making connections to epistemological constellations. Here, teaching focuses on the details within a step or exercise, rather than in relation to other steps, exercises or movement principles. *Connecting* relates steps and movements to other epistemological constellations. Put simply, when teachers are *connecting*, they take steps, exercises or movement principles and place them in a relationship with other steps, exercises, or movement principles. Each of these types can be further distinguished into ‘subtypes’. *Augmenting* is distinguished into *establishing*, when teachers simply introduce steps, movements or ideas, and *characterizing*, which adds more quality to movements. *Connecting* is distinguished into *linking*, found when making links between steps, exercises or principles to show similarity or difference, and *taxonomizing*, which connects steps, exercises and principles into part-whole or type-subtype relationships, thus creating a schema of ballet movement.


	<i>connecting</i>	<i>taxonomizing</i>
		<i>linking</i>
	<i>augmenting</i>	<i>characterizing</i>
		<i>establishing</i>

Table 3.2: ‘Translation device’ for epistemological condensation

Table 3.3 presents each of these types of teaching alongside a description, examples from the lessons, and how it is visualized in terms of constellations in this study. When read from left to right it shifts from theoretical concepts, to realisation in the data, and how they are visualized in the study in constellations.

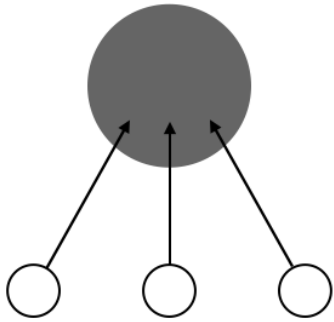
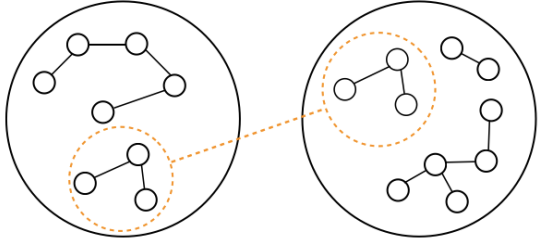
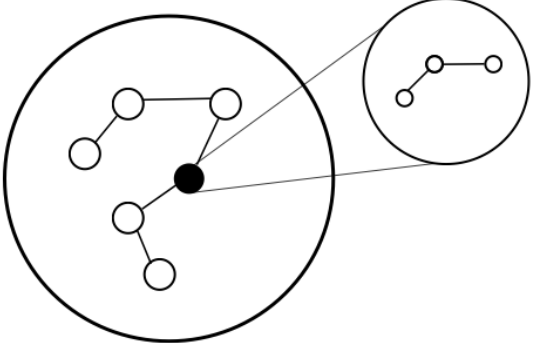
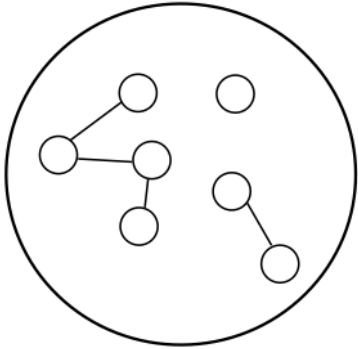
Subtype	Description	Example	Constellation visualization
<i>taxonomizing</i> (EC+ +)	<i>Connecting</i> different epistemological constellations, such as steps, exercises or movement principles through ‘type-subtype’ or ‘part-whole’ relationships	‘One more time. Glissade. Glissade. I want to see your sparkle, sparkle, diamond. And stretch, stretch, close. Stretch, stretch, close. And what’s that called?... Glissades’ (G1, L1, 10:49)	
<i>linking</i> (EC+)	<i>Connecting</i> epistemological constellations such as steps, exercises, principles and ideas, often by expressing similarity or difference	‘Now in our exercise for Legs and Arms, we have lovely turnout on the supporting leg. So that means that we should have the strength to hold it out on our spring points as well’ (G1, L3, 26:32)	
<i>characterizing</i> (EC-)	<i>Augmenting</i> steps, exercises, principles or ideas to show qualities and properties	‘Could we please just remind ourselves, girls, that that battement fondu is at 45 degrees. 45 degrees on the extension, 45 degrees on the fondu. 45 when you stretch.’ (IF, L4, 22:15).	
<i>establishing</i> (EC--)	<i>Augmenting</i> movement by simply introducing new positions, steps, movements or ideas	‘On our introduction we’re going to wait one and two, prepare, three and four. Then the head must come erect for the actual grand battement. We have two grand battement devant.’ (IF, L2, 29:30)	

Table 3.3: Detailed ‘translation device’ for epistemological condensation

Each subtype is further elaborated in Chapter 4.2 and Chapter 7.3 where the translation device is used to explain differences and affordances of different types of teaching across both Grade 1 and Intermediate Foundation and constellations are used to illustrate how these different types of teaching builds more precise movement.

Epistemic-semantic gravity

Understanding the underlying principles of ballet movement, which, in this study, take the form of the RAD assessment areas and their related elements, is pivotal to being able to transfer technique, musicality and performance across a range of steps and exercises within a grade, across grades, and even across dance styles. Epistemic-semantic gravity (ESG) is used to explain how different degrees of context dependence in teaching afforded movements, technique, musicality and performance skills taught in specific exercises to become transferable. To account for these different types of teaching a separate translation device specific to this study was created. Similar to the development of the translation device for epistemological condensation, the process began by identifying similarities and differences in the data, for example, sometimes teaching was grounded on a specific step in an exercise, and other times it referred to ballet movements as a whole. Frequently moving back and forth between data and concepts, concepts and data, many categories were created, tested, merged, and eliminated until the final types and subtypes were decided.

As seen in Table 3.4, the device distinguishes between teaching that is more *specific* and teaching that is more *general*. For the purpose of this study, *specific* teaching is found when teachers develop particular steps in particular exercises in the RAD syllabus, and *general* teaching is found when teachers discuss principles of ballet movement, as stipulated by the RAD assessment areas and related elements (Figure 3.5). *Specific* is distinguished into two types: teaching in the *present* setting, or teaching particular steps in particular exercises in the here and now of the classroom, and teaching in *alternate* settings, which takes movements into other exercises or contexts. *General* is distinguished into *rules*, which, are indeed literally expressed as rules that define legitimate ballet movement, and *principles*, which is when teachers refer to assessable elements that underpin ballet movement.

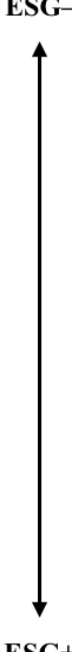
	<i>general</i>	<i>principles</i>
		<i>rules</i>
	<i>specific</i>	<i>alternate</i>
		<i>present</i>

Table 3.4: ‘Translation device’ for epistemic-semantic gravity

Table 3.5 elaborates on the translation device, with theoretical descriptions of each subtype, likely indicators, and examples.

Subtype	Description	Indicators	Example
<i>principles</i> (SG--)	Teaching that emphasizes principles or concepts that are highly generalizable and may manifest in different ways in different contexts	Explicit or implicit mention of RAD assessment areas and related elements, such as ‘weight placement’, ‘timing’ and ‘expression’, and associated terms such as ‘articulation’, ‘suspension’, ‘elevation’ and ‘turnout’	‘That creates the line’ (IF, L1, 46:13) ‘The same dynamics. The same timing, girls, now in our pirouette en dedans. (IF, L2, 53:25)
<i>rules</i> (SG-)	Teaching that expresses rules in a literal sense. This type of teaching is relatively generalizable and independent and often pertains to <i>all</i> enactments of a step or technique, music or performance-based element	Often expressed alongside words such as ‘always’, ‘must’, ‘never’	‘in first [position], your heels must be together’ (G1, L2, 14:51) ‘You must land with your knee over your toe.’ (IF L5, 47:57)
<i>alternate</i> (SG+)	Teaching that is somewhat context dependent but relates movements to other contexts, for example, other steps, exercises, different grades or contexts outside of dance	Commonly found in discussions of examinations. Often found when discussing different steps, exercises, content from other grades, and performing on stage. May also take form of imagery	‘Opposite arm to leg. Just like when you’re walking.’ (G1, L5, 40:50) So if you turn too far to the side, the examiner’s going to see a turned in look.’ (IF, L1, 32:36)
<i>present</i> (SG++)	Teaching that is highly context dependent which focuses on a particular step in a particular exercise in the here and now of the lesson	Describes steps and movements as they appear in current context. Commonly found when giving instructions on what to do or how to move. May feature more simple or more technical terms	‘Feet in first, arms in demi-seconde. One and-a two and over your body and hold. Freeze.’ (G1, L2, 10:25) ‘you run to the centre into fifth, quickly into fifth, facing the corner, and coordinate chassé and close.’ (IF, L1, 39:04)

Table 3:5: Detailed ‘translation device’ for epistemic-semantic gravity

Each subtype is further elaborated in Chapter 4.4 and Chapter 7.5 where the translation device is used to explain differences and affordances of different degrees of context dependence in teaching in both Grade 1 and Intermediate Foundation.

3.7.4 Analysing the dancer

To demonstrate how *dancers* are developed in the recorded lessons, this study enacts *axiological-semantic density*, to show how teachers assemble actions, values and attitudes, and *axiological-semantic gravity*, to show how the ideal dancer is embodied in ways which possess different degrees of context dependence. As shall be explained in Chapter 5 and Chapter 6, the study revealed that actions are the simplest and most context dependent form of social relations, behaviours are more complex and less context dependent, and dispositions are very complex and more context independent. Axiological meanings operate in different ways to epistemic meanings and this is reflected in the analytical processes and methods used to explore the development of the dancer.

Axiological-semantic density

The development of particular ways of acting, thinking, feeling and being deemed appropriate for ballet dancers is analysed through the concept of axiological-semantic density and visualized in constellations. Constellations are used to illustrate how teachers valorise and assemble actions and behaviours in order to develop dispositions deemed desirable in ballet. Figure 3.6 depicts how constellations are used in this study to visualize the way the teachers *cluster* positively charged and negatively charged actions and behaviours into groups of legitimate and illegitimate knower practices.

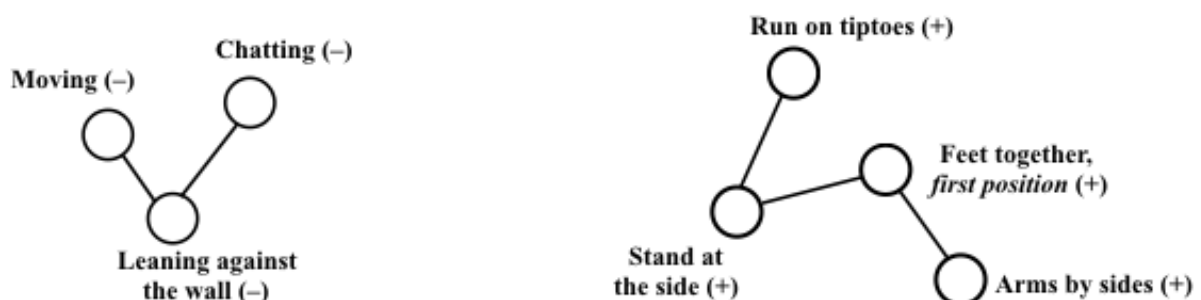


Figure 3.6: Clustering knower practices

Axiological-semantic gravity

Axiological-semantic gravity is used to account for different degrees of context dependence of knower practices. For example, wearing the correct uniform and standing still are more concrete actions that are valorised in ballet (ASG+), while being disciplined or dedicated are more abstract, internalised ways of being and therefore exhibit weaker axiological-semantic gravity (ASG–). To explain the importance of different degrees of context dependence when developing the dancer, I use the concept of *hierarchical knower-structures* to show how particular actions are subsumed into particular generalized ballet behaviours and dispositions which are then packaged up into the notion of the ‘ideal ballet dancer’. Hierarchical knower structures involve the ‘systematically principled and hierarchical organization of knowers based on the construction of an ideal knower and which develops through the integration of new knowers at lower levels and across an expanding range of different dispositions.’ (Maton, 2014, p. 70). When discussing developing dancers in Chapter 5 and Chapter 6 I use hierarchical knower structures, expressed through what I call a ‘ballet knower hierarchy’, to show different levels of context dependence in embodying the ideal dancer. Figure 3.7 depicts the ballet knower hierarchy as a triangle where the ‘ideal ballet dancer’ is the pinnacle of a triangle of knower practices. These chapters develop this figure by exploring the journey towards the ‘ideal ballet dancer’, thus explicating the levels and forms taken through the hierarchy, inside the triangle.

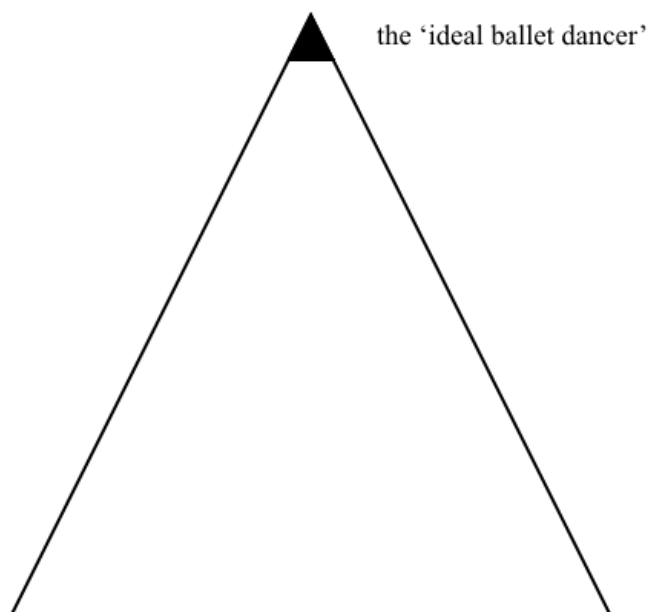


Figure 3.7: Ballet knower hierarchy

Chapter 5.4.7 and Chapter 6.3.8 will develop the ballet knower hierarchy and show how students are informed of the route to authenticity as a ballet dancer first by enacting more accessible, concrete actions which are then reoriented towards more abstract and internalised dispositions.

This section has elaborated how LCT concepts are used in this study to analyse and explain how teaching practices develop dance and dancers in children's ballet classes. The following section briefly discusses the quality of the research.

3.8 QUALITY OF RESEARCH

Validity and reliability are important factors in all qualitative research. Data sampling was a significant factor in determining the quality of the research. As the school principal is a RAD examiner, it is likely that the teaching is more likely to be exemplary of 'best practice'. However, this is a potential limitation for the generalizability of the study, as the 'gold standard' of teaching may not be 'typical' to all ballet classes. As the study used video data it was important to consider 'reactivity', which refers to how the process of consent and camera setup may impact participant behaviour and the 'naturalness' of the studied setting (Blikstad-Balas, 2019, p. 49). However, recording five lessons allowed participants to become familiar with the recording process and, in general, as dancers and performers, dance teachers are likely to be more comfortable and experienced in being observed. My experience as a dance student and dance teacher confirmed that the teaching in the lessons was representative of 'typical' teaching.

Another possible limitation is the anonymisation of photo and video data. Though anonymisation is considered ethical practice Allen (2015) questions the 'effect of the anonymisation of photographs on the integrity of visual research and generation of new knowledge'(Allen, 2015, p. 295) As facial expression, eyeline and angles of the head are significant contributors to teaching legitimate ballet movement, anonymization of photos and videos does somewhat impact the dissemination of this research, but to negotiate this I use as much written description as possible.

Theorization affords qualitative research to be more generalizable as it ‘enables one to move beyond the findings of a single research study’ (Johnson & Christensen, 2004: 19). LCT provides this study with a ‘well-developed theory’ that is capable of making generalizations across cases within this study, and across other LCT studies outside of ballet education. Indeed, many of the developments and preliminary findings of this thesis were discussed with colleagues using LCT to explore other areas, including physics, academic writing, music education, vocational education, school choice, and climate change.

By nature, qualitative research is inherently subjective, but this is minimised by the use of translation devices and member-checking. Translation devices provide more consistent analysis across cases, in particular, different grades and teachers in this study. However, they also make the analysis process more explicit which allows the reader to more easily evaluate the research. Member-checks with RAD teachers from Australia and New Zealand were conducted to confirm analysis. Hastie and Hay (2012) describe the importance of ‘research results and interpretations [that] can be corroborated by others’ (Hastie & Hay, 2012, p. 88). Preliminary discussions of findings were presented in Australia and the United States of America to dance teachers and studio owners, some of whom were qualified in the RAD method, and others who were not. Furthermore, translation devices, constellation analysis methods and other findings were frequently discussed and checked with teachers from performing arts disciplines outside of dance, including Music, and Speech and Drama, as well as academics and colleagues well-versed in Legitimation Code Theory but outside the field of dance, meaning that member-checking covered both practical and theoretical applications. Member-checking with RAD teachers, dance teachers, and performing arts teachers more broadly made a case for transferability of the research into other RAD dance classes, non-RAD dance classes, and non-dance performing arts contexts.

3.9 CONCLUSION

This section has outlined the research design for this study, including the theoretical framework, methodology and methods. It began by addressing substantive and theoretical needs of this study and made a case for Legitimation Code Theory as a suitable framework for addressing the question of how ballet dance and ballet dancers are developed in children’s

ballet education. The bulk of this chapter discussed the LCT concepts used in this study, elaborated on the data sample and data collection process, and described how theoretical concepts were enacted to address the research questions. I outlined how Specialization provides an explanatory framework that is capable of accounting for both the dance and the dancer. Concepts from Semantics were explained for their affordances in showing *how* ballet movement and ballet dispositions are taught in the classroom, and to make sense of different types of teaching that develop these practices. I also explained how the concept of constellations is used in this study as a method to visualize the minute details and process by which legitimate ballet movement and legitimate ballet dancers are developed.

The following substantive chapters will explore the development of dance and dancers in children's ballet classes. Chapter 4 uses epistemological condensation, constellations, and epistemic-semantic gravity to explain how legitimate ballet movement is taught in Grade 1. Chapter 5 uses axiological-semantic density and axiological-semantic gravity to examine how ways of acting, thinking, feeling and being deemed appropriate for ballet dancers are developed in the Grade 1 lessons, and Chapter 6 extends this discussion showing how ballet behaviours and dispositions are extended in Intermediate Foundation as students are cultivated towards embodying the 'ideal ballet dancer'. Concepts from Chapter 4 are revisited in Chapter 7 to show how movement is further developed and refined in Intermediate Foundation.

CHAPTER 4

DEVELOPING DANCE IN GRADE 1

4.1 INTRODUCTION

This thesis explores teaching practices that develop ballet dance and ballet dancers in children's dance lessons as well as how teaching may change as expertise increases. Chapter 2 indicated a need for empirical studies that explored ballet teaching in children's lessons in private studio settings. It also revealed a need for sophisticated theorization that was capable of seeing practices that emphasize the dance and dancer, as well as tools that can account for change over time. Chapter 3 elaborated how Legitimation Code Theory (LCT) meets these theoretical needs and how the research design is capable of addressing the research questions and the gaps in existing literature. This chapter focuses on developing ballet dance and explores how legitimate ballet movement is taught in Grade 1. Chapter 5 focuses on how the teacher develops more than movement in the lessons. Later, Chapter 6 and Chapter 7 return to the discussions from each of these chapters to discuss them in the context of Intermediate Foundation.

Legitimate ballet movement is both precise and transferable. Yet the process of mastering and embodying complex, principled movements across danced contexts is often taken for granted. While the idea of practice, repetition and refinement is nothing new to the field of ballet, or to ballet teachers and dancers, little research shows how ballet movement is developed in children's ballet classes, which is where ballet is primarily taught and learned. To fill this gap, this chapter explores how ballet dance is developed into precise and transferable movement. It illustrates how ballet movement is developed from its 'schematic form', where movements and steps are isolated and simplified, into the 'expressive dance', where ballet's stylised movement becomes a nuanced and principled way of moving across a range of dance settings and contexts (Vaganova, 1969: 11) Section 4.2 uses the 'translation device' for the concept *epistemological condensation* (Chapter 3.73) to make sense of the very different ways the teacher builds and refines ballet movement over the five recorded lessons. Section 4.3 uses the device and constellations to illustrate what is happening at two different stages of

learning: when *introducing new and unfamiliar movement* and when *refining previously learned movement*. Section 4.4 explores how the teacher develops more transferable technique, musicality and artistry by relating movements to different contexts, such as particular steps in exercises or more generalizable principles of ballet movement. The ‘translation device’ for *epistemic-semantic gravity* (Chapter 3.7.3) is used here to make sense of the different degrees of context-dependence the teacher enacts in the recorded lessons and then Section 4.5 uses the device to discuss particular teaching moments. I conclude by bringing the findings of Section 4.2 – Section 4.5 together to discuss how teaching legitimate ballet movement requires both gradual accumulation of detail *and* transfer of principled knowledge.

4.2 MAKING MOVEMENT PRECISE IN GRADE 1

‘Ballet is hard’ (G1, L3 47:15). Made explicit here by the Grade 1 teacher and a commonly held belief, ballet is known to be difficult, characterized by complex, seemingly unnatural movements danced with precision and poise. Chapter 3.7 showed that students in Grade 1 are taught and examined across a range of ‘related elements’ or underlying movement principles – six under the category of ‘Technique’, two ‘Music’ and four ‘Performance’. While the RAD separate these assessable elements in their marking rubric the reality of how these elements unfold in the teaching process in the classroom is a lot more complex and interconnected. Ballet movement is not taught by teaching the realisations of these assessable components all at once. It is useful to think of teaching ballet as a layering process; simple, reduced versions of positions and movements are first taught and then refined through consistent revision, repetition, and practice. Throughout this process, the teacher gradually builds more elements and details into each position, movement and exercise until students achieve the final, finessed movements.

Ballet movement is all about precision: every step, arm, finger, and eye in the right place, all coordinating in harmony with the music to express a certain story, emotion, or moods. Analysis of curriculum documents showed that legitimate ballet movement in Grade 1 is relatively complex and considerably demanding for less experienced students. In addition, we know that students do not arrive at movement mastery on their first attempt, but that they

gradually build precision over time and through practice. However, what remains unclear is how teachers build and refine complex, precise movement knowledge at different stages of development and learning.

In the Grade 1 lessons the teacher builds ballet movement in a range of ways and at different speeds. Sometimes she builds movement quite slowly, and at other times she gathers together greater complexity very quickly. This section explores the various strategies enacted by the Grade 1 teacher in more depth.

4.2.1 Making sense of different teaching strategies

To understand the different ways that the teacher builds complex and precise ballet movement, I employ the LCT concepts of *epistemological condensation* and *constellations* (Chapter 3.4.1). In this study epistemological condensation conceptualises the ways that teachers add different steps, details and ideas into a movement, exercise or dance. In ballet classes, it is common for teachers to continually add more details and refine movements. However, not all teaching moments build precision at the same speed or rate. This section uses the ‘translation device’ for epistemological condensation (Chapter 3) to analyse the different ways the teacher adds more detail and precision to ballet movement and *constellations* to illustrate the process of building complexity. Constellations are groupings of meanings, practices or stances that posit what is or is not legitimate within a field. In this chapter they show how the teacher groups and connects details around ‘Technique’, ‘Music’ and ‘Performance’ and their related elements as she builds ballet movement in the Grade 1 syllabus.

As discussed in Chapter 3.7.3, there are two main ways the Grade 1 teacher builds complexity and precision into movement – *augmenting* or *connecting*. Furthermore, each of these types can further distinguished into two sub-types, as shown in the translation device for epistemological condensation illustrated in Table 4.1. Grade 1 is all about introducing ballet movement and refining foundational positions, steps and movements. In the lessons we see the teacher frequently adds new steps and details. In doing so, she is *augmenting* movement - *establishing* new positions and steps and *characterizing* them by adding more details to those movements. There are also times when she is *connecting* movement by

linking movements to other steps, exercises or ideas or *taxonomizing* by packing up smaller movements into other steps and terms. While in the lessons these types of teaching are often only found when she teaches more familiar movements, they will be key when looking at Intermediate Foundation (Chapter 7).

<p>EC+</p> <p>EC-</p>	<i>connecting</i>	<i>taxonomizing</i>
		<i>linking</i>
	<i>augmenting</i>	<i>characterizing</i>
		<i>establishing</i>

Table 4.1: ‘Translation device’ for epistemological condensation

As teaching forms vary across Grade 1 and Intermediate Foundation, I begin by showing the empirical realisations of each sub-type of epistemological condensation in the Grade 1 classroom. Sections 4.2.2 to 4.2.5 use examples from the lessons to illustrate the different ways that the teacher builds complexity in ballet movement. These sections paint a picture for the types of teaching commonly seen in Grade 1 and show how each type affords different strengths or speeds of building more precision and complexity into ballet movement.

4.2.2 Establishing ballet movement

In the Grade 1 lessons, the teacher frequently adds positions, steps and movements together when teaching new exercises or dances. This type of teaching is typically flagged by simple and often short statements that tend to focus on directing movement; for example: ‘We’re

going to put our feet in *first position* and our arms by our sides' (G1, L2, 23:23). Here, the teacher is *establishing* a starting position for a new exercise. We commonly see this type of teaching when new movements, steps or exercises are introduced or when introducing developments that build toward a finished product. For example, when she first sets up the exercise for *Springs*, she begins by saying, 'So we put our feet into first position and we're going to jump forward onto our right leg' (G1, L2, 24:01). In terms of constellations, we can see that the teacher is adding new meanings within the exercise (See Figure 4.1). The small circles represent the discrete units of meaning, or positions and movements, that the teacher adds within the new exercise and the line between enters them into a relationship with one another.

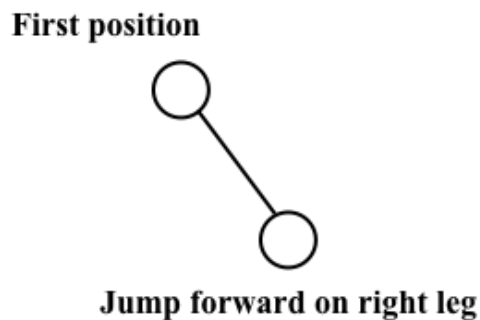


Figure 4.1: Example of establishing movement

Establishing is found throughout the lessons when adding new steps, such as when working on a new development of the *Character Dance*: 'So, out and in and out and in. Then we're going to go out again for the third time. Out. Then we're going to brush, like we've got a handkerchief in our hand, to polish our shoe. It's going to go out, in, together.' (G1, L3, 50:04). These examples demonstrate how, when *establishing* ballet movement, the teacher brings positions, movements and steps together by simply stating what is happening or what needs to be done. Adding steps and meanings into the exercise builds complexity but relatively slowly (EC --).

4.2.3 Characterizing ballet movement

Establishing or setting up movement is one thing. *Characterizing* is another form of *augmenting* that still builds complexity relatively slowly but adds more complexity than *establishing*. This type of teaching is found when the teacher adds more detail, precision or nuance to steps and movements, such as, ‘So a nice big powerful jump in the air with straight legs, pointed toes, and then we sink down into our supporting leg’ (G1-L2, 24:40); and ‘Heel away from the leg, behind the ankle bone’ (G1, L5, 32:45). *Characterizing* movement may pertain to a specific position or step as demonstrated above or an entire exercise, for example: ‘Sinking sand, quicksand, it all sinks down. Okay? So we’re going to try and think about that when we do this exercise’ (G1, L2, 24:04). *Characterizing* adds meanings to positions, steps, exercises and dances by adding qualities to entities that already exist and in doing so exhibits higher epistemological condensation (EC–) than *establishing* (EC– –).

While *establishing* tends towards shorter phrases that focus on the ‘what’, *characterizing* tends to be more descriptive and focuses on the quality of a step, that is, *how* it is done and *how* it should look. For example:

Teacher: The very first movement when we transfer our weight over to the right, what is this pointy toe meant to be doing? Should it be swung back this way?

Students: No.

Teacher: Should it be bent?

Students: No.

Teacher: Should it be straight and rotated?

Students: Yes. (G1, L2, 10:05)

Figure 4.2 illustrates *characterizing* ballet movement and shows how the teacher takes a specific step or position within an exercise and adds more detail to it, thus adding more relations and more complexity.

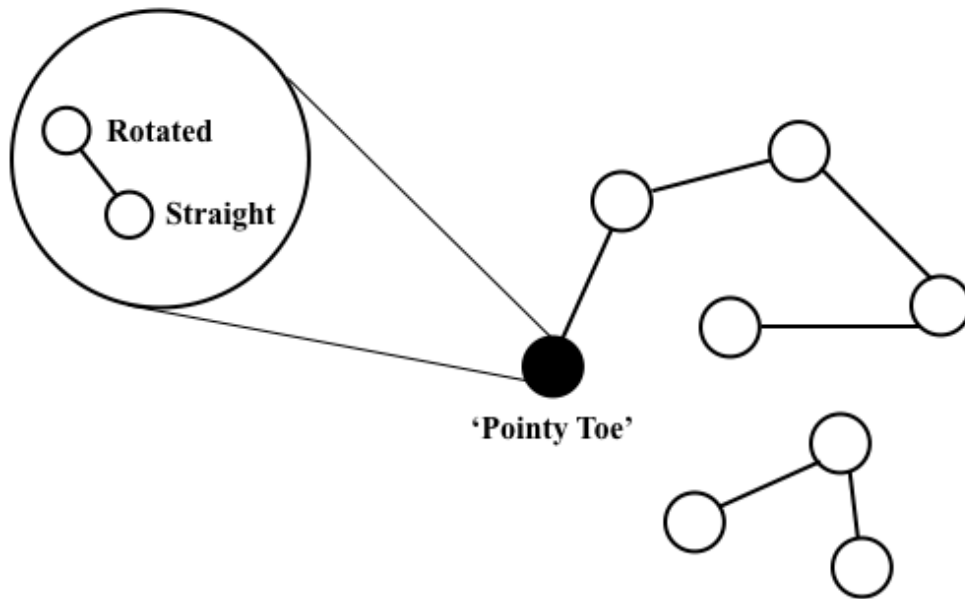


Figure 4.2: Example of *characterizing* movement

The illustration shows how the teacher builds more precision and detail into the line of the leg and foot within a specific step of an exercise. When teaching, she *charges* movements with positive or negative value by exaggerating her movements and contrasting incorrect and correct demonstrations. The photographs in Figure 4.3 show how she negatively exaggerates her movements to highlight the incorrect positions ‘swung back’ (a) and ‘bent’ (b) and contrasts this with precise and perfect demonstration when showing the correct version – ‘straight and rotated’ (c).

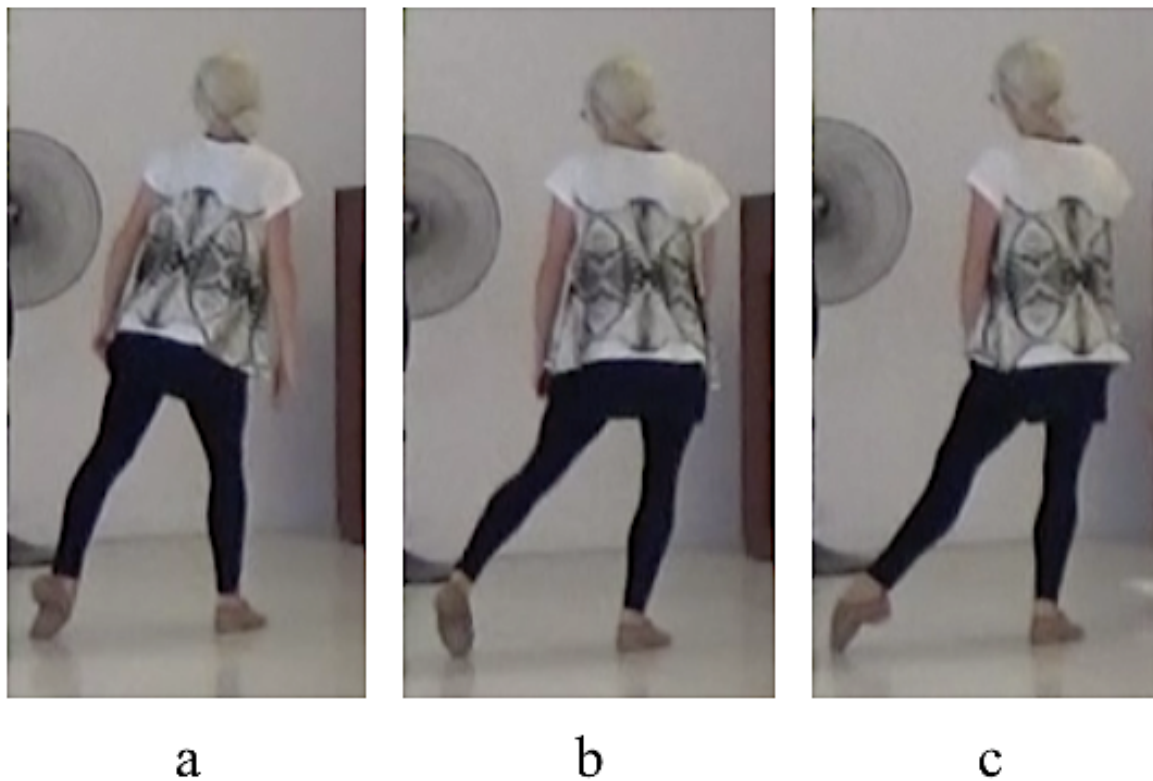
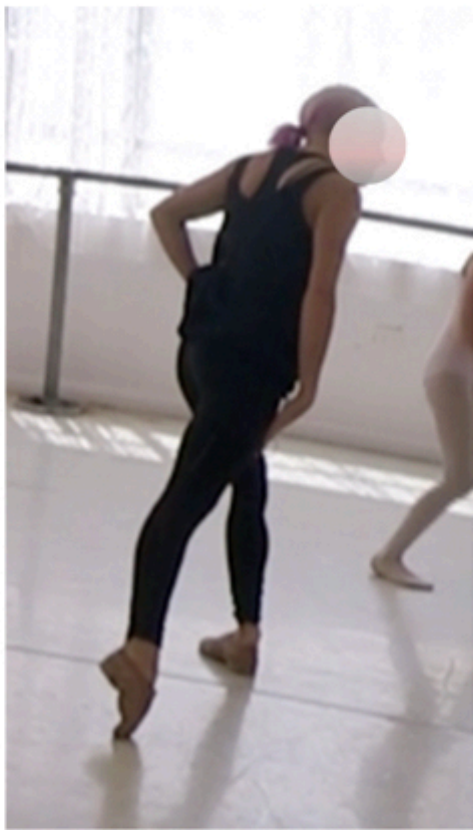


Figure 4.3: Characterizing movement through incorrect and correct demonstrations

The *Grade 1* teacher commonly contrasts correct demonstration and exaggerated incorrect demonstration to develop more nuanced and refined ballet movement. For example, when *characterizing* the line of the *arabesque* in the *Classical Dance*, she says, ‘She’s going to mark you on that line. So if we’re all like a goblin here... We don’t get the mark, okay?’ (G1, L4, 36:00). The photographs in Figure 4.4 depicts how the teacher contrasts perfect placement and demonstration of the *arabesque* line (a) with an exaggerated incorrect demonstration teamed with the word ‘goblin’ (b), the sum effect of this teaching moment *positively charging* legitimate movement and *negatively charging* illegitimate movement.



a



b

Figure 4.4: Charging movement with positive and negative value

This strategy is seen frequently across the Grade 1 lessons. For example, when prompting her students to stretch their legs in *springs*, the teacher says, ‘Seeing a bit of this’, as she points to an undesirable flexed foot and bent knee, then demonstrates a perfectly extended leg with pointed toes as she says, ‘Stretch it’ (G1, L2, 26:11 – see Figure 4.5).



'Seeing a bit of this' (negative)



'Stretch it' (positive)

Figure 4.5: Example of *negative charging* and *positive charging* movement

Throughout the lessons, the teacher spends considerable time *characterizing* movement. Her verbal instruction and physical demonstration build much more detail into movement, thus building complexity and precision at a much faster rate (EC-) than when *establishing*.

4.2.4 Linking ballet movement

Far less frequently, the teacher is found *linking* movements. *Linking* is a much faster type of adding complexity which appears when the teacher takes a particular step or movement and makes an explicit connection to a previously learned step, movement, exercise or idea.

Typically, it appears when the teacher makes connections between steps and exercises that share particular movement principles, for example:

Teacher: What did we talk about in *Legs & Arms* as well that we're not allowed to do? Something to do with the supporting leg?

Student: You're not allowed to...

Teacher: The knees can't kiss. Yes. So from here...the knees are away from one another...It's the exact same thing when you do the *spring points* Sienna. These knees can't be touching. (G1, L1, 26:12)

Here, the teacher is *linking* the alignment and rotation of the supporting leg in *fondue* in the *Exercise for Legs & Arms* and the *spring points* in *Petit Jetés & Spring Points*. The teacher makes explicit that both exercises share similar characteristics and meanings, in this case, turnout *en fondu*. As visualized in Figure 4.6, *linking* instruction exhibits relatively high epistemological condensation (EC+) as it makes connections *across* constellations and therefore connects more relations and relates to a wider set of meanings.

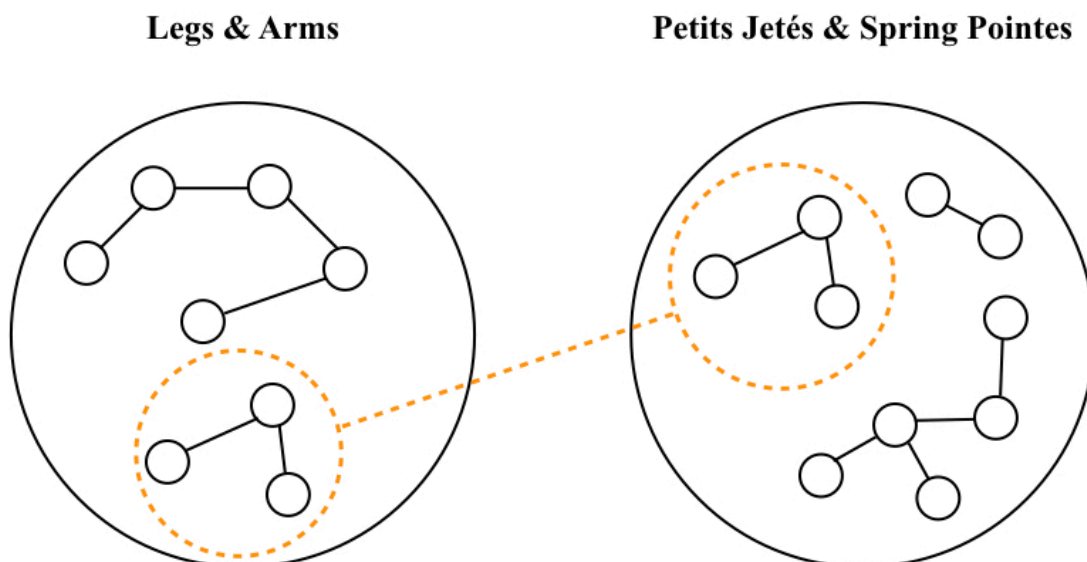


Figure 4.6: Example of *linking* movement

Linking is also found when the teacher makes a connection to other steps or lessons. For example, in Lesson 2, during *Step Hop & Parallel Assemble*, the teacher clarifies technique, in particular, leading with the toes: 'Okay, now on this side, I would really like for us to get rid of the heels. Always toes leading the way. Skips! They're just giant skips. We learnt skips in Pre-Primary' (G1, L2, 39:00). Here, she is *linking* between the *step hops* in this exercise and *skips* in general, as well as specific *skips* done in the *Pre-Primary* level. By linking this

movement with another condensed constellation of meaning (*Skips in Pre-Primary*) she expands the constellation of movement around *skips, step hops* and leading with toes and makes more meaningful connections across movements. With more parts and meanings being added *within movements* and *across movements* we can see how complexity is being added at a much faster rate (EC+) than *establishing* and *characterizing*.

4.2.5 Taxonomizing ballet movement

The least common but fastest way of building complexity in ballet movement can be described as *taxonomizing*. Though this type of movement building is not often found in the Grade 1 lessons, it does appear in Lesson 1 when the teacher connects a number of positions and movements together to teach a *glissade*:

Teacher: One more time. *Glissade. Glissade*. I want to see your sparkle, sparkle, diamond. And stretch, stretch, close. Stretch, stretch, close. One more time. Stretch. Point your foot to the side. Point. Point! Close. That's it. And stretch, stretch, close. And what's that called?

Students: *Glissades*. (G1, L1, 10:49)

This example is a form of *taxonomizing* which reveals the parts that make the whole. Here, the teacher takes a colloquial phrase used in class – ‘sparkle, sparkle, diamond’ – which is an imagery-based placeholder for the features of a *glissade*, action-based descriptions of the movement, ‘stretch, stretch, close’ and ‘point, point, close’, and then conceptualises these movements as a part of a bigger entity – a *glissade*. Figure 4.7 depicts this as a hierarchical arrangement where a number of parts or positions are subsumed to create a whole.

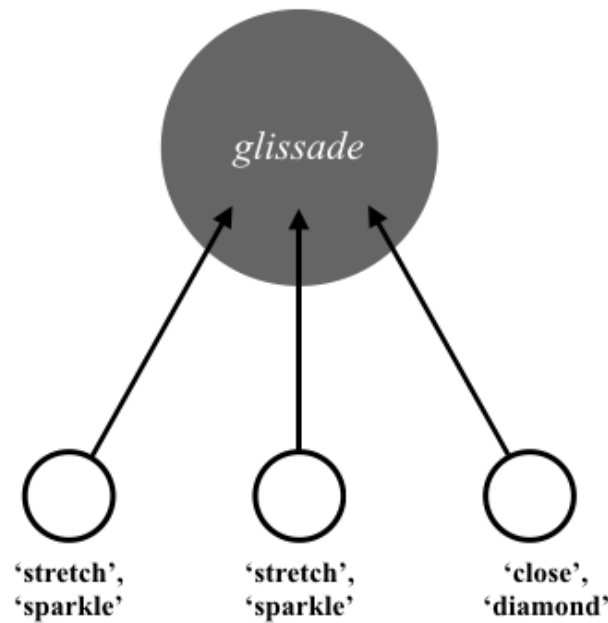


Figure 4.7: Example of *taxonomizing* movement

Taxonomizing ballet movement involves the organization of steps, positions, movements and exercises into classificatory systems or hierarchies that show either part-whole or type-subtype relationships and it therefore generates the highest form of epistemological condensation (EC++).

We have seen that the teacher builds and refines movement in four distinctive ways. There are times when new things are being added and times when movements are being detailed. There are also times when movements are connected to other movements and exercises, and other times where movements are packed up very quickly into more complex movements. This section has given a sense of the range of movement-building that is possible by showing how each of these types of teaching build complexity and precision into movement at different speeds. *Establishing, characterizing, linking, and taxonomizing* may be used in different ways at different times and to different effects in the classroom. The following section puts these groupings to work, showing how they can be used to analyse teaching as it unfolds in the dance classroom. To do so, I analyse two stages of learning that are common in dance education to find out whether different types of teaching feature more heavily at

different stages of learning. Section 4.3.1 explores how the teacher introduces brand new movement while Section 4.3.2 explores how the teacher refines previously learned movements.

4.3 FROM ‘SCHEMATIC FORM’ TO ‘FINISHED DANCE: BUILDING COMPLEX MOVEMENT

When introducing new movement, it is common to teach reduced or simplified versions of a step or exercise. This is evident in both Grade 1 and Intermediate Foundation lessons (and widely found in my experience as a dance teacher and dance studio owner). In the early stages of learning new movement, specific elements of an exercise are often omitted and greater emphasis placed on central positions, steps, or principles. This is made explicit by the Grade 1 teacher, such as, ‘Yes, but we’re not going to put that in yet. We’re just going to do it straight *en face*’ (G1, L2, 52:04); ‘Your musicality was good. Technique left a lot to be desired but we’re going to be doing it in steps, okay?’ (G1, L4, 28:45); and, ‘That’s what we need to at least achieve for this one, not so much knowing the entire exercise just yet, but getting these heels forward’ (G1, L5, 26:42). Examples of elements that are commonly omitted or manipulated in order to simplify movements and exercises in the Grade 1 lessons include:

- Space – modifying where the students stand in the room, for example, practicing a step at the barre for balance, or removing formations;
- Orientation – modifying what angle the students face, such as practicing *en face* (facing the front) versus the more complex *croisé* alignment (facing the corner);
- Sequence – where a step is taken out of an exercise or dance and practiced on its own or in a simplified sequence;
- Trajectory – where the direction of travelling movements are modified, for example, travelling straight forward rather than in a circle or eliminating travelling by dancing *sur place* (on the spot);
- Timing – where a step or sequence is practiced at a modified speed; and,

- Coordination – where the step is modified to require less coordination, such as placing hands on hips or not using heads.⁷

These modifications loosen the restrictions of the otherwise highly structured and controlled movements found in ballet. Stripping back finer details and precision allows the teacher to focus on the most crucial elements of a movement. Once these ‘bigger picture’ elements have been consolidated, the teacher slowly begins adding more detail to the movement. Over time, the teacher increases the number of components in an exercise and raises demand for precision and detail in the quality of the movement. As a result, we see movement that begins to take shape and look more like the finished product. Throughout this teaching process, we witness the teacher adding new meanings, bringing them together, and consolidating them through practice, repetition, and variation. The following section uses the analysis presented in Section 4.2 to explore how this process unfolds in the classroom. I demonstrate how the teacher introduces new movement, drawing upon an excerpt from the Grade 1 lessons where the teacher introduces a previously unlearned exercise – *Springs*.

4.3.1 Introducing New Movement in Grade 1

In Lesson 2, 20 minutes into lesson time, the teacher introduces a new exercise: *Springs*. The movement she teaches is not the exercise as a whole, but what the teachers at the *Sydney Academy of Ballet* call a ‘development’ – a simplified training exercise intended to develop focal steps or central elements of an exercise. The focal movement itself, the *spring*, is a simplified version of a *grand jeté en avant* and the exercise as a whole introduces students to the underlying principles of leaps, such as taking off from one leg and landing on another, and, for the RAD, emphasizing height rather than distance.

As seen in [Video 4.1](#), when introducing *springs* for the first time, the teacher isolates the focal step, the *spring*, and provides a foundation where she can later layer more details and complexity. Illustrated in Figure 4.8, she begins by *establishing* the starting position: ‘We’re going to go all the way to the back. Back we go. We’re going to put our feet in *first position* and our arms by our sides’ (G1, L2, 23:35).

⁷ See Appendix 4 for examples of modifications in the Grade 1 lessons.

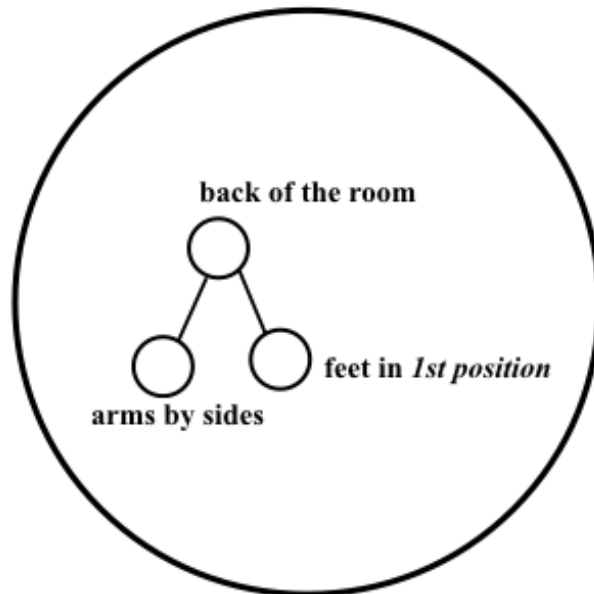


Figure 4.8: Establishing the starting position

She then asks, ‘who knows what quicksand is?’. Students call out and she responds, ‘Sinking sand, quicksand, it all sinks down. Okay? So we’re going to try and think about that when we do this exercise’ (G1, L2, 24:04). Her movement and gestures bring more attention to ‘all sinks down’ as she lifts one leg into a *petit retiré parallel* position whilst bending her standing leg and pressing her hands with fingers splayed, downwards. The teacher uses the imagery of quicksand, movement, and gesture as a way of *characterizing* the quality of the exercise. Next, she explains the movement:

So, we put our feet into *first position* and we’re going to jump forward onto our right leg. We jump one, and we’re going to sink, sink, sink, like quicksand. And then we’re going to repeat on the other side. Jump, sink, sink, sink. Jump, sink, sink, sink. Jump, sink, sink, sink. Okay, try to stretch those legs as well. We go up, one, two three. One, two three. One, two, three and one – ooh, nice one, Kate!⁸

(G1, L2, 24:11)

⁸ Student names are muted in the video. Real names are replaced with pseudonyms in both quotes and captions.

She uses relatively simple, everyday movement words such as ‘jump’ and ‘sink’ as she demonstrates. Students follow along behind her as she demonstrates and calls out movement cues thus *establishing* a rough sketch of the *spring* whilst also *characterizing* the movement as needing stretched legs. At this stage the teacher adds a number of different components together by arranging them into a movement sequence. Her voice emphasizes the desired quality and musicality of the movement through rhythmic punctuation and pitch. Rhythmic punctuation is used as she alters the speed of enunciation, so that ‘jump’ is spoken quite quickly and ‘sink, sink, sink’ is drawn out. She also applies this strategy when she emphasizes the ‘one’ when calling out, ‘one, two, three’. Figure 4.9 illustrates how she matches her pitch to the desired directions of the movements themselves, where ‘jump’ is elevated and the ‘sink’ bends down.



‘jump’ (high pitch)



‘sink’ (low pitch)

Figure 4.9: Emphasizing movement qualities

Her use of pitch, rhythm and tempo in her speech add detail and precision, implicitly *characterizing* ‘timing’ and ‘dynamics’ in *springs*. In less than 30 seconds of lesson time, the teacher expands the exercise to include a range of movements and details that represent steps (‘jump’), timing (‘one, two, three’), and technical elements reflecting the quality of execution (‘sink’, ‘stretch’). Next, the teacher resets the students:

Okay, let's move back. Let's see if you can do that. So, a nice big powerful jump in the air with straight legs, pointed toes, and then we sink down into our, ah, supporting leg. Here we go. (G1, L2, 24:40)

Here, she summarizes movements just introduced by explaining the exercise in everyday language using words such as 'big', 'jump', 'straight', and 'sink down'. However, she also sets a new standard for the exercise: it needs a 'big powerful jump', with 'straight legs' and 'pointed toes'. These descriptors give more precision to movement and are further examples of *characterizing*. Figure 4.10 shows how this type of feedforward packs more meanings into the jump. Depicted by the solid black, the 'jump' now contains a number of meanings, as seen in the inset circle which zooms in to show meanings packed in by the teacher.

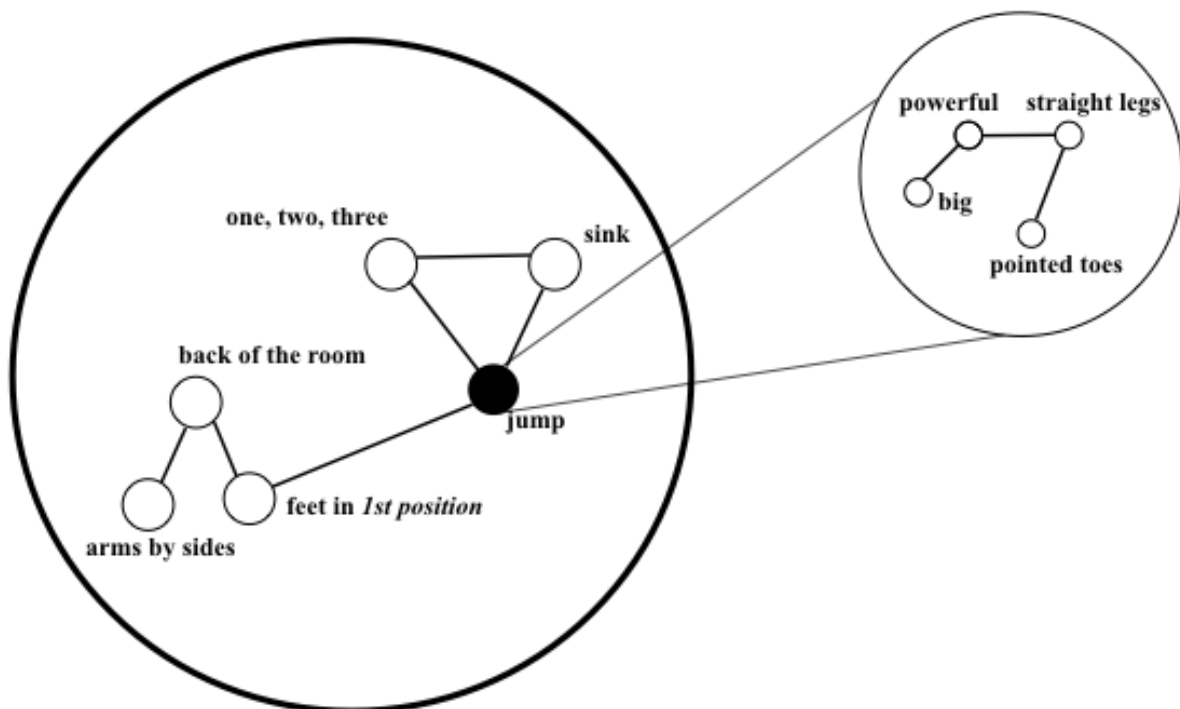


Figure 4.10: *Characterizing the 'jump' in springs*

The teacher builds movement by *characterizing*, packing more meanings into pre-existing steps. Next, they all practice the exercise again:

Five and six and seven, eight. Jump! Sink, sink, sink. And sink, sink, sink.
Good! Jump! Sink, sink, sink. And *in* two three and *in* two three. Nice! *In*
two three. Jump! *In* two three and *in* two three. Not too bad. (G1, L2, 24:59).

The teacher shifts this practice session closer to the context of the real exercise by counting students in and calling out movement cues at a steadier pace. She also continues to implicitly link movements to timing as she calls out, ‘And *in*, two, three’ over and over again, mimicking the rhythmic pattern by accenting ‘*in*’ and implicitly making connections between movement and music. This stage of introducing new movement is about consolidating established movements and performing them in a way that more closely represents the dance context. Though no new elements are explicitly added, repetition and practice condense existing components and strengthens their place in the *Springs* constellation. Repetition reinforces these meanings and condenses individual positions and qualities into the movement. At this stage, students are working toward a smooth, connected demonstration of a *spring* – a jump up and a sustained sinking down, repeated as they travel across the floor. Students are no longer executing a single step and then pausing; they are moving from one *spring* to the next following a specific rhythmic pattern. Existing movements and details in the constellation are ‘activated’ as students continually connect the dots in the *Springs* constellation. Finally, the teacher gets them ready to practice with the music by saying, ‘Okay. We’re going to try that with some music. It’s going to be a little bit faster. Let’s see who’s got the best quicksand today’ (G1, L2, 25:15). She refers back to one of the first meanings she added to the exercise, the quicksand, emphasizing the importance of sinking down by tapping into previously established meanings.

Well before the teacher gets students to attempt to practice the new step with music, she accumulates different positions and steps and adds more details and precision within. As Figure 4.10 illustrates, in two and a half minutes of class time, the teacher introduces and expands a complex cluster of inter-related meanings which are condensed into *Springs*. When setting up new movement, two important things are happening. First, the teacher builds movement in different ways by *establishing* and *characterizing*, quickly alternating between these two less strengthening types of epistemological condensation. While teachers and examiners may understand the quicksand imagery points toward a principled understanding

of the manifestation of weight placement and timing in this exercise, she does not make this explicit. She simply characterizes the exercise, adds steps together, and then begins to refine them by adding more detail. Finally, she does not add new movements and details all the time. The teacher gets students to practice, allowing individual movements and details to condense and form a more fully realised picture legitimate ballet movement.

The cumulative effect of the teacher's activity when introducing new movement consolidates new ways of moving that are built upon a relatively quick introduction of core concepts (the step, the quality, the timing) which make the exercise more complex and precise very quickly. We have seen how the teacher introduces new movement in its 'schematic form' However, legitimate ballet movement is not mastered in one lesson. The following section explores how previously learned ballet movement is refined into the 'expressive dance'.

4.3.2 To the 'finished dance': refining previously learned movement in Grade 1

For the ballet dancer, introducing new movement is the first step in a long journey towards precision and movement mastery. Though the demand for perfection and movement mastery in ballet is prevalent, we have seen that the Grade 1 teacher does not focus on precision or perfection when introducing new movement. In this section, I discuss how previously learned ballet movements are polished and refined into exam-ready exercises and dances. Section 4.3.2 uses constellations to illustrate how the teacher taps into previously introduced steps, movements, ideas and concepts to characterize movements in more detail through the process of *unpacking*, bringing awareness to the constituent components of a position or movement, and *repacking*, bringing those component parts back together to make a more refined position or movement. In doing so, I demonstrate how this process of adding, repeating, unpacking, and repacking affords single words or ideas to trigger entire constellations of meanings. But the complexity of ballet does not end there. It also explores how the teacher builds more complexity into ballet movement by *linking* and *taxonomizing*, which makes explicit the interconnected system of ballet movement. While the previous section followed a single exercise from when it was first introduced, this section will draw upon a number of different exercises, each at different stages of development in order to show how the teacher aims to develop a more comprehensive and interconnected network of movement that more closely represents the complexity of ballet.

Unpacking ballet movement

The *Warm Up* exercise is the first exercise of the syllabus and exam. It consists of a phrase of choreography that lasts 16 counts that is then repeated with only one minor variation (running backwards instead of forwards). As such, the exercise is relatively simple compared to other exercises and dances in Grade 1. [Video 4.2](#) shows an excerpt from Lesson 3 where the teacher sets up the *Warmup Exercise*:

Now, as soon as you arrive, you need to show her [the examiner] your best posture. Stomach muscles on, thumbs in. Lengthen. And now we're looking up and out into our magical world, projecting. Up, lengthen, space underneath your arms so we've got a beautiful oval shape. Palms up. Stomach muscles on. There we go. Lengthen. Now try and put that tailbone down. Up, up, up. Good girl, Francesca. Heels together. (G1, L3, 4:20)

As students possess a basic understanding of the previously condensed exercise there is no discussion of the sequence or steps. Instead, the teacher refines her students' posture by *unpacking* it to reveal its constituent parts – a list of nuanced positions, shapes, stances, and feelings all geared towards the precise embodiment of ideal posture in ballet. Figure 4.11 illustrates how in this moment 'best posture' is characterized by a number of interconnected details, all of which are required for the successful embodiment of ideal posture in ballet.

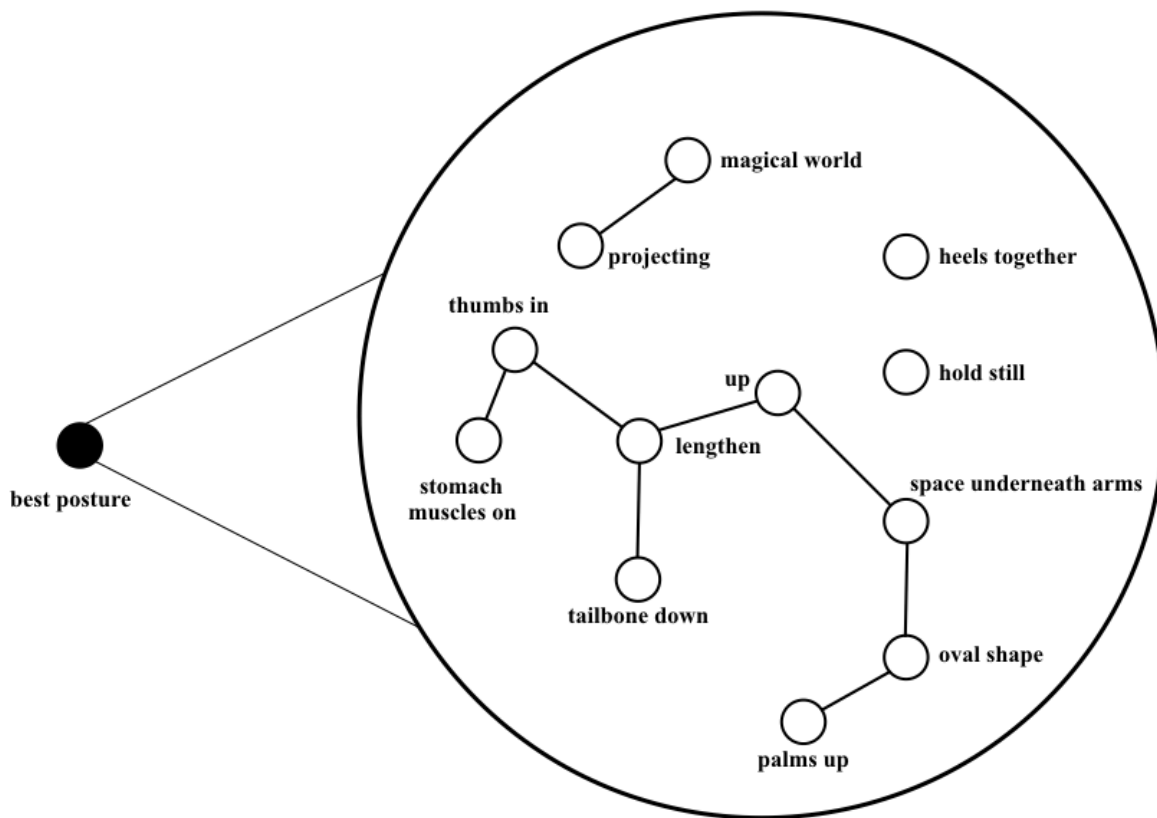


Figure 4.11: Unpacking ‘best posture’

Constellations afford the visualization of how a single position, movement, or term is capable of holding many details. In this case, the teacher unpacks ‘best posture’ to emphasise its component parts as she aims to elicit more detail, precision and refinement. Here, ‘best posture’ now relates to a whole cluster of meanings, thus making the concept much more complex. Over time, through continuous reference and repetition these clustered meanings begin to hold their place so that mentioning ‘posture’ triggers the enactment of these pre-condensed details.

This example shows how teacher talk as seemingly simple as ‘best posture’ is capable of resonating out to a complex cluster of meanings. However, it can get even more complex. Just as the teacher packed more meaning into ‘best posture’, each of those meanings are capable of condensing clusters of meanings. For example, the ‘magical world’ packed into ‘best posture’ may seem like it possesses a singular meaning, but it too has its own previously

condensed cluster of meanings which are further built across all five lessons. In the lessons, 'magical world' first appears in Lesson 1 when the teacher sets up students for the *Warmup*:

Okay, up nice and straight. Pull. Have we got our special spot in our magical world happening? Heels together. That's it. Okay... Up nice and straight. Focus your eyes. Looking out. What can you see today? Hopefully it's something beautiful. (G1 1, L1, 3:37)

The Grade 1 teacher often reminds students to look out into their 'magical world'. When asked in an interview about her use of this phrase, she links back to 'Projection' and 'Communication' as examinable outcomes;

At the very beginning, I made them draw their magical happy place, and we visualized that it's out beyond the walls. So they're training their projection and communication. Rather than just looking straight at the brick wall and glazing over, so. Getting that projection, looking out and beyond...So I think if you say to them, "projection"...I wasn't seeing anything or they just sort of open their eyes wider. But when you say, "oh look at your magical world" and remember maybe Zoe's has fairies and unicorns. "Look at the unicorns through the wall" and their faces come to life.

The teacher employs the 'magical world' to elicit 'Projection' and 'Communication', which are 'Performance'-based assessable elements. When setting up a previously learned exercise, the teacher moves beyond recapping steps or sequences and focuses on developing a more principled understanding of movement based on the RAD assessable elements, such as 'Posture', 'Projection' and 'Communication'. We can also see that she uses both technical and non-technical terms. While 'posture' is a more technical term, 'magical world' is imaginative and, on face-value, a seemingly less technical term. However, despite its everyday veneer, the teacher packs a number of meanings into the 'magical world', demonstrating that seemingly everyday meanings can become quite technical through the process of condensation.

With these meanings packed in, the teacher can unpack the ‘magical world’ to reveal its constituent parts. [Video 4.3](#) shows an excerpt from Lesson 1 where the teacher unpacks the ‘magical world’:

What happened to our magical world? It dropped down on the floor. It went down the side of the wall. It looked like it was moving everywhere when we did that. Let me see – pull up nice and straight. Focus on your special spots. Project up and out and we’ve got our personal puppeteer pulling us up. Up, up, up, up, up. Feet together, Sienna. Vanessa, focus out, find your special spot. Let’s try it again. Arms by your side. We go: demi and-a up and look at your special spot. Don’t look at me and up and demi and – ah! Let’s try again. Six – find your spots. Seven and-a eight. And demi and-a up. Demi and down. So much better, Sarah. Yes. Much better. Okay. (G1, L1, 6:07)

Illustrated in Figure 4.12, the teacher unpacks the previously condensed ‘magical world’ and emphasizes focusing on a spot and lifting up. She also adds details relevant to the context, such as ‘don’t look at the teacher’, adding more precision to where students should be looking – outwards, and straight ahead.

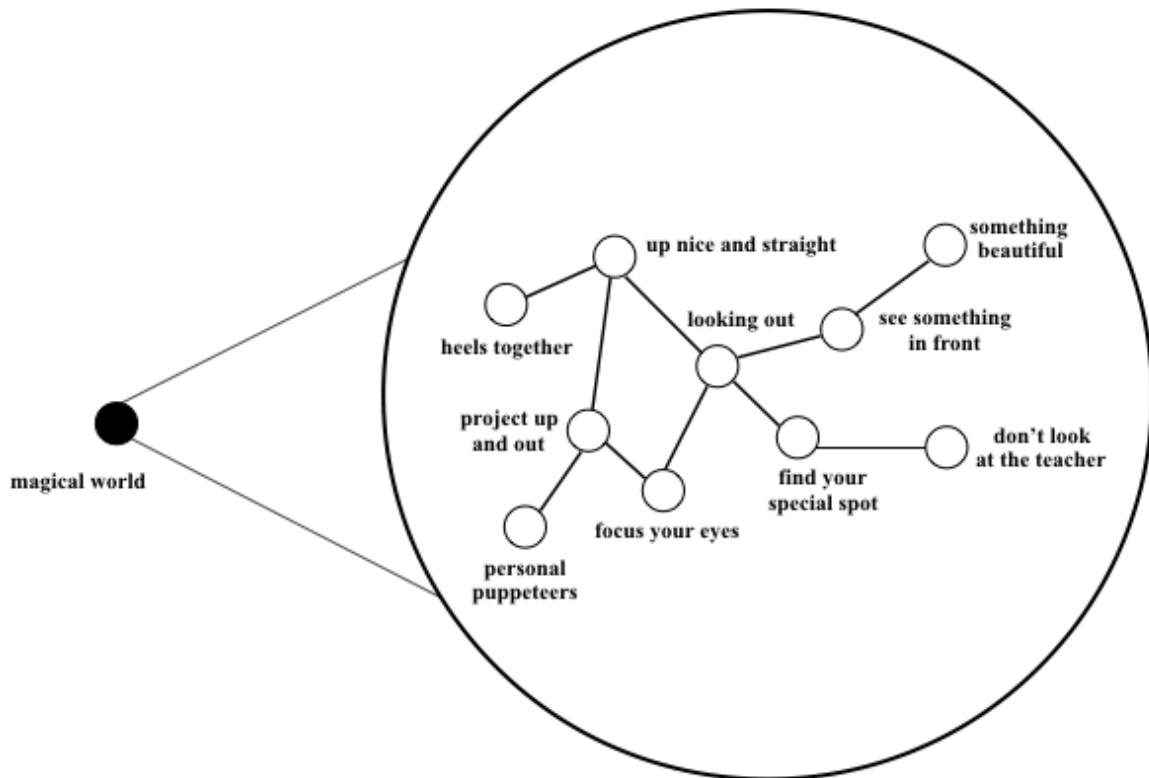


Figure 4.12: Unpacking ‘magical world’

She gets students to practice throughout the *unpacking* process, which serves to ‘re-pack’ individual components of the ‘magical world’ back into the exercise. Over time, reminders to ‘focus out’ or find their ‘special spots’ and to ‘pull up’ are no longer needed, and in their place, a single idea remains – the ‘magical world’. As this example shows, it is not enough to simply cluster meanings together. Pre-condensed meanings are often revisited, characterized and practiced, by unpacking and re-packing individual movements and meanings, consolidating them in the embodiment of principled movement, in this case, the students’ ‘magical world’.

In the quest for precision and polish, it is common practice for teachers to isolate steps from their place in a sequence or dance and pull them apart in order to pack in more precise and principled movement. With so many different steps, positions, movements, and sequences, each with their own details, rules and manifestations of principles, the potential to increase complexity in ballet is almost endless. For example, ‘magical world’ at this moment holds a

cluster of ten details, each of which need to be embodied by students in order to successfully demonstrate legitimate ballet movement. In the previous section, the teacher packed in twelve different details into ‘best posture’, which also need to be embodied by students. In both of these examples, constellations illustrated how the teacher clusters details, but as Figure 4.13 depicts, we can see that the ‘magical world’, with its own cluster of meanings, has been clustered *within* ‘best posture’.

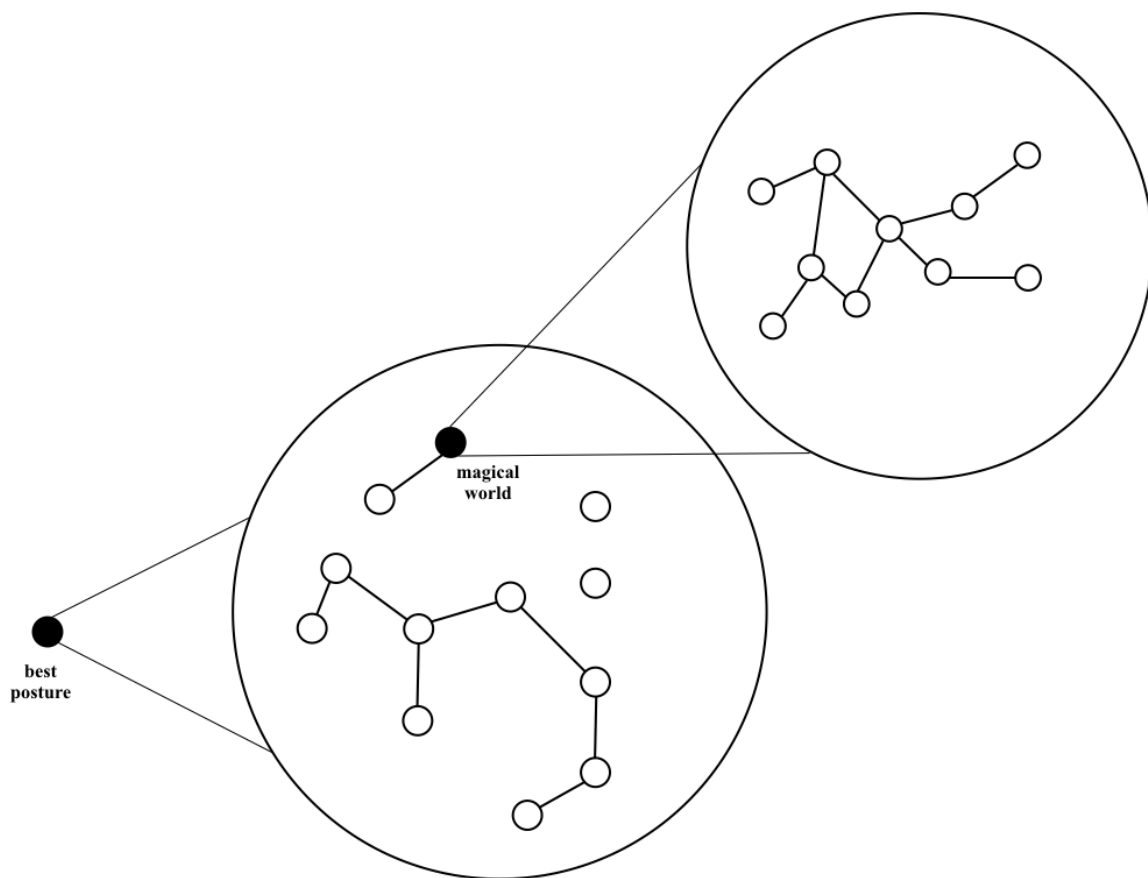


Figure 4.13: Clustering details within details

The illustration shows how ‘best posture’ is even more complex as the clustered details within ‘magical world’ are carried forward. Achieving ‘best posture’ now requires the successful demonstration of twenty-two different details. But it does not stop there. Each of these movements and details is capable of condensing their own clusters that may also be carried forward into ‘best posture’. One can therefore get a sense of the level of complexity

of legitimate ballet movement and how teachers have many options in regard to how it is taught.

Precision in ballet, measured here by a student's ability to project, communicate and maintain posture whilst dancing, is taught by unpacking complex movements and concepts, adding in meanings, strengthening their relations, and then packing them back up again. This unpacking and packing process happens repeatedly throughout the lessons, particularly when *characterizing* ballet movement; for instance: 'Now this group: we're looking a little bit glazed. Can we grow really, really tall? Looking out to your magical world. What's happening? Unicorns and fairy and lollipops everywhere. Out you go. There we go' (G1, L3, 19:32). Here, *unpacking* the 'magical world' is much more concise. In other lessons, she simply mentions 'magical world' amongst a checklist of other cues. While the teacher may be saying less, the meaning remains the same. *Packing* details into words, phrases and ideas can embed numerous positions and details into a single entity, thus allowing one word or movement to be highly complex.

The 'magical world' example also shows that the teacher does not need to use complex or technical words and concepts in order to refine and develop more precise movement. This is seen throughout the Grade 1 lessons, where terms like 'half diamond' are packed up with details that represent the technical complexity of both the position of a *fondue* and the concept of turnout. The use of simple and often imagery-based terms act as placeholders for more complex meanings. In these examples, movement has become 'technicalized' even though the naming of the movement has yet to be. The following two sections continue to explore how the teacher refines movement by *linking* and *taxonomizing* movement. While these sections are much more concise, they show the beginnings of much more complex movement-building that are discussed further in Chapter 7.4.2 and 7.4.3.

Making connections

In the Grade 1 lessons, once core components of each exercise are condensed, the teacher begins *linking* ballet movement. These links tend to make connections across steps, exercises, ballet movement principles, and content from previous grades, thus creating an

interconnected network of legitimate ballet movement. *Linking* ballet movement is commonly found when the teacher highlights ‘Technique’, ‘Music’ or ‘Performance’ elements that appear in different exercises; for example: ‘Now in our exercise for *Legs and Arms*, we have lovely turnout on the supporting leg. So that means that we should have the strength to hold it out on our *spring points* as well’ (G1, L3, 26:32). In Lesson 4, the teacher links the ‘half diamond’ position, or *fondue*, in *Port de Bras* and *Legs and Arms*:

Just show me, it’s the exact same as *Legs and Arms*. Show me how you turnout your supporting leg. Stretch your working leg. Up, up, up, up! Yes, that’s really nice. So we have this half diamond, the same as *Legs and Arms*. (G1, L4, 9:44).

Figure 4.14 illustrates how *linking* builds complexity at a much faster rate by taking clusters of movements and details and entering them into relationships with one another, considerably expanding the constellation of meaningful movement.

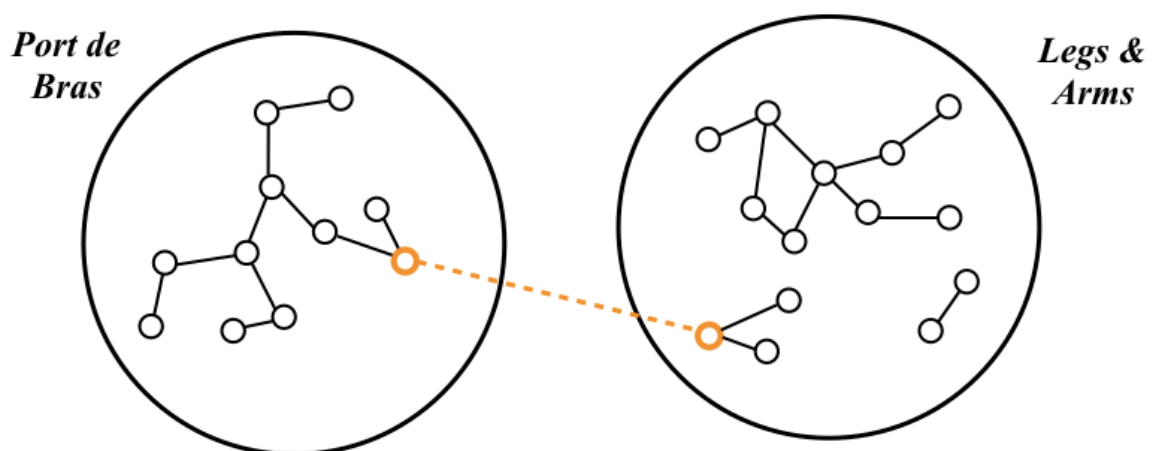


Figure 4.14: Example of *linking* movement

However, as we have seen, movements are capable of being packed in with a number of other details. Previous to this moment, details such as ‘knees can’t touch’, ‘knees away from each other’, and ‘big diamonds’ were clustered and condensed into the term ‘half diamond’ to prompt a deeper bend in the knees and more turnout when *en fondu* across many exercises. In

this way, *linking* instruction not only increases relations but also resonance through the implicit connection of meanings, resulting in much higher epistemological condensation (EC+). We can see that *linking* refines movement at a much faster pace.

When refining *Petits Jetés and Spring Points* later in the same lesson, the teacher makes another link: ‘So there’s our half diamond from *Port de Bras* and *Legs and Arms*’ (G1, L4, 21:45). Though she is much more concise, the effect is the same: by *linking* the ‘half diamond’ across exercises she relates it to a wider set of movements and builds complexity far quicker. Figure 4.15 illustrates how these links construct an interconnected constellation of ballet movement.

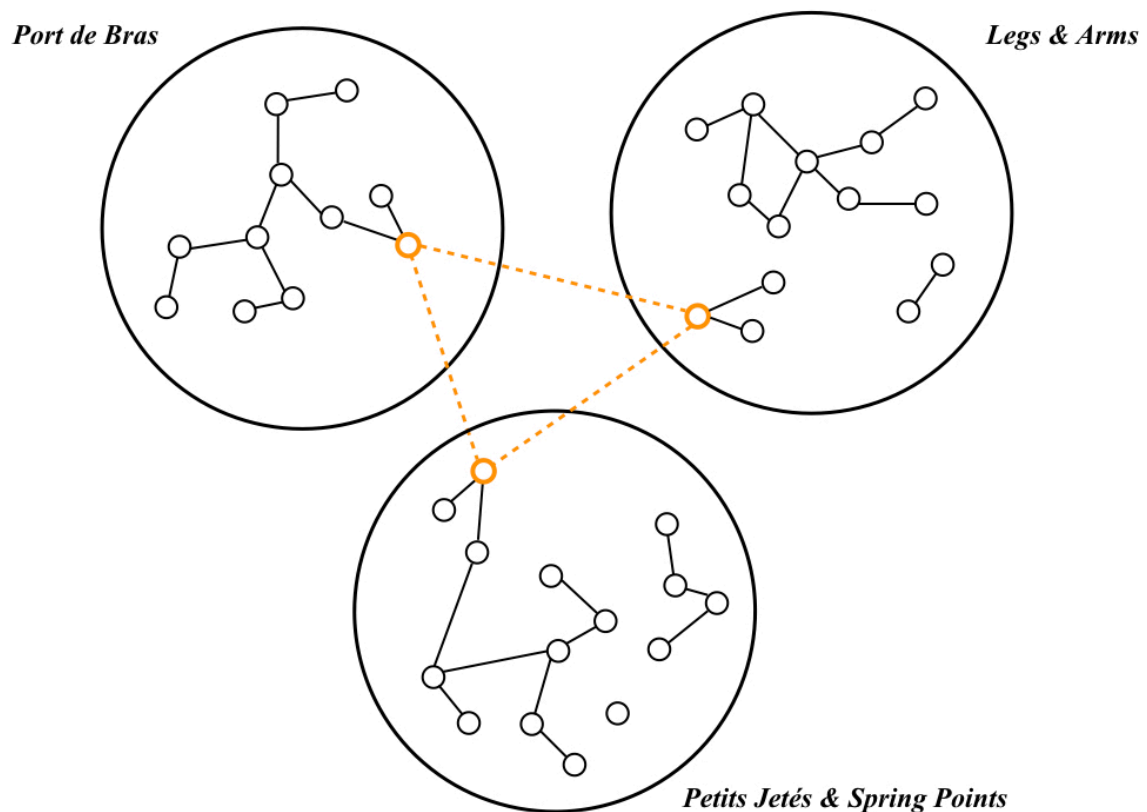


Figure 4.15: Linking movement constellations

Linking also affords the teacher to make explicit the similarities and differences across exercises, for example, ‘You’ve got a *plié* on four...it’s a bit like *sautés*’ (G1, L3, 32:50). She

also makes links between different exercises and related outcomes, such as ‘Expression’ and ‘Projection’:

Teacher: ...we need to express whatever the music’s making us feel. Alright?
...Would you say that, *Petits Jetés and Spring Points*, is sad music?

Students: No.

Student: Happy!...*Demi Pliés* is sad music

Teacher: *Demi-Pliés* is a little bit sad. That’s why we’ve learnt to make our magical place extra amazing so we don’t look sad when we’re doing it. Yes? We’ve just got to look engaged, project. (G1, L4, 18:36)

By *linking* movement with ballet principles she makes explicit the relationship between movement and musical interpretation and builds a more complex constellation of ‘Expression’ by contrasting *Petits Jetés and Spring Points* and *Demi-Pliés*. The teacher also links movements to other constellations of meaning; for instance: ‘We’re trying to represent the Russian culture and that’s how they danced’ (G1, L3, 53:52). Whether the teacher connects movement knowledge to other steps, exercises, principles or ideas, *linking* very quickly makes legitimate ballet movement more detailed, more complex, and more precise.

Yet this is not the fastest way the Grade 1 teacher refines ballet movement. Even at this early stage of learning, the teacher begins *taxonomizing* ballet movement by connecting different positions into steps that involve multiple parts. The *Transfer of Weight* exercise introduces students to *glissades* for the first time in the RAD curriculum. Figure 4.16 shows how the teacher deconstructs the *glissade* by referring to the step as ‘sparkle, sparkle, diamond’ – a placeholder which highlights the three key positions in a *glissade*: stretching one foot *a la seconde*, transferring weight to stretch the other foot, and closing in *third position*.



Figure 4.16: Breaking down a *glissade*

In Lesson 1, the teacher shifts from calling out the technical name and a range of different imagery and movement-based cues:

Teacher: One more time. *Glissade. Glissade.* I want to see your sparkle, sparkle, diamond. And stretch, stretch, close. Stretch, stretch, close. One more time. Stretch. Point your foot to the side. Point. Point! Close. That's it. And stretch, stretch, close. And what's that called?

Students: *Glissades.* (G1, L1, 10:49)

In this example, she creates a hierarchical relationship whereby three positions ('stretch, stretch, close' or 'sparkle, sparkle, diamond') come together to make something else, a *glissade*. This is an example of *taxonomizing* as component movements are packed into the glissade by entering them into a part/whole relationship. Figure 4.17 shows how the teacher subsumes smaller positions 'stretch, stretch, close' – each with their own pre-condensed meanings – into the *glissade*.

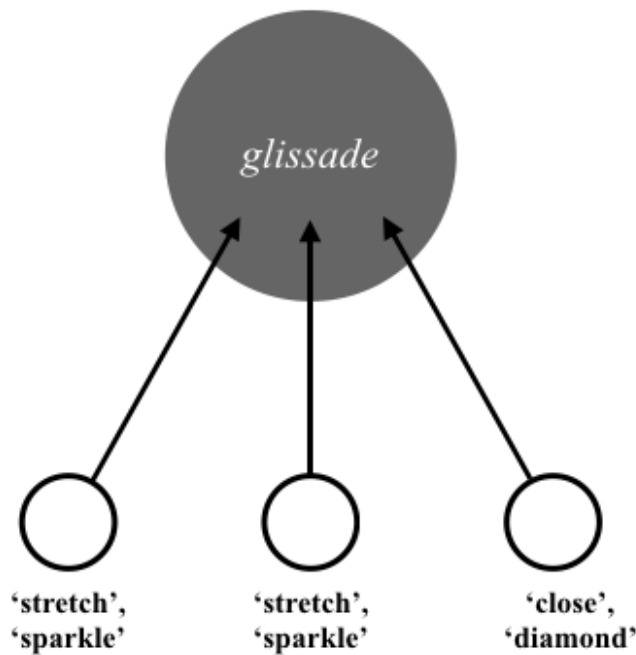


Figure 4.17: Example of *taxonomizing* movement

By nature, *taxonomizing* enters multiple meanings into relationships with one another, but, as discussed in Chapter 3.7.3, it also makes the logic of ballet movement visible by showing how movements come together to create an organized schema. As such, it is the highest form of epistemological condensation as it builds movement knowledge at an extremely fast pace.

When *linking* and *taxonomizing* the teacher adds much more detail and complexity across multiple entities at a very fast pace. While these types of teaching are not as common as *establishing* and *characterizing* in the Grade 1 lessons, one should not minimise their importance in building precise ballet movement. While the presence of higher levels of epistemological condensation did not appear often in the first few weeks of the Grade 1 lessons captured for this study, Chapter 7 explores these types of teaching further.

Embodying precision

Analysis has shown that teaching legitimate ballet movement begins by *establishing* simple, less-detailed movements that are filled in with meanings by *characterizing* and through the process of condensation. Simple movements are refined and made precise through a process

of unpacking and packing and are connected into other movements and meanings by *linking* and *taxonomizing* to create a more detailed ‘roadmap’ of legitimate ballet movement.

[Video 4.4](#) shows an excerpt of the *Springs* exercise from the mock exam. It provides evidence for how students embody the precision, details and complexity the teacher condenses into each position and step of the exercise. The excerpt shows that students have significantly progressed since the recorded lessons and are beginning to embody the precision and complexity taught by the teacher without being reminded. When introducing *Springs*, we saw how the teacher told students where to stand, where to put their arms, how to jump, how to land and what to think about – and that was just two and a half minutes. Now, the mock examiner simply calls out ‘*Springs*’ and the students immediately run into position and competently dance with regard to ‘Technique’, ‘Music’, and ‘Performance’. While the video shows that the student’s movement is not yet perfect, they are not expected to have fully mastered ballet movement at this stage. What the example shows is how movement knowledge has been condensed into the body in just a few short months. In addition, thinking in constellations again, one can imagine how these condensed movements provide sites for more details and precision to be added within, and more connections to be made across movements in later grades, thus expanding the constellation of legitimate ballet movement even more.

This alone gives a sense of the level of complexity being taught in children’s ballet classes, but there is a lot more happening in the Grade 1 lessons. At this relatively early stage of learning, it is already clear that the teacher sometimes focuses on specificities of technique, music and performance in a particular exercise, and at other times she focuses on showing ballet technique as durable; something that is done across different exercises, or perhaps all the time. Section 4.4 explores these types of teaching further by showing how ballet movement knowledge taught in relatively segmented and specific exercises is transferred into other contexts and settings.

4.4 MAKING MOVEMENT TRANSFERABLE IN GRADE 1

Success in ballet requires more than precise and detailed demonstration of technique, music and performance elements in set exercises and dances. While ballet movements are shared across exercises and ballet principles appear in all exercises, *manifestations* of ballet principles are not locked in – they change according to the context in which they appear. This section addresses a common problem experienced by dance teachers – transferring technique, musicality and artistry across contexts. This problem is made explicit by the Grade 1 teacher:

Okay, now last week I was very upset that the majority of the class couldn't do the gallops. Now, the Snow White gallops that we were practicing for a long time, a very long time. About three weeks, we were practicing that Snow White gallop around the room, over and over again. And then we had it perfect, put it in the dance, and then it looked as though we'd never done it before. (G1, L3, 36:00)

To address this issue, I discuss how the Grade 1 teacher enacts different degrees of context dependence in her teaching and how these differences enable ballet movements and details taught in specific exercise to be generalized and applied in other danced contexts. In this section, I am no longer concerned with the precision of ballet movement, but rather how ballet movement is made *transferable*. By transferable, I am referring to the ways of moving, interpreting music, and conveying emotion that, though taught in specific sequences and steps, must actually be applied across a range steps, exercises and dances. Teaching specific steps or actions as enactments of generalized principles allows for the transfer of movement, technique, musicality and performance from a single step or exercise into an overarching system of codified movement that is embodied by dancers. However, this starts small and is developed over time.

This section looks at this process to show how different types of teaching build transferable, principled movement. Using the 'translation device' for *epistemic-semantic gravity* (ESG), from Chapter 3.4, I illustrate how the teacher constructs legitimate ballet movement as a principled and transferable way of moving, responding to music, and performing. To begin I discuss the different types of context dependency of teaching found in the Grade 1 lessons and then put these types into action as I explore how developing principled and transferable

movement unfolds in the classroom. I will show that in Grade 1 a principled understanding of ballet movement is first taught through specific sequences and concrete steps, then transferred into different steps, exercises or settings, before being turned into more generalizable rules that form the beginnings of an internalised and durable embodiment of ballet movement.

4.4.1 Context dependent and context independent teaching

Knowledge transfer is crucial to student success. Technique, musicality and artistry that is unable to be generalized from specific settings remains segmented; locked onto specific steps and exercises rather than forming a wider, more flexible constellation of legitimate ballet movement that can be used across contexts. Considering the cumulative nature of RAD ballet training, being able to transfer technique, musicality and artistry across steps, exercises and grades is particularly important. While each RAD grade (and other ballet training methods on general) introduces new and more complex steps and positions, each grade draws on previously learned steps, arranged in different sequences often with slight variations that add more complexity.

Furthermore, the principles that underpin legitimate ballet movement discussed in Chapter 3 relate to each step in every exercise in the Grade 1 syllabus but manifest in different ways in different movements. For example, in the exercise for *Demi-Pliés*, ‘coordination’ involves the outward movement of the arms with the outward bend of their knees as well as taking the arms to *first position* on the *rise* and returning to *bras bas* when lowering. Alternatively, in the exercise for *Step Hop and Parallel Assemblé*, ‘coordination’ involves swinging arms forward and backward in opposition to the lifted leg, arms arriving in *first position* on the step before the *assemblé*, as well as presenting the correct arms in the *assemblé*. In these examples we see different manifestations of the same principle. ‘Coordination’ involves the effective and harmonious use of different body parts, however, the context in which coordination appears changes how it is enacted. While principles of ballet movement manifest in specific exercises in specific ways, generalizing ballet movement allows the features of movement principles to transfer across settings. This raises the question of how

teachers build transferable technique, musicality and artistry when teaching segmented exercises.

In the lessons the teacher frequently shifts from teaching movements ‘right now’ in particular exercises, to teaching how movements may appear in an exam or another dance, and from expressing ballet movement rules, to making the underlying principles of ballet movement explicitly. To make sense of these different types of teaching and what they afford, I employ the ‘translation device’ for semantic gravity (Chapter 3.7.3). In this Chapter, the device (Table 4.2) is used as a tool for categorising different degrees of context dependency in teaching.


	<i>general</i>	<i>principles</i>
		<i>rules</i>
	<i>specific</i>	<i>alternate</i>
		<i>present</i>

Table 4.2: ‘Translation device’ for epistemic-semantic gravity

Broadly speaking, there are two ways the Grade 1 teacher relates movements to context: she can be more *specific*, or more *general*. *Specific* teaching locks on to a particular context such as a step or exercise and is more context dependent. It is further divided into two subtypes: *present*, teaching a particular step in a particular exercise right here and right now in the classroom (ESG+ +), and *alternate*, placing a step, exercise or idea in another context

(ESG+). Meanwhile, *general* teaching applies to a range of steps or exercises and therefore is more context independent. It, too, is divided into two subtypes: *rules*, quite literally rules that govern movement (ESG–), and *principles*, which, in this study, take the form of RAD related elements (ESG––). To begin to make sense of these different types of teaching, the following sections will step through each of the four sub-types to show how they appear in the Grade 1 classroom.

4.4.2 Teaching movement in the *present* setting

The Grade 1 teacher frequently instructs students how to move when practicing specific steps, exercises or dances; for example: ‘Feet in *first*, arms in *demi-seconde*. One and-a two and over your body and hold. Freeze’ (G1, L2, 10:25). This type of teaching appears most commonly across all five lessons and focuses on what is happening ‘right here, right now’ in the classroom. In this grade, teaching in the *present* setting tends to be short, direct, and concrete, often making specific reference to body parts and movements, such as ‘Point your foot’ (G1, L2, 18:56). *Present* instruction is centred upon *what* students should be doing at a specific moment in a specific exercise. Other examples include, ‘Stand still’ (G1, L3, 2:22), ‘Remember, it’s jump, clap, clap’ (G1, L4, 23:35), and ‘Step, swish, point. Step, swish, point’ (G1, L5, 17:42). In these examples, instruction is locked on to particular movements at particular moments in particular exercises and is therefore highly context dependent (ESG++). Teaching in the *present* may use both everyday terms and technical terms, such as ‘Arms in *bras bas*’, however, the overall meaning is concrete, grounded in the ‘here and now’. As Grade 1 is an earlier grade in the curriculum and the recorded lessons were captured at the very start of the year, it is no surprise that the teacher spends most of her time telling students what they need to be doing to demonstrate legitimate ballet movement in a particular moment.

4.4.3 Teaching movement in *alternate* settings

When not telling students how to move or where to stand, the teacher commonly takes positions, steps or movements and places them in a different context. *Alternate* settings include anything outside the here and now of the classroom, for example, a different step or

exercise, the exam, dancing on stage, imagery or everyday life. Examples include, ‘You’ve got a sparkly pom-pom in your hand. You need to look at it when you’re in your exam’ (G1, L3, 10:39); and ‘Opposite arm to leg. Just like when you’re walking’ (G1, L5, 40:50). This type of teaching commonly appears throughout all five lessons and the teacher commonly and most frequently shifts between *present* and *alternate* settings. Teaching in *alternate* settings may still include discussion of the classroom context; for instance: ‘Now in our exercise for *Legs and Arms*, we have lovely turnout on the supporting leg. So that means that...we should have the strength to hold it out on our *spring points* as well’ (G1, L3, 26:40); and ‘They’re just giant skips. We learnt skips in *Pre-Primary*’ (G1, L2, 39:00). Here we can see how the teacher explicitly lifts movement out of the *present* setting, the exercise they are working on, and makes explicit how it appears in *alternate* contexts, namely, other exercises. This type of teaching is relatively context dependent as it refers to specific movements in specific exercises, but as it makes the transferability of movement across contexts more explicit it exhibits weaker semantic gravity than teaching in the *present* (ESG+).

4.4.4 Teaching movement rules

When teaching rules, the teacher literally expresses rules that govern ballet movement. For example, when teaching skips she says, ‘Always toes leading the way’ (G1, L2, 39:05). In the recorded lessons teaching *rules* appears less frequently than *present* or *alternate* teaching. This type of teaching makes generalizations about ballet movement and therefore exhibits weaker semantic gravity (ESG–). For example, when the teacher says, ‘in *first*, your heels must be together’ (G1, L2, 14:51), she makes a claim about all manifestations of *first position* and thus lifts instruction out of the specific exercise and into a more generalizable rule. As the examples above show, in the ballet classroom, words such as ‘always’, ‘never’, ‘must’ and ‘have to’ often serve as indicators for this type of teaching. Other examples in the Grade 1 lessons include, ‘Okay, now always we’re looking down our line, making sure it’s nice and straight’ (G1, L2, 2:15) when teaching spatial awareness when forming lines, and ‘Yes, and your toes are always to the examiner’ (G1, L2, 35:30) when teaching the landing position of the *assemblé* in the exercise for *Step, Hop & Parallel Assemblé*.

When teaching *rules* the teacher uses varying degrees of generalization. For example, in the *Step Hop Parallel Assemblé* quote, ‘Yes, and your toes are always to the examiner’, the rule applies to the ending positions of this exercise. Here, the rule serves to govern positioning and alignment when landing the *assemblé* no matter which leg the student uses to perform the step. However, in another example, ‘in *first*, your heels must be together’, the rule is highly generalizable and may be applied to *all* enactments of first position. We can therefore see that there are different degrees of abstraction within categories. Some *rules* generalize movement in different enactments of a step within a particular exercise or setting and are relatively context-independent, while others serve to govern *all* ballet movement and are much more context-independent. In all of these examples, the teacher makes claims about movements that reach out further than a particular step in the *present* setting into *all* enactments of a step or movement. By generalizing, the context dependence of her teaching weakens (ESG –) and the transfer of movement across steps, exercises and dances is made explicit.

4.4.5 Teaching movement *principles*

Least common to the Grade 1 lessons is when the teacher explicitly uses highly generalized, and abstract principles; for instance: ‘We’re thinking about our spatial awareness’ (G1, L1, 15:31). Though less common in the Grade 1 lessons, teaching *principles* is often identified by explicit use of RAD related elements, such as ‘line’, ‘coordination’ and ‘weight placement’. Examples include, ‘We had some pretty good expression. Really nice alignment’ (G1, L1, 49:35); and ‘it still wasn’t exactly perfect with the placement, okay?’ (G1, L4, 21:28). While instruction often stems from a ‘here and now’ happening in the classroom, it is much more general in nature. Teaching *principles* is highly context-independent, demonstrated by the difficulty in locking down precise meaning without surrounding context. For example, ‘spatial awareness’ may refer to the positions of students in line with each other, their use of space in a specific movement that travels across the floor, or the placement of their arms in relation to their body. As such, this type of teaching is far more abstract and exhibits much weaker semantic gravity (ESG – –).

This section elaborated on the different degrees of context dependence of teaching exhibited by the Grade 1 teacher. However, the reality of classroom discourse is much more intricate

and overlapping, with one sentence often containing varying strengths of context dependency or different degrees of semantic gravity. For example, in Lesson 3 the teacher says, ‘Show this turnout, everybody. Bend knees away’ (G1, L3, 28:00), moving from an abstract principle (turnout) to the present setting (what they need to do) in just a few seconds. Section 4.5 looks at particular teaching moments in the Grade 1 lessons to show the implications of semantic gravity shifts to making ballet movement transferable.

4.5 BUILDING TRANSFERABLE TECHNIQUE, MUSICALITY AND ARTISTRY IN GRADE 1

The Grade 1 teacher tends to enact context-dependent teaching anchored in the ‘here and now’ of the classroom. However, throughout the lessons the context dependency of her teaching fluctuates as she shifts from teaching in specific movement in *present* and *alternate* settings, to teaching more generalizable *rules* and *principles*. Section 4.5.1 briefly explores how some of the most salient teaching moments in the Grade 1 lessons demonstrate far greater epistemic-semantic gravity range – that is, teaching that shifts between different degrees of context dependency. I discuss how greater semantic range may afford greater transferability of movement knowledge. Section 4.5.2 addresses the significance of the body in mediating contexts. I illustrate how different modes of communication, such as speech, demonstration, gesture, and vocal accenting may possess different degrees of context dependency and explain how multimodality strengthens context-dependency, making teaching relatively abstract principles more concrete and accessible. The discussion of semantic gravity in classroom practice is relatively short in this chapter but will be explored in more depth in Chapter 7.

4.5.1 Shifting context dependence

The teaching in the Grade 1 lessons commonly exhibits relatively strong context dependence, with a considerable time spent teaching specific movements in particular exercises (ESG++) as the teacher commonly dictates movements as she teaches and as students dance. She also commonly uses the exam and imagery to place movement in other contexts, thus slightly weakening context dependence (ESG+). However, in the Grade 1 lessons, some of the most

salient teaching moments exhibit greater semantic range, that is, they shift through different degrees of context dependence. For example, [Video 4.5](#) is taken from the start of Lesson 4 where the teacher unpacks the principle of spatial awareness:

So spatial awareness is: if I come and stand right on top of Kate and try to start dancing am I very spatially aware? Am I aware of what's going on around me. No. So when you stand in beautiful straight lines, you're spatially aware, because you're standing in a straight line, you've got even spacing. Yes. It's also, when you do things like this, or in our *Transfer of Weight* exercise. So, remember how we talked about not putting our arm in front of our face. So being spatially aware. Yes. (G1, L4, 4:45)

The teacher begins with a *principle*, 'spatial awareness' (ESG--) and then gives an example in the *present setting*, which demonstrates its physical manifestation and thus strengthens semantic gravity (ESG++). She then weakens semantic gravity by packing up the meanings into what is effectively a *rule*: spatial awareness requires straight lines and even spacing (ESG-). Next, she strengthens semantic gravity as she shifts to *alternate* settings by showing how spatial awareness manifests in *Transfer of Weight* and referring to a previous lesson (ESG+). Finally, she shifts back into *principles* as she packs all of those meanings back up into spatial awareness (ESG--).

In this example we can see both epistemological condensation and semantic gravity at work. The teacher unpacks a complex and abstract principle to show its constituent parts and in doing so shows the principle manifests in different settings. She shifts through varying degrees of semantic gravity as she weaves between context-dependent examples and context-independent principles and makes movement knowledge more transferable by smoothly shifting between different levels, slowly stepping the students from an abstract principle (ESG--) into a concrete example (ESG ++). However, as an embodied form, teaching ballet is not only about what the teacher says but what she does with her body. The following section looks at the mediating role the body plays when teaching ballet as transferable and durable.

4.5.2 Mediating contexts through the body

In this early stage of learning, the teacher draws heavily upon non-speech modes of communication such as demonstration, gesture, tactile feedback, and vocal accenting. While other studies that use semantic gravity focus on what is being *said*, dance is an embodied form and therefore what is being *done* by the teacher is just as important, if not more important. For example, [Video 4.6](#) shows how the teacher refines dynamics and coordination in the exercise for *Legs and Arms* in Lesson 3:

When we go to our home position [*demi-seconde*], is this hand going to go slap onto your thighs or is it going to stay home? It stays home. Let me see. Six, seven, eight. Dynamic, and hand-eye coordination. (G1, L3, 8:30)

Considering only what is being said, the teacher begins in the *present* setting, asking students about the position of their arm in *demi-seconde* (ESG++). She then quickly shifts to *principles* as she talks about ‘dynamics’ and hand-eye ‘coordination’ (ESG--). However, looking at the teaching moment as a whole, the video shows the teacher uses demonstration and accenting to bridge the gap between concrete movements and abstract principles. Figure 4.18 depicts how she swiftly lifts her arm up to *fifth position* as she calls out ‘dynamic’ and floats her arm to *demi-seconde* and follows the hand with her eyes as she calls out ‘hand eye coordination’.



‘dynamic’



‘hand-eye coordination’

Figure 4.18: Making abstract principles more concrete

Though the principles she mentions are relatively abstract (ESG--), her physical demonstration is concrete (ESG++). Here, the teacher uses her body to show how ‘dynamics’ and ‘hand eye coordination’ manifest in specific ways in this exercise. In doing so, her body becomes a semantic mediator, translating abstract principles into concrete manifestations in the here and now. The teacher’s combined use of her body and voice span a wider semantic gravity range than each mode independently exhibits.

This strategy is found throughout the Grade 1 lessons, for example:

What is it when we – our eyes are following our hands. What am I always talking about?... Hand-eye coordination. So we’re – our eyes are following things. Okay? You’ve got a sparkly pom-pom in your hand. You need to look at it when you’re in your exam. Da da dum. Da da dum. (G1, L3, 10:12)

Figure 4.19 shows how the teacher uses her body to ground the ideas and principles she is discussing. She exaggerates her eyes following her hand as she says ‘our eyes are following things’ (a, b), pretends to hold a pom pom in her hand (c) and proceeds to dance the correct movements when she informs them they need to look at it in the exam (d).



Figure 4.19: Strengthening epistemic-semantic gravity through the body

Her gestures and demonstrations make abstract principles and happenings in other settings (exam and performance expectations) more concrete by showing students exactly what they need to do in the *present setting*. This appears throughout the lessons; for instance: ‘Ah! Vanessa! We’ve got parallel feet. You’ve got to use your rotation. Turning out. Turning out’ (Grade 1, Lesson 5, 27:00). In this example from the exercise for *Walks*, the teacher begins in the *present setting* by picking up on the parallel alignment of one student’s legs (ESG++). She then immediately transfers movement knowledge by stating a *rule* – ‘You’ve got to use your rotation’ (ESG–). Figure 4.20 shows her physical demonstrations as she says, ‘turning out, turning out’, thus abstracting into principles (SG– –).



Figure 4.20: Strengthening epistemic-semantic gravity to teach turnout

While her speech exhibits relatively context-independent knowledge, her movements strengthen the context dependence of movement knowledge as she shows the manifestation of ‘turnout’ and ‘rotation’ in this exercise.

The Grade 1 teacher also uses rhyme to develop ‘timing’ in the exercise for *Springs*. In an extract from Lesson 4 as seen in [Video 4.7](#), the teacher takes movements from a development for *Springs* and locks them onto specific syllables of a rhyme, or what she calls, ‘The Unicorn Song’. She sings: ‘U-ni-corn, U-ni-corn, U-ni-corn, Tink-er-belle’ (G1, L4, 23:05). On each syllable of ‘U-ni-corn’ students perform one *spring*, nine springs in total, with a jump with feet together in parallel on ‘tink’ and two claps on each syllable of ‘er-belle’. The rhythm and accenting serve to strengthen context dependence by connecting ‘timing’ of each movement to a particular sound. At other times she uses tactile feedback to strengthen context dependence, for instance, when she physically corrects the placement of students’ arms as she describes how they need to be ‘supported’.

In all of these examples, we can see that the teacher shifts the degree of context-dependence through a range of communication modes. Whether she uses demonstration, gesture, tactile feedback, or vocal accenting and rhythm, these modes afford the teacher the ability to transfer context-independent technique, musicality and performance into concrete manifestations in specific steps and exercises. By the same token, it also allows the teacher to accrue different manifestations of abstract principles, packing up more concrete movements into these principles thus making ballet movement knowledge transferable across a wider range of danced contexts.

4.4 CONCLUSION

This thesis is concerned with how ballet dance and dancers are developed at different levels of expertise. To begin to address the research questions, in this chapter I examined children's ballet lessons at the Grade 1 level to explore how ballet movement is taught when students are beginning their ballet education journey. To do so, I dealt with teaching practices that build precision and transferability into ballet movement separately. We saw that the Grade 1 teacher commonly enacted different types of teaching. When dealing with the complexity and precision of ballet movement, the teacher spends considerable time *establishing* and *characterizing* movements. As movements become more familiar, she begins *linking*, and, less commonly, *taxonomizing*, and in doing makes explicit how ballet technique, musicality, artistry and movement vocabulary come together to form an interconnected system. I illustrated how building ballet movement is a process of gradual and consistent layering, or accretion of new meanings that are more detailed, more involved, and more precise. It is this process of continual refinement, often referred to as 'polishing', that characterizes teaching ballet movement and, over time and with much practice, results in the seemingly effortless precision that is ballet dance.

While this analysis explained how precise movement knowledge is taught across a series of segmented exercises and dances in the Grade 1 syllabus, it raised the question of how ballet technique, musicality and artistry taught in discrete, pre-determined exercises is capable of being transferred across contexts and used in other settings. To address this issue, I enacted semantic gravity to show how the teacher enacted different degrees of context dependence

when teaching. Though she more commonly enacted stronger context dependence when teaching as she dictated movements in the here and now of the classroom, she also shifted context dependence by discussing the exam as an alternate setting. I also explored how different communication modes have the potential to exhibit different degrees of context-dependence and that the teacher's use of the body, including demonstration, gesture and vocal accenting, may act as a mediator, making abstract principles more concrete. By showing how the teacher shifts technique, musicality and artistry from being more *specific* to being more *general*, or vice versa, one can see how students are introduced to ways of moving, interpreting music and performing that can be carried forward into a range of danced settings.

This chapter has therefore illustrated how the capacity to achieve precise and complex ballet movement becomes durable and transposable, but the story does not end there. As Grade 1 is a relatively introductory level, Chapter 7 will continue the analysis of how legitimate ballet movement is taught and refined by exploring a later stage of learning – Intermediate Foundation. However, this thesis is not only concerned with how ballet *movement* is taught, but also how ballet *dancers* are cultivated over time. As such, this raises the question of the role of the dancer in the capacity to achieve success in ballet. Analysis revealed that legitimate ballet movement is not the only thing being taught in Grade 1. One does not become a legitimate ballet dancer by embodying precise and durable movement - one must also be the right type of person. Across the Grade 1 lessons, the teacher develops appropriate ballet behaviour almost as much as she develops ballet movement. To address the broader thesis question, Chapter 5 will now explore what students need to *do* and who they need to *be* in order to succeed in ballet, thus revealing how students are cultivated towards embodying what I refer to as the 'ideal dancer'.

CHAPTER 5

DEVELOPING DANCERS IN GRADE 1

5.1 INTRODUCTION

As discussed in Chapter 2.4.1, ballet teacher training is often focused on dance technique or *what* is danced. As a physical art form, the focus on the stylised movements of ballet and how dancers perform them is prevalent. However, as dance movement is intrinsically linked to the dancer, it is worth highlighting the role the dancer has to play. When ballet training manuals look at the dancer, they focus upon the physical attributes that constitute the ideal body in ballet (Zeller, 2017). However, ballet education also shapes the dispositions of dancers, their ways of acting, being, thinking and feeling. Pickard, for example, describes how she ‘learned particular ways of being through ballet’ (Pickard, 2015, p. 1). In Chapter 1, I discussed a common phrase in the dance community, ‘teaching dance beyond the steps’. While it is widely held that ballet education instils traits such as discipline and dedication, little research shows what types of personal characteristics are valorised in ballet education, and how they are taught in the classroom. This chapter addresses this issue by identifying the practices that are valorised in ballet education and elaborating how they are taught. I demonstrate that movement is not the sole focus of the classroom: the teacher also emphasizes the development of specific behaviours and dispositions, that, together, embody the ‘ideal ballet dancer’

In Section 5.2 I argue why understanding the dancer is important to ballet teaching studies. I outline the personal traits that the teacher develops throughout the lessons, which are grouped into two broad categories – ‘ballet behaviours’ or what students need to *do* to demonstrate legitimacy, and ‘ballet dispositions’, how students are taught to internalize these behaviours to demonstrate *who they should be*. Section 5.3 identifies and elaborates the ten specific behaviours that are valorised in the ballet classroom. Drawing on examples I show how these behaviours are both explicitly taught and imbued with value. In Section 5.4 I enact constellations and hierarchical knower structures to illustrate how the teacher clusters and

reorients specific actions and behaviours to teach desirable dispositions. The findings of these two sections are brought together to show how both expected behaviours and desirable dispositions come together to form the basis of the ‘ideal dancer’: a student that acts, looks, thinks and feels what I call the ‘ballet way’.

5.2 FOCUSING ON THE DANCER

In a popular ballet training manual, *Ballet Pedagogy*, Foster discusses how ballet training possesses ‘intrinsic characteristics or qualities...that go far beyond merely training the body and mind to dance’ (Foster, 2010, p. 136). He describes a number of personal attributes that dancers come to possess as a result of their dance education: ‘self-discipline’, being ‘goal oriented and perfection driven’, the ability to ‘take direction and criticism’, along with demonstrating ‘initiative’ and ‘responsibility’ (pp. 136-137) and explains that ‘dancers don’t consciously think about them; rather, they live them. Such qualities are built into their whole way of life’ (p. 137). This is typical of ballet literature (Chapter 2.4) and common conceptions of ballet training, where non-physical benefits of ballet training are widely used in dance studio marketing. ‘Discipline’, ‘dedication’, ‘responsibility’ – these traits are well-known and contribute to the mythology of the dancer. However, before I explain how these traits and others are taught in the classroom, it is important to understand *why* the traits of the dancer are significant.

5.2.1 The significance of the dancer

A striking example of how dispositions are significant in ballet education is the examination process. An RAD examination is highly structured and ritualized. [Video 5.1](#) shows an extract from the Grade 1 mock exam captured in my follow-up observation. As discussed in Chapter 3.6.3, the mock exam provides students with the opportunity to practice in a setting that is as close as possible to the exam context. Before their exam commences, students wait in a small room outside the examination room until they hear a bell sound. They are almost always perfectly groomed, with their hair neatly pulled off their face. They wear clean and immaculately presented ballet uniform, often including a brand-new pair of tights. Clean ballet shoes are worn by each dancer and a participant number (1, 2, 3, etc.) is pinned to the

front and the back of their uniform. Grade 1 dancers must also bring their character skirt and character shoes into the examination room and the process for bringing these in is coordinated and rehearsed. Girls must fold their character skirt across its vertical axis and lay it over their forearm. Their character shoes are held in the same hand as the arm that the skirt is draped over. They stand still and quietly in anticipation for the bell. When the examiner is ready, she rings a small bell.

Once students hear the bell sound, the students enter the room quickly and quietly and run on tip toes to their designated position. This position is predefined and rehearsed according to the number of students in that examination. Students form a horizontal line in front of the examiner's desk in order of their participant numbers from left to right. They stand in this line with their feet in first position and their arms by their sides. Upon finding their place, they stand still and do not speak until their examiner initiates the greeting process. They respond formally by greeting their examiner and their pianist – 'Good morning, Miss Harris. Good morning Mister Smith' – whilst curtsying (girls) or bowing (boys). The name of their examiner and pianist are given to the students well before the exam day, and the process of acknowledging the examiner and the pianist is also rehearsed as part of examination preparation. Students then stand still and quietly as the examiner calls their number (as worn on their uniform) and marks them off on the official paperwork. The examiner then indicates that they may put their belongings down, and the students tiptoe quickly and quietly to the designated place in the room to carefully place their belongings. They then quickly find their place in the room to begin their exam work and stand in this position quietly until the examiner calls out the name of their first exercise. We can see that the examination possesses a set of highly ritualised procedures that involve priming the students on how to move, where to stand, and how to speak.

The RAD 'Specifications' document thoroughly discusses examination procedures across fifty pages and gives evidence to the specificity and structure of examination conventions, including uniform and presentation standards, what students may bring into the exam room, and how they should enter the room. For example, the diagram in Figure 5.1 illustrates how students must stand upon entering the examination room (RAD, 2018, p. 43).

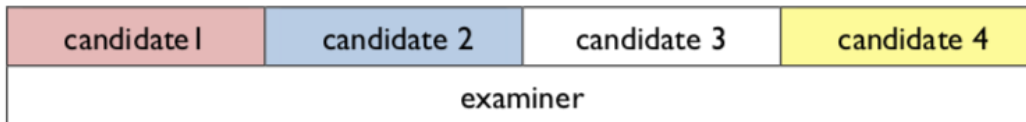


Figure 5.1: Spacing for examination participants

The document clearly outlines general presentation which ‘should be clean and well fitting, and underwear should not be visible’, and hair ‘should be neatly and appropriately styled off the face and neck in order that the line of the head and neck is not obscured’. Student’s uniform, hair style, and use of make-up and nail polish are all controlled to ensure personal presentation aligns with ballet aesthetics.

Taken together, the recording of the mock exam and the curriculum documents show that the dancers are expected to follow specific knower practices in order to succeed in a RAD examination setting. Despite the time dedicated to practising and refining these procedures, they do not actually constitute formally examinable content and are instead presented as prerequisites for participating in the examination. The ‘social’ side of the examination, that is, the etiquette and formalised procedures for where to stand, how to acknowledge examiners, and how to change shoes, is simply expected behaviour and not allocated marks in the marking rubric. Before the examinable content even begins students must adhere to a set of highly routinized, organised and disciplined social practices based on their ability to demonstrate a specific set of practices and dispositions.

This section has described the behavioural and social procedures of the examination as a form of tacit assessment. Standing still, obediently responding to instructions, appropriate dress and grooming, not speaking out of place and greeting a figure of authority in the appropriate and respectful way are all specific behaviours that must be taught. As discussed in Chapter 3.3, using LCT we can think about these practices as manifestations of *social relations* in ballet education. These standards and controls regulate the appearance and behaviours of the *dancer* rather than the dance. While the significance of the dancer is clear in the mock examination, curriculum documents downplay the dancer: the descriptions of how to dress,

where to stand and how to enter the room do not make explicit what behaviours or attitudes are required to succeed in a ballet. To address this problem, the rest of this chapter illustrates how the Grade 1 teacher informs her students of legitimate ways of acting, thinking, feeling and being as a ballet dancer.

5.2.2 Ballet traits: internal and external attributes of the dancer

As discussed in Chapter 3.7, specific themes surrounding the expectations of appropriate ballet behaviour and attitudes, or *ballet traits*, emerged from thematic analysis of the studied classes. The analysis of these ballet traits revealed common features that allowed categorization into two analytically distinct groups:

- 1) *behaviours* – externalized behaviours such as standing still, wearing the correct uniform, and being quiet
- 2) *dispositions* – internalized dispositions such as discipline, responsibility, and independence

Table 5.1 divides the ballet traits taught in Grade 1 into two categories: ten expected behaviours and six desirable dispositions.

Behaviours	Dispositions
Personal presentation	Disciplined
Attends class	Focused
Remembers the steps or corrections	Dedicated
Practices	Independent
Respects authority	Responsible
Prepared for class	Strives to Improve
Follows etiquette and protocol	
Quiet	
Ready to dance	
Efficiently responds to instructions	

Table 5.1: Ballet behaviours and ballet dispositions

While I have separated these behaviours and dispositions, in the classroom the teacher often addresses a combination in the same teaching moment. The following section focuses individually on each of the behaviours to show how they manifest in Grade 1 classroom and how they are taught.

5.3 DOING THINGS THE BALLETT WAY: TEACHING APPROPRIATE BALLETT BEHAVIOUR

Ballet behaviours are externalised enactments of ballet ideals and commonly accepted practices. It is essential that students demonstrate appropriate ballet behaviour and a significant amount of class time is spent teaching and refining what constitutes ideal ballet behaviour. This section discusses, in no particular order, each of the ten expected behaviour groupings as they emerged from the recorded lessons and shows how they are taught by the Grade 1 teacher.

5.3.1 Personal Presentation

In Grade 1, personal presentation incorporates wearing the correct uniform and having hair neatly groomed at each class. As discussed in Section 5.2, personal presentation standards are made visible in the curriculum, but they are also emphasized in the classroom. Examples of how this behaviour is taught in the classroom include, ‘Also, we’re going to have our hair done, Odette. Mm. I think that’s two lessons now’ (G1, L2, 44:49); and ‘Now Sarah, we’ve been wearing jazz shoes for a couple of weeks now. We need to get our ballet shoes’ (G1, L2, 17:23). The latter quote shows that it is not enough that the students wear *any* dance uniform – they must wear the correct *ballet* uniform.

These instances are not isolated. There are touchpoints throughout the studied classes where the teacher constructs expectations of personal presentation and grooming in ballet, such as ‘Zoe, you have to take your socks off first before your ballet shoes’ (G1, L1, 0:01). In addition, there is also a significant increase in the standards of grooming and presentation from the recorded lessons to the mock exam, where all students appear immaculately dressed in uniform with perfectly groomed hair. Indeed, after the mock exam, the ‘examiner’ (the school’s Principal) informs the teacher that some of the student’s leotards are ill-fitting around the shoulders and must be either altered or replaced before the exam. That student’s personal presentation precedes commentary on their technique, musicality and artistry indicates that success in an examination requires a student to do more than just dance like a ballet dancer: they must present themselves as ballet dancers.

5.3.2 Attends class

Ballet students are expected to attend class each and every lesson. In ballet, consistent attendance ensures students are up to date with content and are always practicing and progressing. In Grade 1, consistent attendance is visible as an expected behaviour in both curriculum documents, which recommends 60 hours of ‘guided learning’ for Grade 1 students, and in classroom practice. In the recorded lessons, the teacher makes the importance of attendance explicit, for example:

- Teacher: Okay, just to recap all of the new things that we did on Saturday. We finished the whole dance on Saturday, didn't we?
- Students: Yes, yes.
- Penelope: No we didn't!
- Teacher: Yes, we did. Penelope, I don't think you were here. It's very important that you come to every lesson. Okay. (G1, L5, 53:48)

In another example, the teacher addresses a student who is talking to another student: 'Darcy. I don't want to see you getting distracted...Especially when we missed the lesson learning this' (G1, L5, 32:37). While getting distracted by her classmate initiates the feedback, the basis of the feedback hinges on the student's attendance. The teacher also suggests that poor attendance may result in exclusion from the exam; for example: 'Now, Sarah, we're going to have to see. If we're not coming to ballet class, I don't know if we can do the exam' (G1, L2, 3:30). One can therefore see that the teacher makes attendance explicit and that there are consequences for not demonstrating this appropriate ballet behaviour.

5.3.3 Remember steps and corrections

It is important for ballet student to remember the steps for all their exercises and dances. This is made explicit by the Grade 1 teacher, for example, 'Now, in your exam you do this by yourselves, so you need to know it off by heart' (G1, L1, 40:39). While this may seem focused on the dance and not the dancer, remembering steps and corrections is an externalised demonstration of being committed to ballet. Once the teacher begins work on an exercise there is an expectation that students recall the exercise as much as possible in the next lesson; for example:

Now, we're going to learn one more development for this dance and then we know the whole thing. So if we can come back on Thursday, and remember that, have it done nicely, then we'll be very, very close to having the whole *Character Dance* done. (G1, L2, 55:08)

Furthermore, students demonstrate good ballet behaviour by retaining and applying feedback from one class to the next so that they are always improving; for example:

I hope we're not going to have a repeat of our last lesson on Thursday. We don't want to repeat and just stagnate. We want to keep progressing. So, on the count of three, everybody show me, very easily, this alignment. Ready? One, two, three and hold. Freeze. Thank you. (G1, L2, 35:07)

The importance of remembering steps and corrections is also taught when the teacher corrects mistakes, for instance:

Okay. It's still the same mistake, Penelope. Oh, my goodness me. I can't get carried away with the [classical] dance though, we need to move on to *Character*. Penelope, which leg do you gallop forwards? The right leg. [You] used the left leg again. (G1, L3, 46:29).

Here, the student who does not remember the steps or past corrections is negatively evaluated, while 30 seconds later a student who remembers and applies past feedback receives a positive response and praise: 'Yeah, good girl Zoe for remembering that we don't sit on our bottom' (G1, L3, 47:02 minutes). The effect of the teacher's positive or negative reaction reinforces that ideal ballet students exhibit appropriate behaviour by remembering steps and corrections from one lesson to the next.

5.3.4 Practices

Ballet students are expected to practice. Practice includes time spent revising exercises and steps at home and also extends to moments in class when students are not following explicit instruction from the teacher. As a form of expected behaviour, practice is visible in curriculum documents, which recommends 10 hours of out-of-class practice time over the course of their learning in Grade 1, and in the classroom. It appears frequently throughout all five recorded lessons; however, it is commonly emphasized at the beginning and end of most lessons. For example, before students curtsy and bow at the end of Lesson 1, the teacher says:

Teacher: So, by Saturday our goal is to be able to do that *assemblée* on the left without putting our bottom to the examiner, making sure you finish in the correct position. And to be able to do our skips and stamps section in the *Character Dance* with pointy toes.

Student: Which Saturday?

Teacher: This Saturday. So you haven't got very long. (G1, L1, 59:10)

The following lesson, as students enter the studio the teacher immediately asks students if they have practiced:

Teacher: All right, girls. How are we today?

Students: Good!

Teacher: Did we practice?

Students: Yes...

Teacher: Okay. I hope we did! (G1, L2, 0:41)

Teaching practice as an appropriate ballet behaviour is often mobilised through surveillance and evaluation, whereby the teacher gives the impression of being able to discern whether students have practiced or not. At the start of Lesson 1, the teacher remarks that the fact the students cannot remember what a *petit jeté* is correctly is 'telling' (G1, L1, 1:37). Later in the lesson, the teacher announces it is time to work on their exercise for *Walks* by saying, 'Here we go. I think the truth is going to come out as to who practiced their walks or not, which we all promised we would' (G1, L1, 11:43). In Lesson 2, she asks her students, 'Now, who honestly practiced their *Petits Jetés and Spring Points* from Thursday in between time till now? Sarah did, Clara did. Oh we'll see' (G1, L2, 17:55). In these examples, the use of words such as 'promised', 'truth', and 'honestly' gives a sense of moral evaluation.

While practicing is valorised, not practicing is clearly judged as unacceptable behaviour, for example:

There's still a little practice that needs to be done for a lot of people on the exercise. I don't think that we can waste any more time going over the exercise. That makes it really unfair to the people that have practiced and know what they're doing. So that's it. No more training for that one. You need to know how to do it. (G1, L2, 16:41)

Furthermore, the teacher makes it clear that ballet students must always practice, for example:

Student: Can I do this again? Can I practice again? Can I practice again?
Teacher: We need to practice all the time. (G1, L5, 53:30)

The teacher cultivates practice as a legitimate behaviour across all five lessons by constantly checking to see whether students are practicing, such as 'Francesca, we're practicing too' (G1, L2, 21:55); and 'Penelope and Darcy, are we practicing?' (G1, L3, 26:09). These reminders help emphasize the importance of practice as a demonstration of preferred behaviour in ballet.

5.3.5 Respects authority

Ballet students must demonstrate respect for teachers and authority figures. Ballet education is highly regulated and structured with a very clear distinction between teacher and student. Displaying respect for authority is evident in the curriculum and mock exam where students are expected to run in and formally greet the examiner and pianist. Demonstrations of respect are also taught and valorised in the recorded lessons, such as when a student enters class three minutes late, approaches the teacher and curtseys. The teacher validates the student's behaviour as desirable by responding, 'Oh, very nice manners. Good girl for remembering' (G1, L1, 3:37).

Classical traditions and hierarchy are strongly maintained in ballet education. The *révérence* (bow or curtsey) at the end of class is a traditional demonstration of respect and gratitude to

the ‘ballet master’.⁹ In the studied classes, the *Révérance* is taught in the last few moments of each class, where the teacher asks the students to reset in their ‘exam lines’ in the centre of the room:

Teacher: And we step to the side. And curtsy, and you say, “Thank you, Miss Emma”.

Students: Thank you, Miss Emma. (G1, L3, 1:03:40)

In addition, students are reprimanded when they do not demonstrate respect, for example, ‘That doesn’t look like helping Miss Emma, that looks like talking and challenging Miss Emma. Calm. No talking. Looking to the front’ (G1, L5: 15:30).

5.3.6 Prepared for class

Ballet students are expected to be organised and prepared. In Grade 1, students need to bring a pair of character shoes, character skirt (girls only), and a bottle of water. At the beginning of Lesson 3 we see that the teacher valorises preparedness:

Teacher: Today we’re going to try and get a lot of *Character Dance* done. So did we remember to bring our character shoes and skirts?

Students: Yes.

Teacher: Excellent. (G1, L3, 3:28)

While the teacher praises for being prepared, there are consequences for not being prepared; for example:

Francesca: I forgot my character shoes

Teacher: Oh no! We can’t do our *Character* today, then, Francesca. We’ve got to have our character shoes. Oh gosh, I forgot to bring mine

⁹ In Grade 1, the syllabus lists the *Révérance* as a ‘free’ exercise, and simply details that it should ‘include révérence to the pianist and then the examiner’ (RAD, 2015, p. 42). In comparison to the specificity of descriptions of other exercises in the syllabus, the lack of detail for the *Révérance* suggests that ballet technique is not be the primary focus.

up as well. Ooh, that means no stamping for Miss Emma today either. (G1, L5, 43:30)

The teacher frequently reminds her students of the need to bring a water bottle to class. During the drink break in Lesson 1, a student heads to the kitchenette within the dance studio to get a cup of water from the tap. The teacher walks over and tells her, ‘You shouldn’t be doing this. You need to bring drink bottles to ballet, girls. I don’t think we’ve brought one yet. It’s week 5. Gotta put drink bottles in your ballet bags’ (G1, L1, 18:42). By Lesson 3, the teacher’s reaction to forgotten drink bottles is much stronger: ‘You’ve got to be organised! The night before, you’ve got to say, “I’ve got ballet. I’m going to bring a drink”’ (G1, L3, 33:40).

In addition to packing the right uniform and equipment, students can demonstrate being prepared by visiting the bathroom before class instead of during class and is discussed explicitly in Lesson 3: ‘Ooh, that’s the third person going to the toilet today. We’ll have [to have] a talk at the very end. Very quickly, if you need to go though, Clara. Okay’ (G1, L3, 42). It can also be demonstrated by turning up to class on time, with good personal presentation, made clear when one student does not meet expectations, for instance: ‘Quick, Penelope, we haven’t got our hair done... Okay. Well, we’re just going to have to put your bag down and we’re going to get started today.’ (G1, L5, 7:28). We can see that the teacher builds preparedness by valorising ideal behaviour and discouraging inappropriate behaviour.

5.3.7 Follows Etiquette and Protocol

In the recorded lessons, the teacher valorises students who adhere to norms and procedures deemed appropriate in ballet. General social etiquette is considered expected behaviour in ballet, for example, ‘Molly, cover your mouth if you have to yawn’ (G1, L2, 22:56). In addition, ballet involves particular conventions for when to go to the bathroom, ‘you need to go to the bathroom before ballet’ (G1, L3, 32:51); putting on cardigans, ‘you need to stand by the side and put your cardigan on’ (G1, L1, 12:55); and the appropriate way to get a drink; for example:

- Student: Mummy said I can grab a drink when I'm, um-
- Teacher: Yeah, you just tell me, okay? Say, "Miss Emma, I feel like I need a drink." (G1, L1, 2:45)

Most instances of classroom practice concerned with teaching ballet etiquette and protocol are centred upon the examination. For example, in Lesson 2 as students changing from soft ballet shoes into character shoes, the teacher informs:

And also in the exam girls – we haven't spoken about this yet, but we also put our character shoes and skirts on on our knees, so we don't sit on our bottom. So you put your shoes on like this. [demonstrates the correct way by kneeling on one knee and pretending to put on her shoes] That's it, Clara. Then you'll change legs. ... And then you stand up and put your skirt on. (G1, L2, 45:32)

According to Foster, 'Adhering to traditional etiquette of the ballet studio is imperative' (Foster, 2010, p. 92) and throughout the recorded lessons the teacher builds this behaviour across different lesson and exam-based situations.

5.3.8 Quiet

An ideal ballet student only speaks when it is necessary and speaks politely. In their exam, students are not allowed to speak, except when greeting the examiner or if the examiner directly asks them a question. In the studied classes, excessive talking or loud and rowdy behaviour is discouraged; for example: 'Who's talking? Zoe! As soon as I'm talking, you're not. Listen' (G1, L5, 37:20). The teacher often sternly calls out student names in order to quieten them. In Lesson 1, the teacher says 'Ssh!' five times in the first three minutes of the class in an attempt to settle the students as they enter the studio to begin their class. This is a common trend during the beginning of each lesson, such as in Lesson 3: 'Okay, calm. Calm. We're all taking a deep breath. Ssh. Ah! I don't want to hear one peep now. We're focusing' (G1, L3, 2:06). Across all five lessons the teacher says 'Ssh!' 42 times and 'no talking' (or similar) 33 times, which is significant. In Lesson 5, the teacher presents the 'Student of the Month' award and explains her selection criteria: 'I chose a student that usually is working

very hard and not talking. Today, I was a little bit disappointed, Zoe. Every time I looked over you were talking to somebody. But usually you're very, very focused' (G1, L5, 1:01:21). The discussion of the award and Zoe's behaviour makes it explicitly clear that a quiet dancer is highly valued in ballet.

5.3.9 Ready to dance

Ballet students should always be ready to dance, which involves getting into the right place at the right time, standing in the correct position and maintaining good posture until the music begins. This behaviour is explicitly taught across all five of the recorded lessons and often appears as reminders of what students need to do to get ready to dance, such as, 'That's not how we start our exercise. Feet in *first*, hands behind your back. Up nice and straight' (G1, L1, 7:16). These movement cues, often linked to posture, spatial positioning and bodily placement, tend to appear when the teacher prepares students to begin dancing with or without the music. In addition, the teacher also often checks in on individual students and the class as a whole to see if they are 'ready to go?' (G1, L1, 10:05).

The importance of being ready to dance is made explicit by the teacher in Lesson 1:

Okay. We ready? Now in the exam, everybody, if somebody's standing in the wrong spot, that's very unfortunate for them, but you're – you need to just worry about yourself. Okay? All right. Because otherwise it will affect your report if you're too busy distracted with somebody else. (G1, L1, 54:07)

This behaviour is once again commonly anchored in the exam context, as the teacher explains:

Perfect posture. Standing there, ready to go. So the examiner and the pianist knows what you're about to do. Okay? Stomach muscles on. We're ready? Sarah, the hair is fixed. Here we go, we're dancing now.' (G1, L2, 5:03)

This example highlights the complexity of what getting ready to dance involves: the teacher cues correct posture, which includes standing up straight and tall with stomach muscles engaged, standing still, and not getting distracted.

5.3.10 Efficiently responds to instructions

Obedient dancers who accept and apply feedback and criticism are valorised in ballet. Ballet students are expected to follow instructions from their teachers in a timely manner, evidenced in the exam where students are expected to prepare for and perform exercises on demand. Across the studied lessons, the exam setting is commonly used to explicitly teach this behaviour; for instance:

Now, these are all the things the examiners have to tell you. She's just going to say, '*Transfer of Weight*', and then however you present yourself in two seconds is what's going to happen. Okay? So if we're here like this, or we're jumping around, Vanessa, she's going to mark what she sees. (G1, L5, 10:30)

Students who efficiently respond to instructions are praised, for example:

Teacher: You only get two minutes to get your character shoes and skirt on in the exam.

Student: I am done.

Teacher: Very good. Very efficient. (G1, L1, 51:33)

Throughout the recorded lessons there is also frequent but more tacit teaching aimed at developing this behaviour. The teacher frequently says 'quick' and 'quickly' after she gives an instruction to elicit a more immediate response from her students, such as, 'Let's move all the way to the back of the room. Quick, quick, quick' (G1, L1, 11:49). 'Run, run, run' is also commonly used to motivate students to move faster when responding to instructions, for example, 'Quick! Run, run, run. Back to your places' (G1, L1, 18:58). The words 'quick' and 'quickly' combined are mentioned 383 times over the course of five lessons. To put this in

perspective, the only other words that are mentioned more than this are ‘okay’, ‘right’, ‘one’, and ‘toes’.

5.3.11 Beyond ballet behaviours

Analysis in this section has explicated that Grade 1 ballet students are expected to demonstrate a range of different ballet behaviours: from how they dress and do their hair to how they get themselves ready to dance and how much they talk. These traits are all externalised ways of acting or doing. Whether coming to class with hair slicked back neatly in a bun, waiting quietly for instruction and then efficiently responding, or bringing a drink bottle to class, students are being taught how to act like a ballet dancer. The educational moments discussed in this section could easily be disregarded as inconsequential. However, the Grade 1 teacher’s persistent focus on training ballet behaviour can be taken as an indicator of their importance. Students are consistently reminded to stand still, be quiet, get ready, and to remember the steps. These behaviours are taught in specific ways, appear frequently and consistently across the recorded lessons and the mock exam, and are strongly upheld. However, building ballet knowers does not end there: externalised behaviours taught in the Grade 1 lessons are not the only ways in which students are shaped as dancers. These ballet behaviours are brought together by the teacher and redirected towards developing internalized dispositions, or ways of thinking, feeling, and being like a ballet dancer, explored further in the following section.

5.4 DEVELOPING DISPOSITIONS: TEACHING HOW TO THINK, FEEL AND BE AS A BALLET DANCER

While teaching ballet behaviour aims to shape students to *act* as a ballet dancer, teaching ballet dispositions is about teaching students how to *be* a ballet dancer, to embody the ‘ideal ballet dancer’. These dispositions are internal, and therefore much harder to pin down as they are not outwardly on display. I argue that these desirable dispositions in ballet are both manifested in and taught via the enactment of ballet behaviours. The ballet behaviours discussed in the previous section are subsumed by broader-reaching dispositions which are then carried forward into the conceptualisation of the ideal ballet dancer.

Analysis of the Grade 1 lessons revealed a number of attitudes, values, and beliefs that were grouped together into six desirable dispositions. An ideal ballet dancer is:

- disciplined
- focused
- dedicated
- independent
- responsible
- and strives to improve

These terms were either explicitly used by the teacher herself during lessons (such as ‘disciplined’, focused, and ‘responsible’) or commonly found and valorised in the field of ballet and ballet education, such as being ‘independent’, ‘dedicated’, and ‘strives to improve’. While teaching ballet behaviour is all about the external display, or ways of doing and acting, teaching ballet dispositions concerns attitudes, beliefs, or ways of being that are more complex and involved than concrete behaviours.

In this section I elaborate the six dispositions, using constellations to illustrate how the teacher assembles ostensibly mundane acts (such as standing still, fixing hair, and wearing the right shoes) and behaviours to develop underlying dispositions. Where Chapter 4 used *epistemic-semantic density* and *epistemic-semantic gravity* to explore the development of ballet movement, here I use *axiological-semantic density* to explore the development of values, attitudes and beliefs. I also enact *axiological-semantic gravity* to demonstrate how the teacher takes concrete action and generalizable ballet behaviours and reorients them towards teaching internalized and valorised ballet dispositions.

5.4.1 Discipline

In the field of ballet and ballet education, ‘discipline’ is valorised as a necessary quality for a successful ballet dancer (Foster 2010, White 1996) and is commonly used to refer to both

physical discipline, such as the ability to control one's body, and mental discipline, such as determination and persistence. A dancer is disciplined at all times, not just when they are dancing. Often connected to physical demonstrations of discipline, such as standing still, the word 'discipline' tends to be used explicitly alongside an elaboration of what discipline looks like in this grade; for example: 'I don't want to have to send Miss Aria over there to discipline everybody to make you stand still like your five. You can do it by yourself.' (G1, L4, 30:33). In their exam, students are required to stand still by the sides of the room when they are not dancing. [Video 5.2](#) shows an extract from Lesson 1 where the teacher explicitly builds this enactment of discipline:

Now Clara, I want to see everybody – discipline at the sides. It's very tricky! It's very tricky, Liam, to stand at the side with your feet together, not moving, having a chat. I want to see you do it, okay? You finish your *assemblée*, tippy toes, you run to the side, you don't have a chat to your friend, lean up against the wall. You stand in first, very disciplined, with your arms by your sides. Yes? I think you can do it. (G1, L1, 33:40)

This extract is typical of how discipline is taught in the classes. I suggest that in these classroom moments, the teacher's instruction serves to fill in the disposition of discipline with actions and behaviours relevant to the setting. Figure 5.2 illustrates how the teacher constructs discipline as a desirable disposition by assembling a number of features of discipline and connecting them together to add more meaning and detail. Each of the circles represents an action or behaviour that is being communicated explicitly. These actions are visualized as two distinct clusters distinguished by how they are *charged*. The teacher builds the understanding of discipline by *positively charging* actions and behaviours which are valorised (+) and *negatively charging* actions and behaviours that are not valorised (-). The figure shows that there are some actions that are required to demonstrate discipline in Grade 1, which are positively charged, such as 'You stand in *first*', and there are behaviours which do not demonstrate discipline, such as 'you don't have a chat to your friend', which are negatively charged.

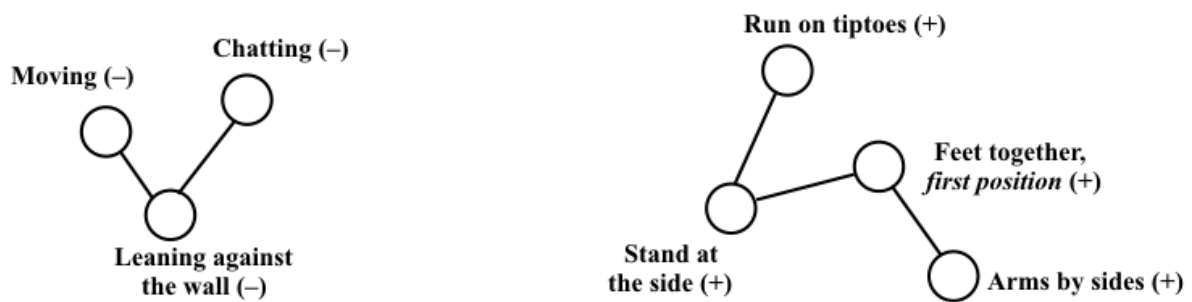


Figure 5.2: Enacting discipline

One can see two distinct clusters that the teacher constructs when defining discipline: a cluster of actions and behaviours that demonstrate discipline and a cluster of actions and behaviours that demonstrate a lack of discipline. By positively charging and negatively charging specific actions and behaviours, she builds an understanding of how students can demonstrate discipline.

Later that lesson, while working on their *Classical Dance*, the teacher builds more precision into discipline:

Now this is a true test. Listening, Penelope. In your exam, you do this one at a time. So that means you have to stand at the side with your feet in *first position* while four people do the dance, well, three people. Okay? So that's a long time. So you need to be able to stand there for at least five minutes. Okay?...This dance goes for about a minute, roughly a minute, so let's see if you can stand there very still for one minute. Okay? (G1, L1, 45:54)

Typical to the lessons, the teacher uses the exam context to educate students on what discipline looks like in Grade 1. Here we can see that the teacher taps into the discipline cluster constructed earlier that lesson by highlighting the need for students to stand still by the sides with their feet in *first position* while others dance. Though the exercise has changed, the context remains the same – in the exam, students are expected to stand still in *first position* when they are not dancing. Figure 5.3 illustrates the details that the teacher adds to

the positively charged cluster of actions, with thicker lines showing how she taps into previously condensed actions.

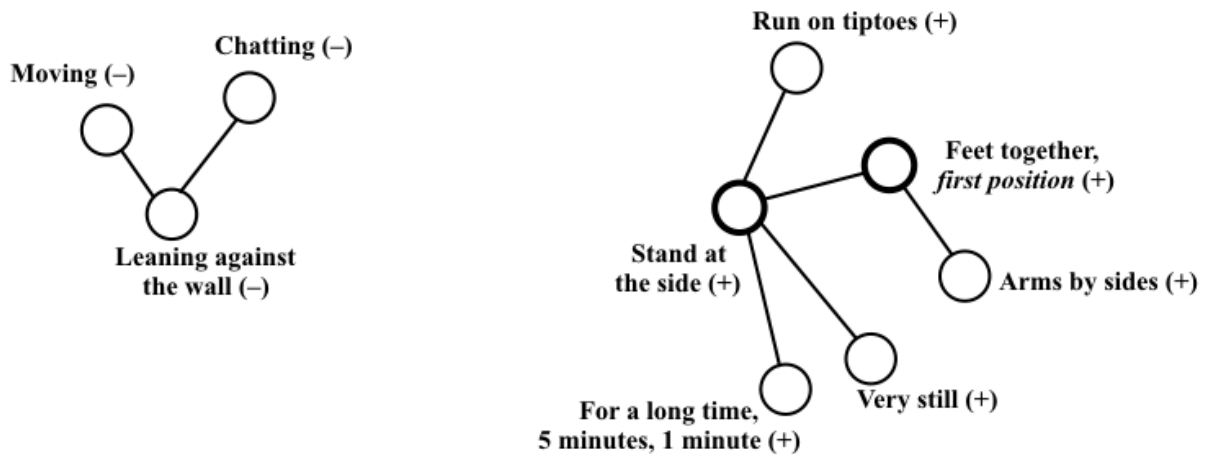


Figure 5.3: Developing discipline

Though she does not explicitly mention ‘discipline’ at this time, she re-activates previously condensed meanings within the ‘discipline’ constellation – ‘stand at the side’, ‘feet in *first position*’ – which not only strengthens their position in the cluster but also implicates other previously connected meanings, therefore developing this disposition in a slightly different context. In addition, the teacher increases complexity by adding more detail, in this case, that students must stand ‘very still’ and ‘for a long time’. Over time, the teacher emphasizes the importance and relevance of specific actions and meanings and adds more details to the cluster, thus constructing a more nuanced understanding of ‘discipline’ in Grade 1.

This is not a simple or clear-cut process. Building discipline as a disposition happens gradually over time through repetition and practice. This takes various forms, including frequent reminders to ‘hold still’ (G1, L1, 4:45), praise for demonstrating valorised actions and behaviours, such as, ‘Very good girl, Clara. Looking like a statue over there. Good girl’ (G1, L1, 35:25); and reprimand for behaviours that are not valorised, for example: ‘What are you going to do when you go to the side? You going to play with the fan? No? Show me what you’re meant to do, Mr Cheeky. Put your arms by your sides’ (G1, L1, 55:50).

These examples are not isolated. The Grade 1 teacher places considerable attention on straight lines and correct positions throughout all five lessons. When asked in an interview about her motivations, she connects the ability to stand in the correct space to discipline:

So that is... spatial awareness. So 10% of their mark is spatial awareness. But it's also, for me, discipline. Part of the discipline. So I find when they're all scatty and not standing in beautiful straight lines, that's how they will approach the class. Just messy and unfocused. So I really like them to stand in their straight lines and stand still at the sides, which I try to get them to do from the very get go because standing still at the side is so difficult to them. And they are 100% expected to stand still at the side in the exam and stand in a straight line in the examination.

Here, the teacher identifies that standing in straight lines and standing still by the sides are expected behaviours, but she also makes it clear that correct spatial arrangement is also training the 'inner' dancer as much as it is training 'outer' actions, or the dance. Here, the external behaviour of standing still in lines and being ready to dance is at the service of cultivating the disposition of discipline.

Building 'discipline' as a disposition is complex, but it is done explicitly and implicitly throughout all the recorded lessons, appearing the most in Lesson 1 with nine unique teaching moments, and the least in Lesson 4, with three unique teaching moments. While teaching discipline may appear at different times and contexts in the classroom, and vary from explicit to implicit instruction, it is present across all the lessons and is taught through different actions and behaviours. However, it is always taught through the process of assembling actions and behaviours and legitimating some as acceptable and others as not.

Throughout the lessons, discipline tends to be taught through a similar set of ballet behaviours, such as 'ready to dance', 'efficiently responds to instruction' and 'quiet'. The table shows how classroom interactions can be oriented towards cultivating a particular way of *being*, not just ways of doing. Through the use of opposition, reference, repetition, praise, and reprimand, the teacher constructs discipline as a desirable disposition in ballet that is commonly demonstrated through five of the generalized ballet behaviour categories discussed

in Section 5.3. Thinking in terms of axiological-semantic gravity, which looks at the varying degrees of context dependency of attitudes, values and beliefs, Figure 5.4 visualizes this as a hierarchical structure. The lowest level shows how the teacher trains specific actions that demonstrate discipline, which exhibits strong axiological-semantic gravity. The middle level shows generalized ballet behaviours that the actions exemplify, which weakens axiological-semantic gravity, and the highest level shows how these all come together to enact discipline, an internalized disposition that manifests across contexts.

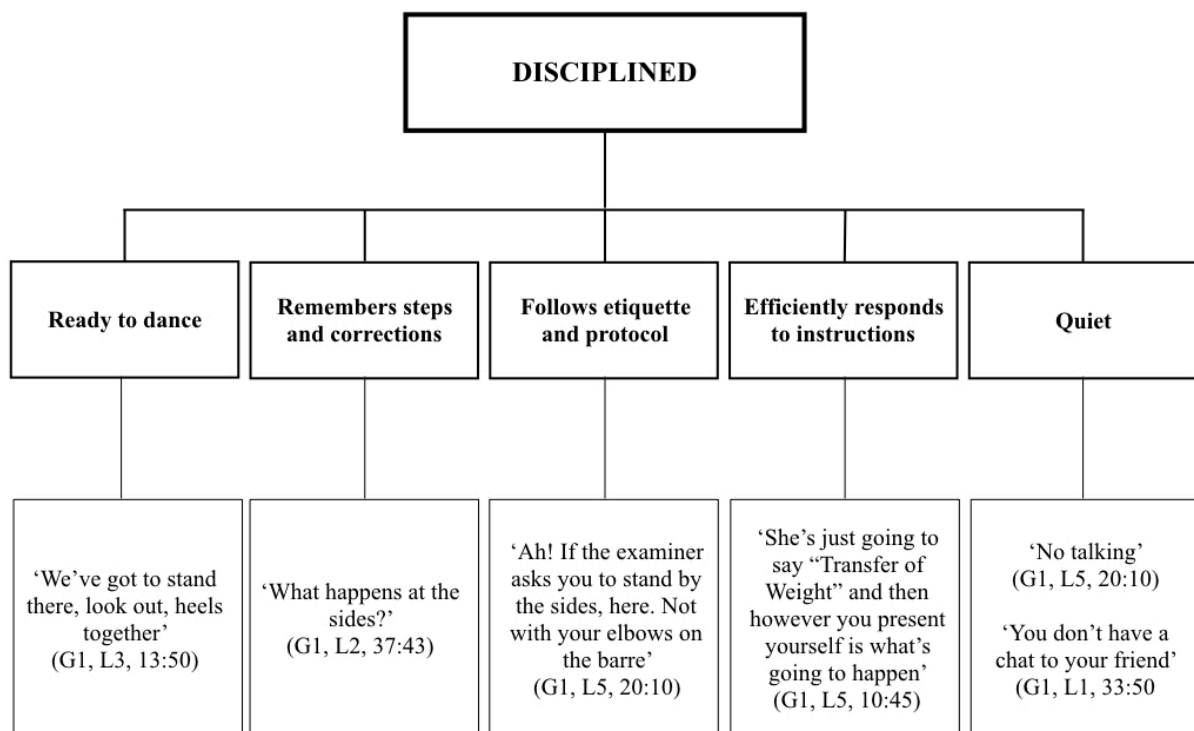


Figure 5.4: Being ‘disciplined’ in Grade 1

The diagram shows how seemingly everyday actions in the ballet classroom are subsumed by generalized ballet behaviours, which are in turn lifted up into discipline as a valorised disposition. We can see how students are informed about the enactment of abstract concepts such as discipline through specific, concrete actions, such as ‘no talking’ and ‘hold still’, which are exemplary of generalized ballet behaviours, such as ‘quiet’ and ‘ready to dance’. Though taught both explicitly and implicitly through a range of different behaviours across many classroom contexts, the enactment of discipline is gradually built up over time by

assembling actions and transferring these actions into generalized behaviours and internalized dispositions.

5.4.2 Focused

The ideal ballet dancer must possess the ‘ability to focus on the task at hand’ (White, 2010, p. 20). As a desirable disposition, being focused is developed across all five of the recorded lessons. Though the teacher uses the term ‘focus’ in different ways, this chapter will only refer to classroom happenings that are linked to focus as a mental trait, such as concentration. In Grade 1, students are required to learn a repertoire of exercises and dances and confidently perform them on demand in the examination. The teacher commonly links the ability to focus with successfully performing exercises: ‘Okay, now, if you’re focusing and you’re not wandering, you won’t get distracted and forget where you are in the exercise. Here we go. Complete focus’ (G1, L1, 17:21). The idea that a focused dancer knows what they are doing appears frequently in classroom practice; for example:

How many chances do you get in the exam? One. So it’s not going to be like our lesson time, where we practice it two, three times. You’ve got one chance, okay? So we can all do it...If we concentrate, we are all very much capable of doing it right the first time. (G1, L1, 19:25)

Being focused is also linked to being calm, quiet, and in control; for instance: ‘Okay, calm. Calm. We’re all taking a deep breath. Ssh. Ah! I don’t want to hear one peep now. We’re focusing’ (G1, L2, 2:06). As previously discussed, students are expected to stand still and be quiet throughout their exam and during their class time. Excessive energy and the inability to control oneself is regarded as a negative trait and is often set up in opposition with the ability to focus; for example: ‘Are we ready to focus? We came in with a lot of energy, very restless just then’ (G1, L3, 3:16). The teacher therefore builds focus in two different ways by making explicit the *actions* required to be focused (be quiet, be still, and listen) and the *result* of being focused, such as getting steps correct or demonstrating an exercise ‘right the first time’. These two methods build up the dispositions of focus in different ways and appear throughout the recorded lessons.

Figure 5.5 illustrates how the teacher clusters actions that are valorised and those that are not. It provides a snapshot of the individual actions and meanings packed into the disposition of focus in Lesson 1 and shows how the teacher either positively charges actions and behaviours to show their value and legitimacy, or negatively charges them to show they are inappropriate.

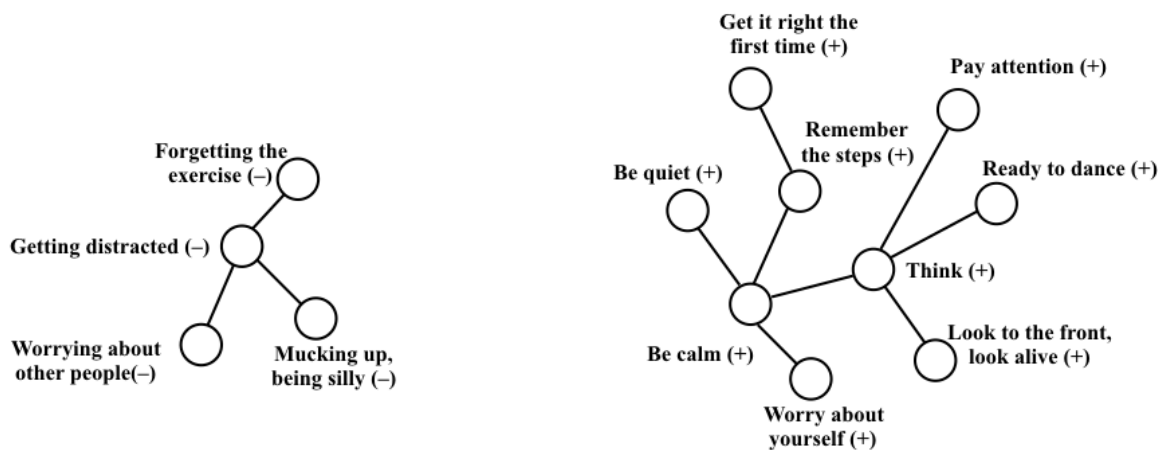


Figure 5.5: Enacting focus

We can see that in just 60 minutes of lesson time the teacher builds clusters of positive and negative actions and behaviours and turns them towards the development of focus. Of interest is the nature of the negative charging that sometimes occurs when teaching focus. For example, in Lesson 3 the teacher says:

How many times did I just say it?...If we're not listening, it's like you're not even here. And then we don't know what we're doing, do we? Okay, so we probably weren't listening the day that we learnt this exercise and now we don't know it. You've got to be listening and concentrating all the time. Otherwise what are we even doing here? Oh my goodness me. (G1, L3, 23:16).

Here, the teacher makes moral judgments about student's as she draws on negatively charged actions, such as not listening and not knowing the exercise to elaborate the importance of focus.

Teaching focus as a desirable disposition for ballet dancers appears frequently across all five lessons both explicitly and implicitly. Over the five recorded lessons in Grade 1, there are 47 classroom moments that build the disposition of focus. Similar to teaching discipline, the teacher begins by introducing a few simple meanings and connects them over time through repetition, reference, praise and reprimand, thus creating a more detailed understanding of focus. Thinking in terms of axiological-semantic gravity, Figure 5.6 illustrates how specific classroom instances are packed up into generalizable behaviours and then reoriented towards dispositions.

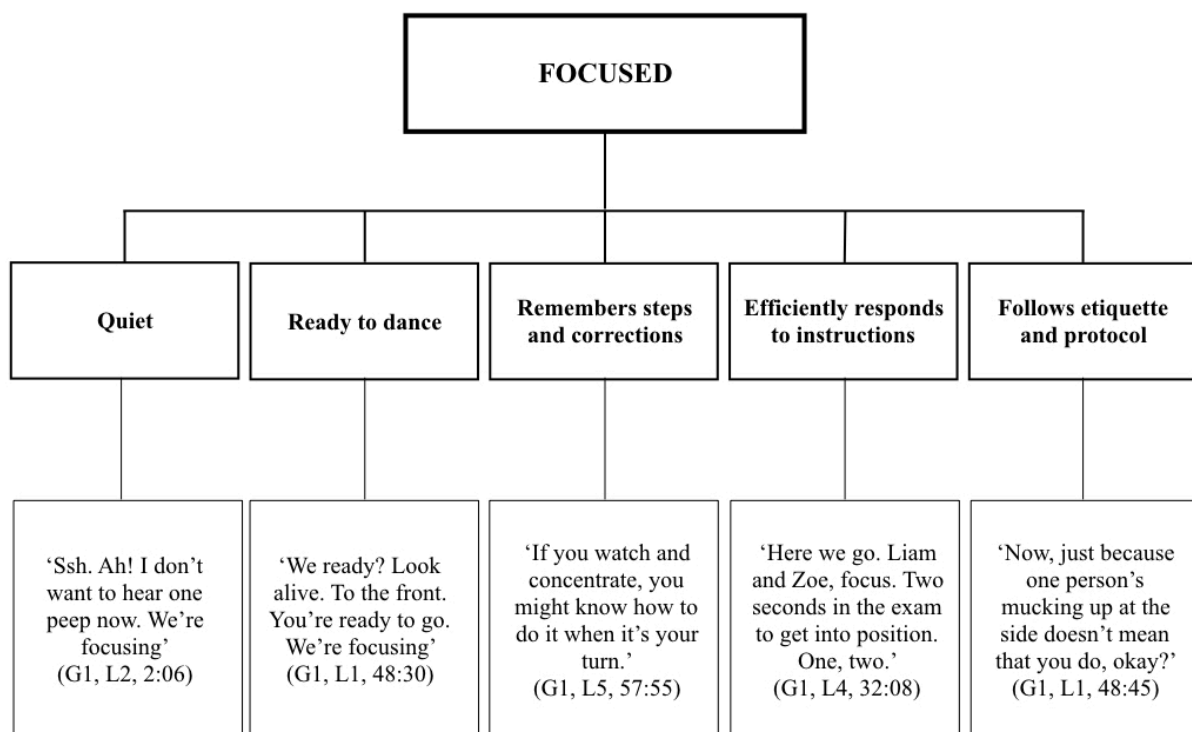


Figure 5.6: Being 'focused' in Grade 1

In the lessons, being focused is commonly taught through concrete actions, such as being calm, quiet, listening, which in turn are examples of generalized ballet behaviours.

Furthermore, we can see that the same five behaviours – 'quiet', 'ready to dance', 'remembers steps and corrections', 'efficiently responds to instructions' and 'follows etiquette and protocol' – are used by the teacher to develop both discipline and focus. What

differs is how the teachers assembles and directs actions and behaviours towards teaching desirable dispositions in ballet.

5.4.4 Dedicated

A successful ballet dancer is dedicated: they are committed to refining and perfecting their craft and are expected to make sacrifices in order to meet the demands of ballet (RAD, 1998; J. White, 1996). Dedication as a valorised disposition is cultivated in Grade 1 and commonly appears in two different ways. First it appears when the teacher prioritises ballet over other activities; for example:

- Student: I wasn't there last week because my friend invited me for her birthday dinner.
- Teacher: Mm. Really? I think ballet's a bit more important than dinners, dinner parties. Do you think? Because we missed out on some *Character* work. (G1, L2, 44:33)

Here, the teacher sets up a distinction between correct and incorrect attitudes towards ballet where attending ballet class is 'more important' than social events. In order to succeed in ballet, dancers 'place their career above what most people consider to be a normal life' (White, 1996: 20) which includes social events and gatherings, particular kinds of foods and drinks, and spending time with family and friends. In the example above, the teacher explicitly connects going to parties with missing out on *Character Dance* work, and in doing so, implies that students are up to date with classwork if they attend class. Figure 5.7 illustrates how the teacher clusters and charges actions and consequences both explicitly and implicitly. The left side of the diagram shows negatively charged actions and consequences made explicit by the teacher in solid black. The right side of the diagram shows implicit, positively charged actions and consequences in light grey.



Figure 5.7: Developing dedication explicitly and implicitly

While at one level the teacher is describing good attendance as an expected behaviour, she is also cultivating a particular attitude towards ballet and valorises the dedicated student who prioritises ballet class over birthday parties.

Explicit and implicit development of being dedicated appears throughout the recorded lessons. It is commonly taught through two ballet behaviours: ‘attends class’ and ‘remembers steps and corrections’; for example:

- Teacher: We finished the whole dance on Saturday, didn’t we?
- Students: Yes, yes!
- Penelope: No we didn’t.
- Teacher: Yes, we did. Penelope, I don’t think you were here. It’s very important that you come to every lesson. (G1, L5, 53:48)

Here the teacher positively charges ballet lessons as ‘important’ and negatively charges non-attendance by implicating Penelope’s missed class with not knowing where they are up to in the *Character Dance*. In another example, when the teacher says, ‘Now Sarah, we’re going to have to see. If we’re not coming to ballet class, I don’t know if we can do the exam’ (G1, L2: 3:30), she cultivates a sense of dedication in her students by negatively charging poor attendance, using exam participation as a motivating factor.

Over the course of the five lessons, the teacher develops being dedicated as a disposition by taking specific actions, such as going to birthday parties or coming to class and charging

them with positive or negative value. As Figure 5.8 shows, these actions are concrete manifestations of ballet behaviours – ‘attends class’ and ‘remembers steps and corrections’, which in turn demonstrate being dedicated.

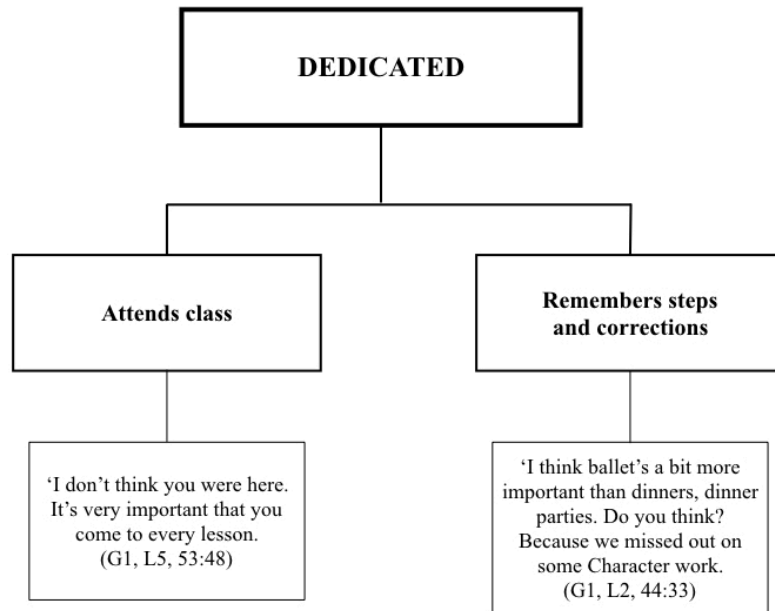


Figure 5.8: Being ‘dedicated’ in Grade 1

The hierarchy above shows how context-dependent and seemingly inconsequential occurrences in the ballet classroom may be lifted out of their context and reoriented towards building more context independent, internalized dispositions. Though building dedication does not appear as frequently as other dispositions in the recorded lessons, such as being focused or disciplined, when it does appear there is considerable charging which explicates the importance of dedication in ballet.

5.4.5 Responsible

A good ballet dancer is responsible, self-motivated and committed to learning. A commonly held belief in ballet education is that each student is ‘ultimately responsible for his/her own development’ (Foster, 2010, p 92). As seen in [Video 5.3](#), this is made explicit by the teacher ins Lesson 3:

Student: I can’t get it ...

Teacher: Was that because you weren't watching? And weren't concentrating, weren't listening?

Student: I was

Teacher: I saw you over there, looking over the corner when I was showing you how to do it.

Student: But – but when you did it ...

Teacher: Oh my goodness, we're going to have a big talk to this class. It's very important – listening, Penelope and Sienna. A lot of the time when I'm teaching things, people's eyes roll back and they go into La-La-Land. Okay? And then you come – and then I watch you and we have no idea what we're doing. Whose fault's that?

Student: I did-

Teacher: Whose fault's that?

Student: Yours! Ours!

Teacher: You've got to take responsibility for your own learning. When I'm teaching you something, you've got to be listening. Okay? Because that's going to waste everybody else's time, because they've been concentrating and listening and they've learnt it, and then I have to slow the whole class down for the people that couldn't be bothered that day. That's not fair at all, is it? (G1, L3, 58:52)

Figure 5.9 illustrates how the teacher clusters a number of actions and consequences and charges them with positive or negative value. We can see that in this moment, the teacher develops this disposition by emphasizing actions and consequences that do not demonstrate being responsible.

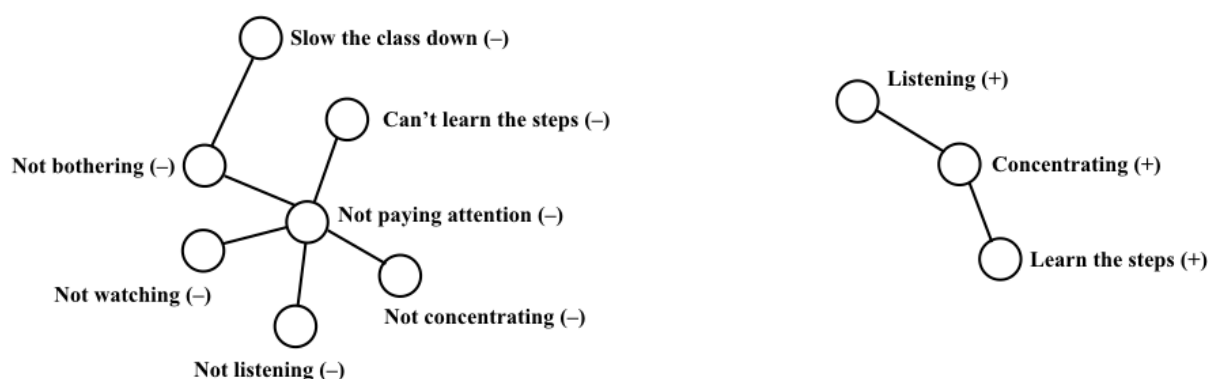


Figure 5.9: Enacting responsibility

In this instance, the teacher clearly sets up a dichotomy between a ‘bad’ student, who does not listen, does not watch, does not concentrate and does not know the steps; and a responsible student, who listens, watches, concentrates and knows the steps. By contrasting positive behaviours so starkly against their opposites the teacher builds responsibility and makes clear personal qualities that will enable or hold back students in ballet. Furthermore, this also illustrates how certain behaviours such as asking questions are delegitimised in the ballet classroom, while listening, watching and learning are legitimated as demonstrations of responsibility.

Being responsible is also developed through other ballet behaviours, such ‘prepared for class’; for example: ‘You’ve got to be organized! The night before, you’ve got to say, “I’ve got ballet. I’m going to bring a drink”’ (G1, L3, 33:40). Here, she emphasizes organization and makes it explicit that it is the student’s responsibility to remember to pack their drink. This is not an isolated instance: there are instances throughout the recorded lessons where the teacher reminds students of their responsibility to come to class in the right attire, or with the correct equipment, such as character shoes and skirts.

As Figure 5.10 illustrates, the teacher develops this disposition by assembling specific actions that are enactments of two particular ballet behaviours – ‘remembers the steps and corrections’ and ‘prepared for class’. However, when teaching this disposition, the teacher

also taps into another disposition, being ‘focused’, which, as we saw, is itself developed through specific actions and generalized behaviours.

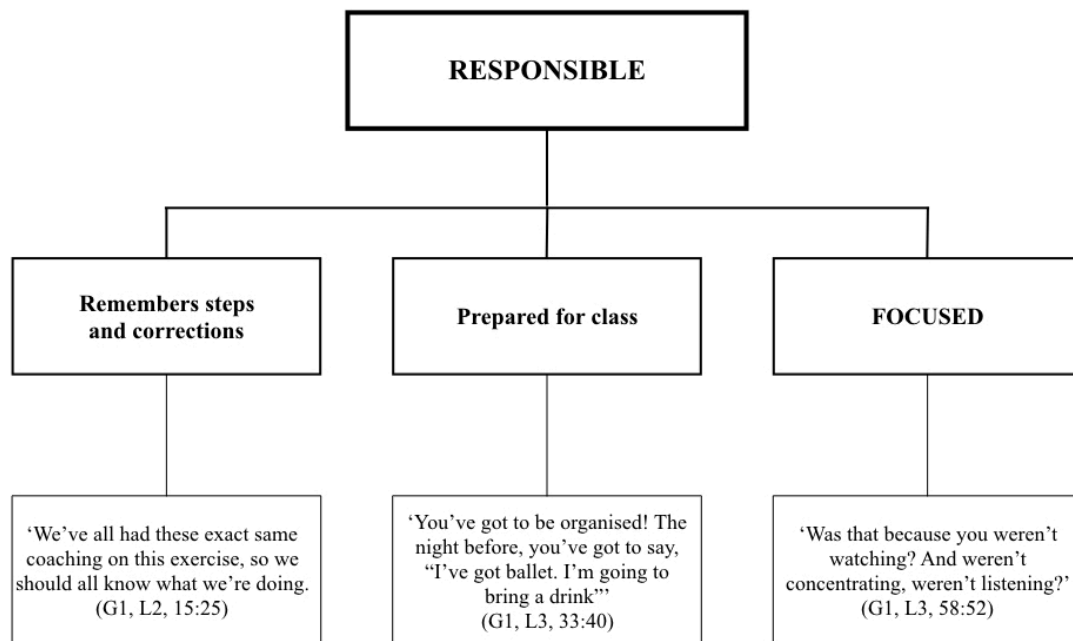


Figure 5.10: Being ‘responsible’ in Grade 1

Developing dispositions is complex and often involves overlapping actions, behaviours and dispositions. This is particularly evident in the overlap between developing being ‘responsible’ and being ‘independent’.

5.4.6 Independent

Success in ballet requires independence. For the Grade 1 students, independence is enacted through specific actions such as getting into lines, and behaviours such as remembering steps and corrections and efficiently responding to instructions on their own. In the studied classes, the teacher validates independence through feedback and praise: ‘Dawn, that’s an improvement. Good girl for learning that one all on your own. All right, so very good’ (G1, L4, 21:10). Across the recorded lessons, the teacher gives explicitly teaches actions that demonstrate independence; for example:

Look down your line. Is it nice and straight like a ruler or is it wobbly? Who checked? You're in that exam by yourself. I can't say, "Move forward, Liam!" 'Cause you're all by yourself. Second line, straighten out your line all by yourselves. Vivienne. Look down the line. Move forward. (G1, L1, 26:37)

During these moments the teacher often uses her body to model how to achieve specific goals. In this case, she turns her head to the left and right to show how they should be looking down the line to see if it is straight. While this and similar examples could be taken on face value as simply teaching spatial awareness, one could argue that the frequent mention of 'by yourself' and 'on your own' throughout the lessons reaches out to a wider constellation of meaning concerned with building independence as a valorised disposition in ballet. As the teacher herself states in the interview, 'it's in the exam... and it's forever. Every class they need to run in and stand in a straight line by themselves' (G1, Teacher Interview).

Over time, as the students' ability to independently recall steps and correct themselves increases, the teacher's feedback changes, from more detailed instruction such as, 'Now I'm not going to be in there in the exam reminding you to check your lines. So you need to do that for yourself, everybody. Very quickly look down your line' (G1, L3, 24:05), to less detailed instructions, such as, 'Here we go. Now, I'm definitely not helping you this time' (G1, L1, 39:14). These examples are taken from different exercises and different lessons, with the latter example taken from a more developed exercise in Lesson 1 than the former example in Lesson 3. One can therefore see how expectations of knowers also increases as students become more competent in their dancing.

Figure 5.11 illustrates the clusters of 'right' and 'wrong' actions and behaviours that the teacher develops as she builds independence as a valorised disposition in the Grade 1 lessons.

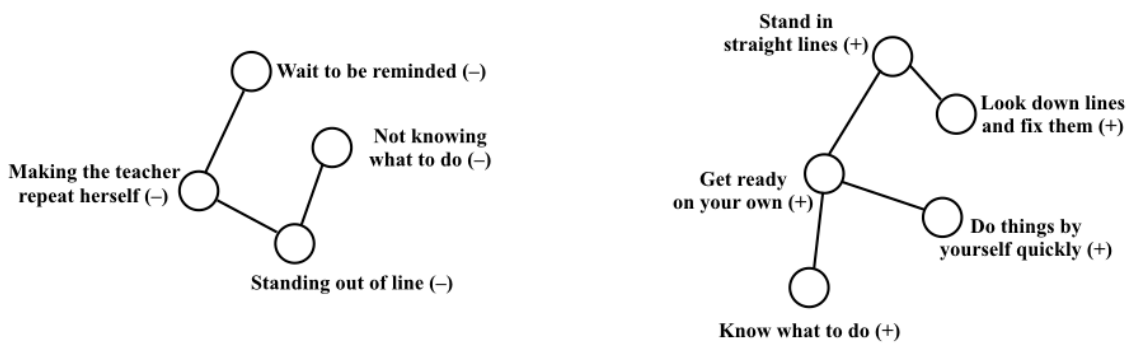


Figure 5.11: Enacting independence

As seen in Figure 5.12, the specific actions that the teacher assembles in order to develop independence are exemplary of three particular ballet behaviours: ‘remembers steps and corrections’, ‘ready to dance’, and ‘efficiently responds to instructions’.

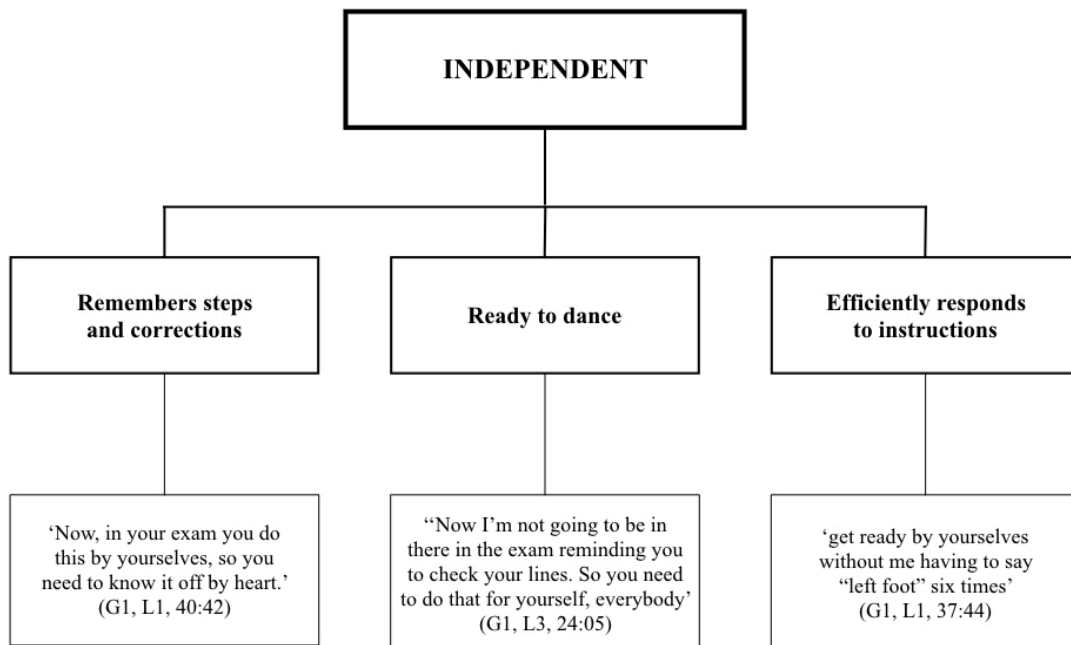


Figure 5.12: Being ‘independent’ in Grade 1

One can see that cultivating independence encompasses a range of concrete actions and more generalizable behaviours, from learning steps on your own, to knowing how to check if your line is straight and responding immediately to cues.

5.4.7 Strives to improve

Ballet dancers consistently strive to improve. In ballet, the pursuit of perfection is endless and ‘unquestionably necessary in order to become a professional dancer’ (Foster, 2010, p. 91). In the recorded lessons, striving to improve is developed in different ways, such as encouraging students to give their ‘best effort to get this one right’ (G1, L2: 54:10) and evaluation of student performance, for example: ‘It wasn’t exactly perfect’ (G1, L3, 21:49).

While the teacher may mention and praise progress, this is almost always immediately followed up by noting areas that still require improvement; for instance: ‘All right. It’s definitely improved, but we’ve got a long way to go on this one’ (G1, L3, 31:33); and:

Teacher: Your musicality was good. Technique left a lot to be desired, but we’re going to be doing it in steps ok?

Student: Not me.

Teacher: Not you, Liam?! I’d like to see your front leg stretching please.
(G1, L4: 28:45)

The nature of RAD syllabus classes means that the exam is frequently used as an anchor for developing this disposition; for example:

Teacher: Okay, what was our goal a couple of weeks ago? Get it right the first time. How many chances do you have in the exam?

Students: One

Teacher: One. So it’s not going to be like our lesson time, where we practice it two, three times. You’ve got one chance, okay?
(G1, L1, 19:15)

The teacher further valorises ‘getting it right’ by explaining pride in achievement, for example: ‘Come on, come on. Going to get it. I want you to leave today feeling accomplished. You’ve done it. You did it’ (G1, L3, 30:33). While ‘getting it right’ may be linked to precision and technical mastery of ballet movement, the teacher uses this to develop internalized dispositions as she teaches the value of consistent improvement, made explicit in Lesson 2:

I hope we’re not going to have a repeat of our lesson on Thursday. We don’t want to repeat and just stagnate. We want to keep progressing. So on the count of three, everybody show me, very easily, this alignment. Ready? One, two, three and hold. Freeze. Thank you. (G1, L2, 35:07)

Striving to improve is developed by positively charging progress, and negatively charging failure to progress; for example:

Facing the front. Hands on your hips. We’re going to go back to Pre-Primary, which is not very good is it? Pre-Primary. How old are they? Four? They’re about four or five. We learned to point our toes when we skip. (G1, L2, 41:30)

Here, the teacher uses age and RAD grades as an indicator of expected technical competence, as she negatively charges the need to revisit Pre-Primary content, which is two levels below Grade 1. Overall, improvements, no matter how small, are valorised, whilst needing to revisit previously taught content and lack of progress are not. There is also frequent messaging that positively charges perfection, such as, ‘Now, I want to see the most perfect sparkle, sparkle, diamond...they’ve been looking very, very nice lately. Let’s keep perfecting them’ (G1, L3, 8:40). There is also frequent messaging that negatively charges giving up and performing below standards; for example: ‘Don’t give up on those feet’ (G1, L1, 20:15), and, ‘I think we need to do it again, because this isn’t a hard exercise, is it? We’re not doing backflips. We’re doing six walks.’ (G1, L1: 16:18). Frequent use of phrases such as ‘we can do it’, ‘very easily’, and ‘this isn’t a hard exercise’ gives the sense that striving to improve is achievable for, and expected of, ballet dancers.

Striving to improve is developed throughout all five lessons through consistent messaging about ‘getting it right’, progressing, trying again, and frequent reminders to practice – ‘Are

we practicing?’, ‘Keep practicing’, ‘Let’s see who practiced our goals’ (G1, L1, 37:38; G1 L2, 33:53; G1, L1, 1:15). Figure 5.13 illustrates the clusters of positively charged and negatively charged actions the teacher assembles as she teaches students to strive to improve.

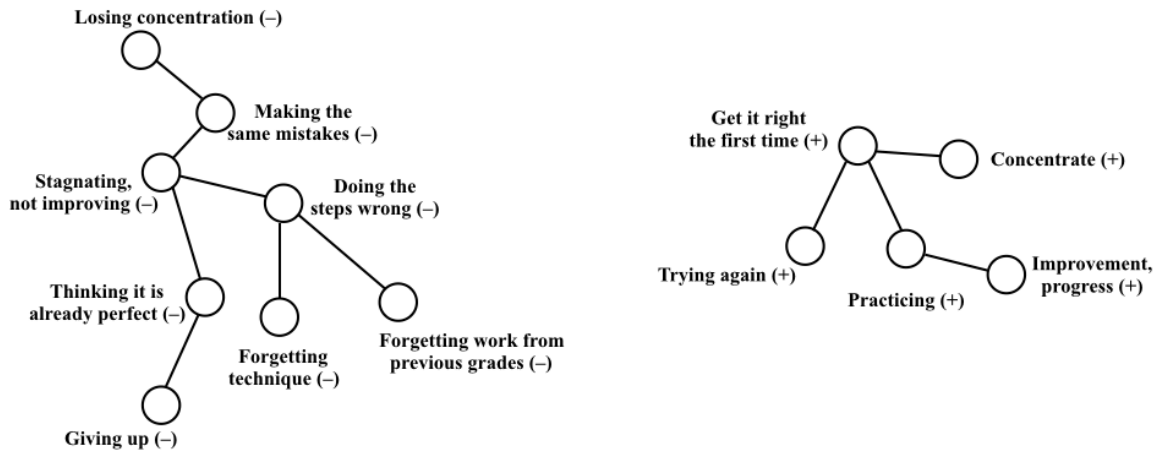


Figure 5.13: Enacting striving to improve

Figure 5.14 illustrates how the teacher develops the need to strive to improve as a valuable disposition by subsuming generalized and more context-independent behaviours which are themselves comprised of a number of specific, more context-dependent actions.

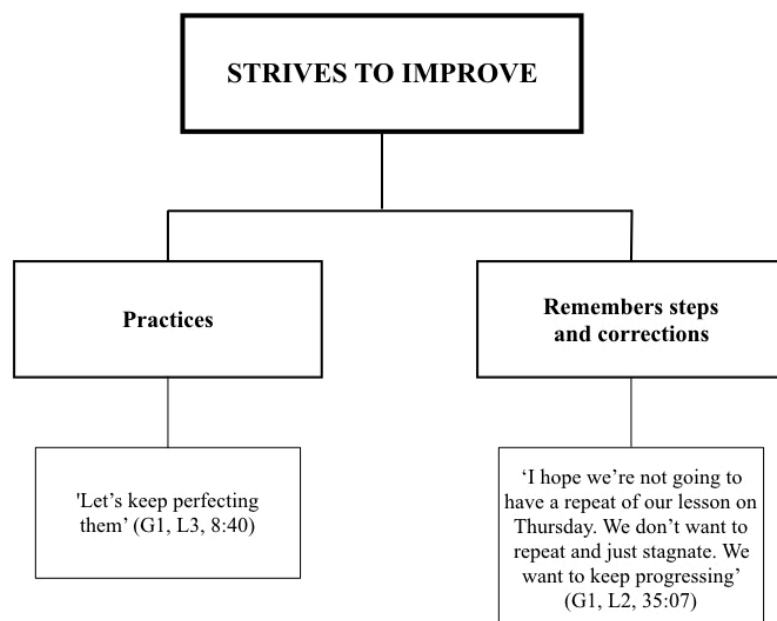


Figure 5.14: 'Striving to improve' in Grade 1

One gets a sense of how cultivating the internalized drive to consistently improve points towards the perfectionist traits that characterize common conceptions of dancers where students are not simply taught to perfect ballet movement, but to *value* perfection in execution.

5.4.7 Cultivating dispositions

This section has explored the six dispositions that were developed by the teacher in the Grade 1 lessons. Analysis revealed three main findings. First, though all dispositions come together to create what can be considered the ‘ideal ballet dancer’, not all dispositions are taught in the same way, nor do they take the same shape. Consider the clusters for being ‘dedicated’ and ‘disciplined’. Figure 5.15 illustrates how both clusters contain actions and behaviours that are valorised and those that are not. However, while the notion of a ‘dedicated’ dancer is built through implication of negatively charged actions and their consequences, being ‘disciplined’ is built through explicit reference and concrete examples for both positively charged and negatively charged actions.

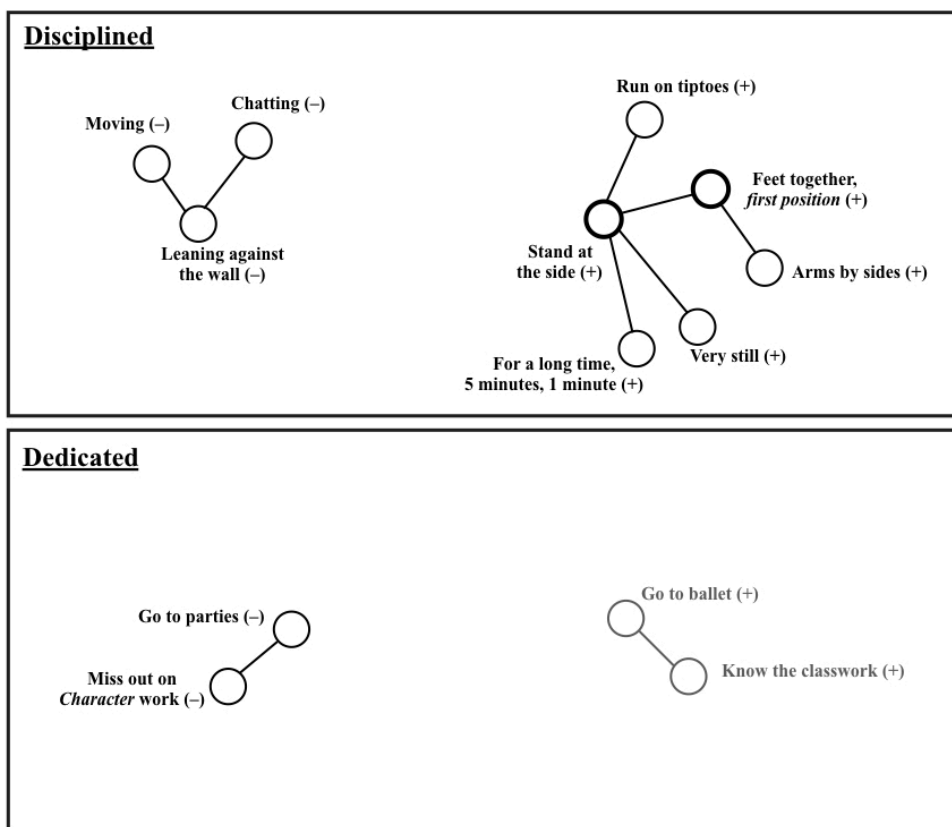


Figure 5.15: Different shapes and forms of dispositions in Grade 1

Though dispositions appear differently in the lesson and are developed in different ways, the underlying *method* of teaching remains consistent. In terms of axiological-semantic density, we have seen that the teacher charges actions with positive and negative value and clusters them into assemblages of enactments of the ‘ideal ballet dancer’. In terms of axiological-semantic gravity, we see that the teacher takes concrete, specific actions which are exemplary of more generalizable and expected ballet behaviours and reorients them toward teaching relatively abstract, internalized dispositions.

Second, while ballet movement is taught across segmented exercises, ballet dispositions do not appear to be taught in a structured or exclusive manner. In fact, it is quite common for the teacher to target multiple dispositions in one teaching moment, for example: ‘Now there will be a pompom or a ribbon in the exam. So that doesn’t mean we completely lose focus and start playing with it. We’ve got to stand there, look out, heels together, very disciplined.’ (G1, L3, 13:05). In this moment, the teacher gathers actions such as standing still and looking out as enactments of being ‘ready to dance’ and orients them toward teaching being ‘focused’ and ‘disciplined’. This is not an isolated: there are 33 teaching moments that target multiple dispositions at one time. Moreover, while the example above shows how the teacher builds two dispositions simultaneously, there are moments in the recorded lessons that target three and even four dispositions at once. For example, in Lesson 3, the teacher negatively charges undesirable actions and behaviours, positively charges desirable actions and behaviours, and clusters them together to build being ‘focused’, ‘responsible’ and ‘independent’:

Okay. All right, guys. Ssh! This is why it is so important that you’re focusing when you’re at the side, Zoe. That’s the third time I’ve asked you to not play with the curtain. We went to the complete wrong corner. Penelope, you had the wrong legs on the *gallops en avant*. Which leg do you use to *gallop* forwards? Right! Okay? Use that time. Oh my goodness, if I got my dance wrong after watching it once with my teacher, bad things would have happened. You’re standing there: watch. Think, “Okay, that’s the right leg. That’s the left leg.” Concentrate. I was expecting a lot more that time. (G1, L3, 44:15)

When building knowers, we can see how the teacher can considerably boost complexity very quickly by arranging a number of behaviours and charging them with value that makes

visible how ballet students should act, think, feel and be. These things are hard to achieve in their own right, yet some dispositions are dependent on others for successful demonstration. For example, if a student is not disciplined enough to stand still, they will not be able to demonstrate independence by getting ready and standing in the right position by themselves. This makes demonstrating legitimate dispositions even more complex.

Third, though dispositions are cultivated by assembling ballet behaviours, the enactment of these behaviours may differ for each disposition. For example, being 'ready to dance' is a ballet behaviour that is used to build being 'independent' and 'focused'. When teaching the former, 'ready to dance' is commonly taught as and enacted by students making straight lines by themselves. However, when teaching the latter, getting ready to dance is taught and enacted as projection, for example: 'Look alive. To the front. You're ready to go' (G1, L1, 48:30). Behaviours are not single actions in themselves but are comprised of different concrete actions. Just as these actions have been packed up into behaviours, so too are behaviours packed up into dispositions. The act of packing up actions into behaviours and behaviours into dispositions develops the dancer by taking concrete, external demonstrations of ballet behaviour and transferring them into more abstract, internalized ways of thinking, feeling and being a ballet dancer.

These three findings show that cultivating dispositions is not a clear-cut or simple process. As internalized states of being, dispositions are hard to pin down, not to mention highly nuanced. Similar to developing legitimate ballet movement, developing legitimate ballet dancers is a complex and gradual process. I suggest that in the same way that building ballet *dance* is based on a hierarchical knowledge structure, building ballet *dancers* is based on a *hierarchical knower structure*. Figure 5.16 illustrates what I refer to as the 'ballet knower hierarchy', which depicts the 'bottom-up' process of knower-building described in this analysis. At the base of the triangle, more simple, concrete actions are clustered together and carried forward as enactments of ballet behaviours, which form the second level. These behaviours are picked up and assembled as enactments of internalized dispositions which comprise the third level of the knower hierarchy.

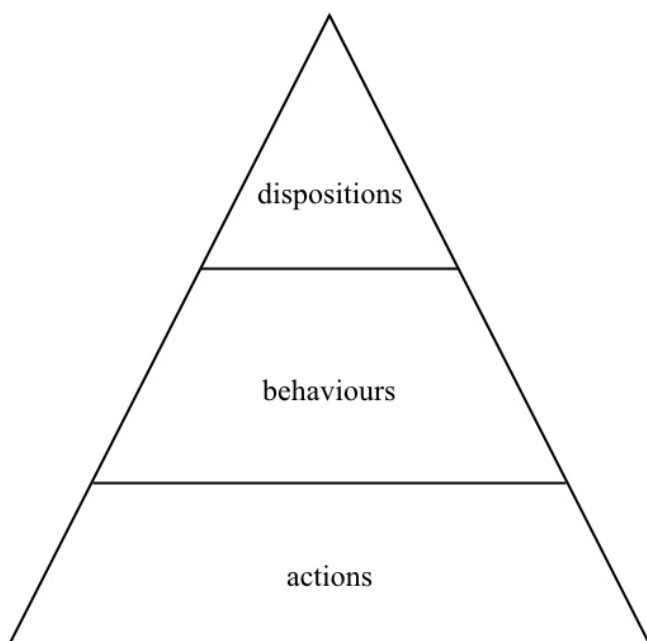


Figure 5.16: Ballet knower hierarchy

One can therefore see how seemingly simple actions and behaviours such as being quiet, wearing the right uniform and standing still become prerequisites for the ideal ballet dancer, which forms the very pinnacle of the triangle. The accumulation of different actions and behaviours develops dispositions (ASD) but the very presence of actions, behaviours and dispositions allows teachers to shift context dependence (ASG).

5.5 CONCLUSION

It is widely known in ballet education, tacitly, if not explicitly, that dancers must possess a certain set of behaviours and dispositions in order to succeed. However, the review of the literature revealed that this side of ballet education is often overlooked in academic studies and public discourse. The primacy of ballet movement tends to render the *knower* side of ballet training invisible. This chapter has addressed this problem by shifting the focus from exploring how we teach ballet *dance* to how we teach ballet *dancers*. Ballet dancers are not born – they are taught. In addition to teaching ballet movement, ballet education teaches students how to act, think, feel and be ballet dancers.

I have shown that success in ballet requires more than perfecting technique, musicality and artistry. I have shown how the teacher places significant emphasis on developing ten generalizable behaviours that are appropriate in ballet and minimizing behaviours deemed inappropriate. In addition, the teacher assembles these outwardly displayed ballet behaviours (ASG+) and reorients them toward teaching internalized dispositions (ASG-). Dispositions deemed desirable in ballet are taught through explicit, implicit and tacit means, and can be done by highlighting what is required, and also by highlighting what *should not* be done, thus implicating what *should* be done as a result. While behaviours are comprised of different externalised actions that are valorised in ballet, dispositions are the internalization of these behaviours into ways of thinking, feeling and being a ballet dancer. Internalization shifts the student from *doing* what a ballet dancer does, to *being* a ballet dancer from the inside out.

I have shown that the Grade 1 teacher aims to develop dancers throughout the lessons, and that it is treated as equally important as developing the dance. In fact, I argue that developing the dancer is the *basis* for the developing the dance. The ability to move up the ballet knower hierarchy and become an ideal ballet dancer is achieved by demonstrating ballet behaviour and internalizing ballet dispositions. Only then is a student able to claim legitimacy in ballet. Possessing the right behaviours and the right dispositions enables success in ballet. However, students do not leave Grade 1 having mastered ballet behaviour or with fully internalized dispositions. This raises the question of how these behaviours and dispositions developed in early years of ballet training play out in the ballet dancer's future training, explored in Chapter 6.

CHAPTER 6

DEVELOPING DANCERS IN INTERMEDIATE FOUNDATION

6.1 INTRODUCTION

This thesis has addressed how both ballet dance and ballet dancers are developed in children's ballet classes by exploring Royal Academy of Dance Grade 1 lessons. Chapter 5 showed that the Grade 1 teacher places significant emphasis on training specific ballet behaviours and cultivating desirable dispositions. We saw that the teacher assembles specific actions which may be generalized into ballet behaviours and are in turn subsumed into dispositions desirable in ballet. While we saw that the teacher builds dispositions through specific enactments of ballet behaviours, this raises the question of how these ways of acting, feeling, thinking and being like a ballet dancer play out in later years. To answer this question, this chapter explores how ballet behaviours and ballet dispositions are realised at the Intermediate Foundation level by using the concepts *axiological semantic density* and *axiological semantic gravity* as sociological tools for analysis.

Intermediate Foundation is the first level of the vocational graded pathway in the Royal Academy of Dance curriculum and there are four grades in between Grade 1 and this grade. As the syllabus content projects towards a career in dance, it is commonly considered to be more 'serious'. This is made explicit by one of the teachers in an interview: 'every facet develops [and] they're required to take that next step up and [have] a deeper understanding of everything that the art form requires' (IF, Teacher Interview). While the syllabus content and lessons clearly provide evidence of the increased expectations and demand in technique, musicality and performance (discussed further in Chapter 7), this chapter will show how expectations around acting, thinking, feeling and being a dancer are also levelled up.

To begin, I explore each of the ten ballet behaviours that appeared in Grade 1, and two other behaviours which have since been taught. Next, I show how dispositions that were taught in Grade 1 are further developed in the Intermediate Foundation classroom as well as an additional disposition not taught in Grade 1. We will see that across both behaviours and dispositions, some are still highly visible and explicitly taught, some are barely being taught, and others are not being taught but are clearly visible and are being embodied by the students. Drawing on the ballet knower hierarchy presented at the end of Chapter 5, I show how the Intermediate Foundation teachers build the idea of the ‘intelligent dancer’, adding more complexity to who dancers need to be to claim legitimacy. As discussed in Chapter 3, the Intermediate Foundation lessons were co-taught by two different teachers, hereby referred to as Teacher A and Teacher B. The chapter uses examples from both teachers, and, where relevant, I discuss how particular teachers adopt different approaches when developing ballet knowers.

6.2 TEACHING BALLET BEHAVIOUR IN INTERMEDIATE FOUNDATION

As externalised enactments of ballet practice, ballet behaviours shape how students act in the studio and beyond. Chapter 5 explored ten ballet behaviours that were identified in the analysis of the Grade 1 lessons. While these ten behaviours are also found in the Intermediate Foundation lessons, they manifest in different ways. Some behaviours appear in similar ways as they did in the Grade 1 lessons, others are seen to have increased expectations, and some behaviours are rarely spoken about by the teacher but are consistently embodied by students. Two additional behaviours that were not present in the Grade 1 lessons emerged from the analysis of the Intermediate Foundation lessons: ‘work hard’ and ‘self-correct’. This section explores each of these twelve behaviours as they are taught and demonstrated in the Intermediation Foundation lessons.

6.2.1 Personal presentation

Much like Grade 1, ‘personal presentation’ in Intermediate Foundation involves wearing correct uniform (black leotard, pink ballet tights, pink ballet shoes, and pointe shoes instead

of character shoes) and hair neatly pulled back in a bun. In the recorded lessons, there are only three instances that focus on this type of personal presentation. At the very start of Lesson 3, Teacher A tells a student to take her watch off. There are only two occasions where a student wears the incorrect uniform, a leotard in the wrong colour, which the teacher swiftly addresses; for example: ‘Wear your uniform please’ (IF, L5, 47:57). On the whole, students consistently embody ballet’s standards of personal presentation. In another lesson, when students are working on *pirouettes*, one student’s hair falls out of her bun and the pianist offers pins to pull it back. Teacher A interjects, ‘So, I know you raced from school but you’ve got to make sure you’ve still got your hair firm, otherwise you can’t get your focus’ (IF, L3, 38:51). The word ‘focus’ refers to ‘spotting’, or the whip of the head when executing a *pirouette* or turning movements. Here, we can see that personal presentation standards are linked to being able to successfully demonstrate specific movements in ballet.

Aside from uniform and grooming, a new element of personal presentation arises in the Intermediate Foundation lessons. Teacher A frequently stresses the importance of personal presentation when walking into the studio and moving between exercises. [Video 6.1](#) shows how Intermediate Foundation students are expected to present themselves when moving about the studio. In Lesson 1, she asks the students to prepare to dance with the music and interrupts them to show how to walk correctly:

So let’s do that much with the music. Move back there. In *classical pose*- excuse me? When you walk, hmm? [demonstrates the correct way of walking] Okay?
From when you enter (IF, L1, 40:20).

This is developed throughout the lessons, for example: ‘And beautiful running. No, no, no. *This way.*’ (IF, L1, 41:30). For Intermediate Foundation students, personal presentation thus extends beyond what they are wearing and how they are groomed to include specific ways of moving and carrying themselves.

6.2.2 Attends class

Royal Academy of Dance guidelines recommend Intermediate Foundation students complete 150 hours of guided practice (e.g. class time) before sitting the examination. The significance

of attending class is evident in the Intermediate Foundation lessons in three ways. First, there are instances where the teacher stresses the importance of attendance. While the Grade 1 teacher stressed the importance of attending class in order to know the exercise content, the Intermediate Foundation teacher expresses how knowing the dance is no longer enough:

- Teacher: Stop. You weren't here last week, were you?
- Student: No. I was at camp.
- Teacher: I know you were at camp. So what you've got to do—
- Student: I know it [the steps].
- Teacher: I know, but it's not just the knowing. It's the line too. So what you've got to do: if you are away you have to say to the others in the next class, "What are my notes? What did I miss? What can I go over?". You know? Because you've got to be a little bit responsible for that as well' (IF, L3, 1:09:52).

Second, throughout the five lessons there are frequent mentions of 'extra lessons' or private lessons that students are attending alongside regular group lessons. For example, 'Some of you are still not confident but you're having an extra lesson, aren't you?' (IF, L3, 33:20). Intermediate Foundation students are also required to take a 'Progressing Ballet Technique' cross-training class once a week, which is scheduled directly after one of their weekly lessons.¹¹ Third, students who are sick or injured who cannot dance still attend class, but sit out and take notes. This was not seen in the Grade 1 lessons but appears in two Intermediate Foundation lessons and indicates students understand the importance of attendance to success in ballet. In Intermediate Foundation, attending class is both more involved and more important.

¹¹ The 'Progressing Ballet Technique' class is a separate conditioning-based class which complements students' ballet training. Swiss balls, Thera-bands and other equipment are used to increase strength, control and develop muscle memory.

6.2.3 Remembers steps and corrections

While the Grade 1 lessons included significant emphasis on remembering the steps of each exercise and dance, the Intermediate Foundation lessons did not. This does not mean that remembering the steps is less important at the Intermediate Foundation. Rather, the recordings show that students already demonstrate this behaviour. On the rare occasion students do not remember the steps, they are often reprimanded, for example:

You should know this now. We have done this slow. Right, I know you're fairly new, but we have really gone over this slow. You've gotta practice. Move over and do it again. Right? Because when it's your turn at the front, there's no one to copy. We should have this one right (IF, L3, 54:49).

Both here and in other lessons, Teacher A sets up 'copying' as an undesirable behaviour, for example: 'don't copy please' (IF, L5, 6:00). Similar to the Grade 1 teacher, Teacher A emphasizes the importance of remembering steps and negatively evaluates students who do not. Meanwhile, Teacher B encourages knowing the examinable content, for example: 'You know your work very well. Good girl' (IF, L2, 1:00:03).

While most of the time students competently recall steps and choreography, in the recorded lessons we can see that more emphasis is placed on remembering and demonstrating specific corrections. Across all five lessons there is a marked increase in the expectations for students to remember corrections and take notes. The word 'remember' is mentioned 114 times across all five lessons. 'Remember' appears in the context of remembering specific corrections or details that will award students better marks in the exam, for example, 'What is the main mark for in the *port de bras* forward and back? Do you remember?' (IF, L1, 13:01), and, 'I can tell you where you lose marks. You've just got to remember and really focus on what I say' (IF, L3, 50:25). Furthermore, in all five lessons students write down corrections in their personal logbooks and are expected to refer to these in between classes.

6.2.4 Practices

In addition to 150 hours of guided practice, the RAD recommend 125 hours of 'additional learning' which may include private lessons and personal practice. Similar to the Grade 1

teacher, both Intermediate Foundation teachers emphasize practicing in order to progress; for example, ‘So, who practiced the exercise for *pirouettes en dedans*? Did you practice? We’ve got to practice that one because we’ve got to start to learn the [syllabus] exercise’ (IF, L1, 38:04). However, there are two distinct differences to how this behaviour is approached in the Intermediate Foundation lessons. First, the teachers do not just talk about the importance of practice but elaborate on *how* students should be practicing. For example, in Lesson 3 Teacher A says:

‘So girls, I don’t want you to do too much pointe work at this stage. What I need to make sure is that your weight is over ten toes when you’re en pointe... So, just for practice, hold onto the back of a chair and just do the little *demi-plié* stretching. Don’t do anything in the centre until you can feel ten toes. All right?’

(IF, L3, 1:28:48).

Second, this teacher also makes explicit the need to practice more than once, for example, ‘So you’re going to do this six times for practice’ (IF, L3, 46:01), and ‘So that’s a really good exercise to practice three. I believe in practicing three...of everything to get one’ (IF, L3, 38:59). In both examples we see the teacher makes explicit the increased expectations that characterize legitimate practice looks like at this level.

6.2.5 Respects authority

The teacher-student hierarchy established in the Grade 1 lessons is also seen in the Intermediate Foundation lessons. While the Intermediate Foundation students regularly demonstrate respect for their teachers, this behaviour is occasionally made explicit, such as in Lesson 2 when Teacher B says to a late arriving student: ‘Remember, if you’re a little bit late, please come in and say, “Sorry I’m late”’ (IF, L2, 5:38). In the Grade 1 lessons we saw students being taught the appropriate way to show respect for the teacher, examiner and pianist. This is also evident in the Intermediate Foundation lessons, though how it is demonstrated differs slightly as students are no longer expected to bow or curtsy, for instance, ‘Stay there. Right. No more curtseys, remember? You just stay there to speak.’ (IF, L3, 1:29:56).

6.2.6 Prepared for class

Similar to the Grade 1 lessons, arriving prepared for class in Intermediate Foundation involves bringing correct uniform and shoes, including pointe shoes, and equipment, such as a water bottle, and their personal logbooks. In the lessons we can see that students consistently embody this behaviour. There is only one instance where the teacher explicitly mentions being prepared for class. When changing into pointe shoes in Lesson 3, a student approaches the teacher and mentions her shoes are too small and she needs to get new ones, to which the teacher replies, ‘Can you get onto that quite quickly then?’ (IF, L3, 1:17:55). While the recorded lessons do not provide evidence of teaching that explicitly develops this behaviour, the recording show that students already embody this behaviour.

6.2.7 Follows etiquette and protocol

Similar to the Grade 1 lessons, teaching etiquette and protocol at the Intermediate Foundation level tends to hinge off the examination. Just as Grade 1 students had to learn how to put on their character shoes while kneeling, Intermediate Foundation students are taught to put on pointe shoes in a similar fashion:

Right, so you’re on one knee. That’s it. Preparing for the exam. On one knee, then the other. That’s it. Not sitting on the floor and not with your bottom to the examiner. We’ve got to talk a lot more about exam etiquette. You don’t turn your bottom to the examiner (IF, L5, 1:16:38).

There is etiquette for how dancers conduct themselves and how they interact in their environment, for example, ‘And, of course, when you put your shoes on, you’ve got to tidy up in the exam. You can’t leave everything all over the floor’ (IF, L1, 1:19:31). In the Grade 1 lessons we saw the teacher begin to develop etiquette around how to get a drink. This appears and is made more important in the Intermediate Foundation lessons, ‘So you get one little drink of water at the end of the barre, and then the next time you get a break I’ll tell you and then you can have a sip of water, because we’ve got to practice that as well’ (IF, L5, 23:31). We can see that behaviour surrounding appropriate ballet etiquette established in

early years provides a foundation for expected behaviour in later years. While some traditions stay relatively the same, others differ. For example, while Grade 1 students were taught to curtsey and say thank you to the examiner and pianist at the beginning and end of the exam, Section 6.2.5 discussed how this has changed and curtseys are no longer required. In the Intermediate Foundation lessons, etiquette and protocol is also further developed by teaching professionalism in the exam context; for example:

‘Girls, we need to look a little more professional when we turn. It’s really appreciated in the exam if you look really professional on the turn. Just turn, place the hand and get ready’ (IF, L1, 6:39).

Each time the teacher demands students act in a particular manner, they are preparing students for the professional world of ballet which is governed by formalised and traditional conventions.

6.2.8 Quiet

In the recorded lessons students only speak when they are spoken to and often raise their hands to answer a question. There is only one instance across all five 90-minute lessons where a teacher asks her students to be quiet, ‘Don’t chat at the side please’ (IF, L5, 23:31). Compared to the Grade 1 lessons, where the teacher frequently reminds her students to be quiet, the Intermediate Foundation students consistently embody this behaviour. In fact, the only other time the teacher asks students to be quiet is when she leaves the room and asks students in the following class to warm up quietly in the waiting area. As this valorised behaviour is already being demonstrated, there is very little need for reinforcement and as such it is rarely explicitly taught.

6.2.9 Ready to dance

While the Grade 1 teacher spent significant time getting students ready to dance and teaching them the actions required to demonstrate this behaviour, the Intermediate Foundation students have begun to embody this behaviour. Teacher A does call out ‘Quick, quick, quick!’ once at

the start of Lessons 1, 3 and 5, but this is the only time this sort of instruction appears. While the Grade 1 teacher explicitly teaches her students how to get ready for each exercise, Intermediate Foundation students simply get themselves into position. At this level, it is expected that 'they're alert, they're poised and ready to go' (Teacher Interview). The only time this is explicitly taught is when both teachers make small corrections to student positioning; for instance: 'Remember, we need to move slightly over. Just slightly, so we don't run out of room, and we're also going to take one step back' (IF, L2, 44:19).

However, this behaviour is further developed by adding more ways students can demonstrate being 'ready to dance'. It is common for teachers to 'count in' younger or less experienced students, thus letting them know when it is their turn to dance. At this level, students are expected to be ready to 'pick it up' when dancing in groups across the floor.¹² This is explicitly taught by Teacher A in Lesson 1: 'So I want you to be there ready to pick it up. All right?...Next group. Then can you be behind to pick it up once more' (IF, L1, 1:03:20). This appears again ten minutes later when the teacher informs students who did not pick up the dance: 'So you could have gone around there and run in to pick it up' (IF, L1, 1:12:52).

In a different context, Teacher B tells students how to get ready to dance once they have put on their pointe shoes:

Just test them, walk through your *demi-pointe*. Make sure everything feels comfortable and everything's fine, that your ribbons aren't too tight...and girls, that's important to do before you do your first exercise. So when you're in class, over here, test it. Then come over and then we know you're all ready (IF, L4, 1:18:00)

The examples above show that though being ready to dance is embodied in some ways by the students, there are increased expectations and new ways to demonstrate this behaviour that are still being explicitly taught by the Intermediate Foundation teachers.

¹² In this context, 'pick it up' means commencing the section of choreography when the preceding group finishes.

6.2.10 Efficiently responds to instruction

While we saw how the Grade 1 teacher developed the need to quickly respond to instructions in her students, the Intermediate Foundation students quickly set themselves up for exercises and almost always know where they need to be in the room. In the lessons, the teachers explicitly mention this behaviour only when students fail to meet standards; for example, when the teacher calls out in frustration, ‘All eyes to your right side. Eyes to your right side. Eyes to your right side!’ (IF, L3, 1:22:25) In another example, the teacher calls out a movement sequence to develop *petit soutenu* and asks that students repeat the sequence six times. When the students fail to demonstrate the correct number of repetitions, she remarks, ‘Can’t count to six’ (IF, L3, 47:19).

In addition to efficiently responding to instructions, there are increased expectations around *how* students should demonstrate this behaviour. For instance, [Video 6.2](#) shows Teacher B explaining how a dancer should respond to instructions:

If I say this is your *Allegro 2*, do the dancers know how to dance to it? They should because I’ve just said, “*Allegro 2*”. Fast, lively, dynamic. Just like a musician would read it, we need to read it as well, but of course, we say it. Okay, so you’ve got the information. “*Allegro 2*”. Boom. You know how your body needs to respond (IF, L2, 1:08:20).

Responding to instructions is now being developed into a more nuanced behaviour that extends into the dance itself. It is not simply about responding to the exercise name by standing in the right place or doing the right steps. Students are explicitly being taught *how* to appropriately respond to movement commands. Teacher B elaborates on this in her teacher interview:

That’s really important for the students, I think, to learn how to respond to different teachers, the way they talk, different levels of sternness, different requirements... They’re gonna have different teachers throughout their whole life, and particularly in the world of dance, different choreographers, different expectations (IF, Teacher Interview).

Overall, at the Intermediate Foundation level, responding to instructions is more nuanced and is understood as a crucial behaviour for dancers.

Thus far I have shown how some behaviours are explicitly taught and further developed by the Intermediate Foundation teachers, while others are not explicitly taught as they are being embodied by students. There are also other behaviours that we did not see in the analysis of the Grade 1 lessons: ‘work hard’ and ‘self-correct’.

6.2.11 Work hard

Across the five lessons the teachers consistently promote the need for dancers to ‘keep working’ or ‘work hard’. This commonly appears as praise for students who have been demonstrating this valorised behaviour. For example, in Lesson 1 as Teacher A marks the roll midway through class she says, ‘Alana, working much better too. Jamie is here. And Penny is here. And Sally, working better tonight. Stephanie, better’ (IF, L1, 52:13). The need to work hard is considerably developed across all five lessons, with 33 moments that target how effort and hard work equate with achieving more. This behaviour is particularly developed when discussing specific technical, music and performance-based elements that must be polished and refined; for example: ‘We’re good girls to remember this coordination and dynamic. That part’s better. But we’ve still got to work on the suspension, the line and holding the leg up on the *fondue*. Very important’ (IF, L3, 51:55). Meanwhile, Teacher B explicitly discusses not working hard enough, for example, ‘I still felt a few of us were taking it easy up there’ (IF, L2, 41:22). Throughout the lessons, both teachers connect working hard with technical proficiency and better results, and not working hard enough with lacklustre results.

6.2.12 Self-correct

In the recorded lessons, students are praised for self-correcting – that is, for being self-aware of their technique and making necessary adjustments to improve. For example, in Lesson 2, Teacher B praises a student for correcting her weight placement in a *battement glissé*:

- Teacher: Just watch there Sally. Yes, good girl. What did you do then?
You corrected yourself. What did you adjust?
- Sally: My hips.
- Teacher: Good girl. (IF, L2, 16:35)

Later that lesson, she praises another student, ‘Yah! Good girl Scarlett! You corrected.’ (IF, L2, 56:00). We can see that Teacher B not only valorises self-correction and expects it of her students as she calls out, ‘Correct your posture’ (IF, L2, 41:45) but does not elaborate how. Meanwhile, Teacher A does not explicitly praise self-correction but instead praises ‘awareness’; for instance, she says, ‘Good. I’m seeing you more aware, because of your Progressing Ballet Technique classes, of your hips when you bend back’ (IF, L3, 11:04), and, ‘Right, better coordination in that one. I saw you more aware from last week...more aware of the coordination’ (IF, L3, 14:37).

In these instances, it is clear that the teachers expect students to carry forward feedback and instruction and self-correct. The student who self-corrects is self-aware and, in a way, self-fulfilling, as they begin to internalise their teacher.

In this section, I have demonstrated that ten behaviours explicitly taught and foregrounded at the Grade 1 level are visible in the Intermediate Foundation lessons in different ways. While some behaviours are still explicitly being taught, some are consistently demonstrated by students and taught very little by teachers, and others have become more complex, more demanding and are being further developed. As seen in Section 6.2.11 and Section 6.2.12 two additional behaviours were developed that we did not see in the Grade 1 lessons. Similar to Grade 1, we can also see that behaviours are developed both explicitly and implicitly throughout all five lessons. This section has shown that there remains a strong focus on demonstrating appropriate ballet behaviour in Intermediate Foundation. The following section explores how dispositions are taught in the Intermediate Foundation lessons.

6.3 EXTENDING DISPOSITIONS

To briefly recap, dispositions are internalized ways of thinking, feeling and being which were developed in Grade 1 by accumulating and charging actions and externalised behaviours with positive or negative value (ASD) and shifting concrete, externalised actions into enactments of internalised dispositions (ASG). The six dispositions developed in Grade 1 – being ‘disciplined’, ‘focused’, ‘responsible’, ‘independent’, ‘dedicated’, and ‘strives to improve’ – are also present in the Intermediate Foundation lessons. However, similar to behaviours, they appear in different ways. Some dispositions are taught in very similar ways to Grade 1, some have higher expectations, while some are being fully realised by students in the lessons and thus are not explicitly discussed by the teachers. One additional disposition was also identified in the Intermediate Foundation lessons: being ‘attentive’. The following sections explores each disposition in more depth showing how they are being taught by the teachers and embodied by the students in Intermediate Foundation.

6.3.1 Disciplined

As discussed in Chapter 5, being ‘disciplined’ in ballet is recognised through actions and behaviours such as being quiet, standing still and in the right place, following etiquette and protocol, and efficiently responding to instruction. While the word ‘discipline’ is explicitly said by the Grade 1 teacher in four of the five recorded Grade 1 lessons, in the Intermediate Foundation lessons teachers do not explicitly mention discipline. Furthermore, there is little explicit or implicit teaching of this desirable disposition. In fact, there is only one moment in all five lessons where Teacher A taps into the same actions and behaviours that the Grade 1 teacher clustered together when teaching discipline:

‘Don’t chat at the side, please. Right. When you’ve had a drink, stand in *first position* how you would stand in the exam. Right. Must insist. Right. So you get one little drink of water at the end of the barre, and then the next time you get a break I’ll tell you and then you can have a sip of water, because we’ve got to practice that as well. Right, and there’s absolutely no talking’ (IF, L5, 23:31).

Thinking in terms of constellations, Figure 6.1 compares discipline as taught by both the Grade 1 teacher (top cluster) and Intermediate Foundation teacher (bottom cluster). It shows that the Intermediate Foundation teacher draws on the same actions and behaviours that the Grade 1 teacher condensed into discipline, represented by the circles in bold, and how she builds the cluster by adding new expectations – namely, not drinking unless told.

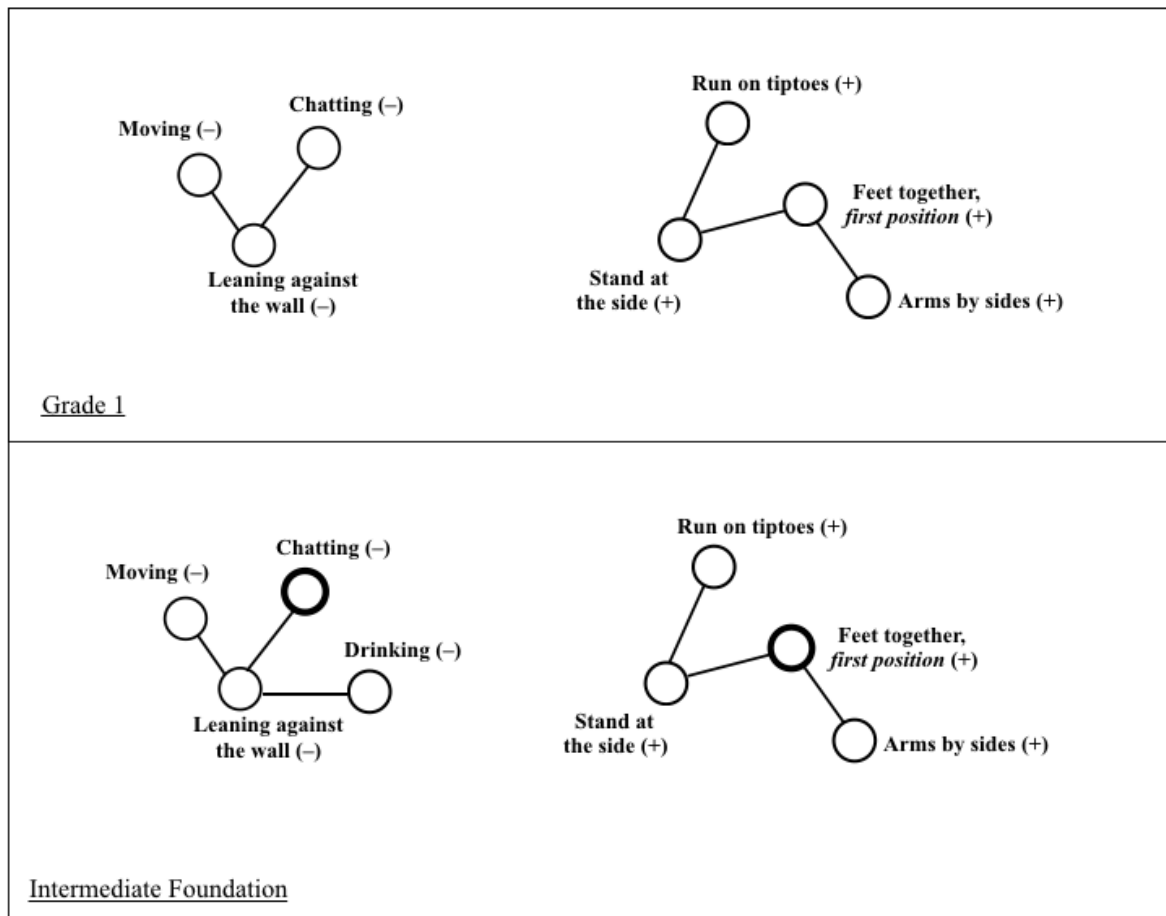


Figure 6.1: Expanding discipline

Illustrated in these constellations we can see how behaviours established in early stage ballet education provide the foundation for success in later years. Visualized as a hierarchy that takes concrete actions that are enactments of more generalized behaviours which are then subsumed by higher order dispositions, Figure 6.2 illustrates what being ‘disciplined’ looks like in the Intermediate Foundation lessons. Building upon Chapter 5.4, the grey-shaded boxes indicate actions and behaviours that are being consistently demonstrated by students, while the boxes with no shading are actions and behaviours that are still under development.

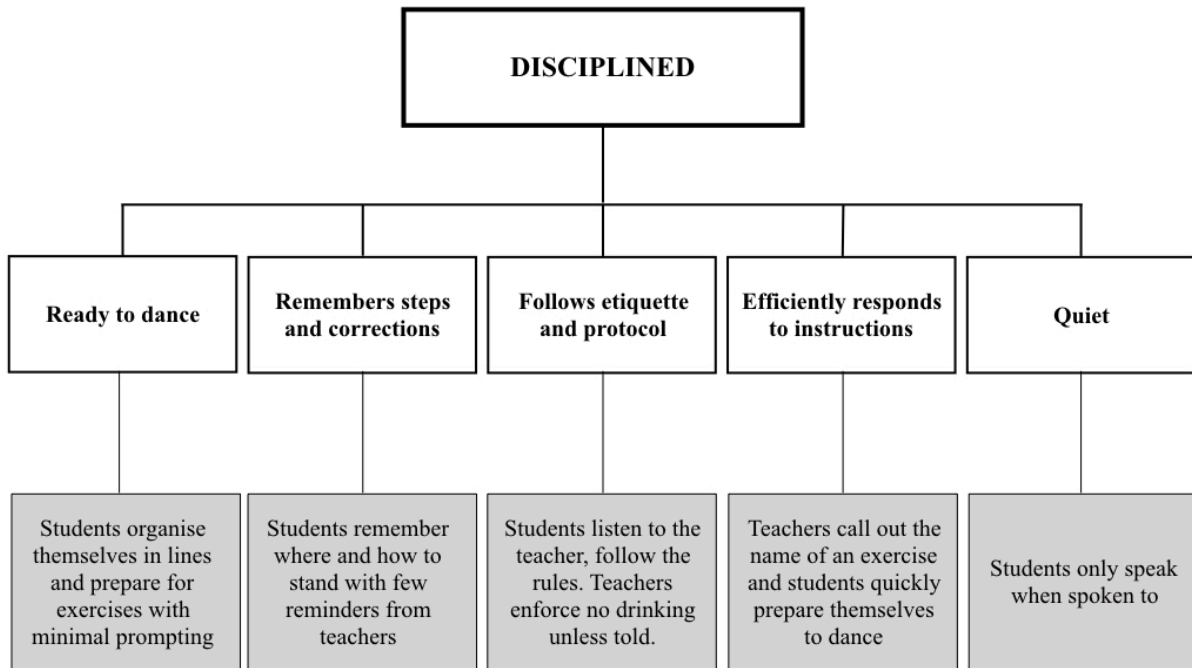


Figure 6.2: Being ‘disciplined’ in Intermediate Foundation

We can see students frequently embody the disciplined dancer throughout all five lessons. In terms of axiological-semantic gravity, which is used here to understand the different degrees of context dependence in embodying the ideal dancer, we can see that students are embodying the ‘disciplined’ dancer through the demonstration of concrete actions and generalized ballet behaviours. That is, they are quiet, stand in the right place, do the right things and require minimal prompting. They are, for the most part, disciplined.

6.3.2 Focused

Across all five lessons, being ‘focused’ is praised and valorised. For example, in Lesson 3, the teacher says to one student, ‘This is much better. Keep this going. Focus’ (IF, L3, 48:13). In Chapter 5 we saw that being ‘focused’ in Grade 1 involved not talking or getting distracted, concentrating and getting the steps right the first time. In the Intermediate Foundation lessons, we see similar actions and behaviours clustered together when the teachers develop this disposition; for example:

‘Do you remember that correction? Some of you just wander off a little bit. You’ve got to be really, really focused for the whole class. Because that trains your focus for the exam, because no one’s in there telling you anything, reminding you of anything. The examiner’s there and you just listen to the music and go with it and she marks you, so there’s no prompting. So it’s very important to train that brain so you’re totally focused. Right?’ (IF, L5, 10:02)

Similar to the Grade 1 teacher, Teacher A draws on the exam when building focus as a desirable disposition. Figure 6.3 illustrates the ‘focus’ cluster developed by the Grade 1 teacher (top) and shows how the Intermediate Foundation teacher taps into similar actions and behaviours condensed by the Grade 1 teacher.

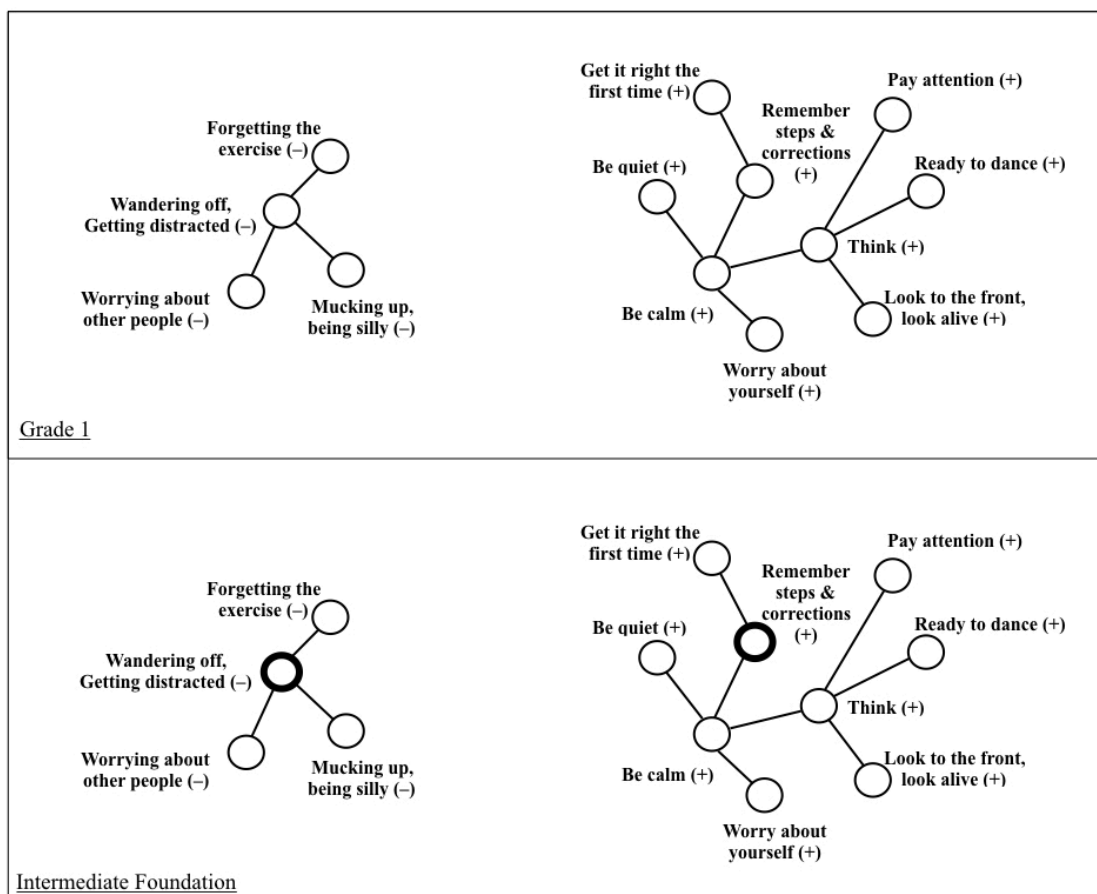


Figure 6.3: Expanding focus

Rather than *teaching* focus, here we can see how the knower-work of early years ballet education affords the teacher the ability to quickly remind students of the need to be focused.

Figure 6.4 illustrates the behaviours that demonstrate focus in Intermediate Foundation lessons. It shares five behaviours that were previously gathered into focus by the Grade 1 teacher but introduces ‘work hard’ as a new behaviour that the Intermediate Foundation teachers develop and reorient towards building being ‘focused’ in the recorded lessons. In grey we can see the actions that are consistently being demonstrated by students, while in white are actions which are not yet fully embodied

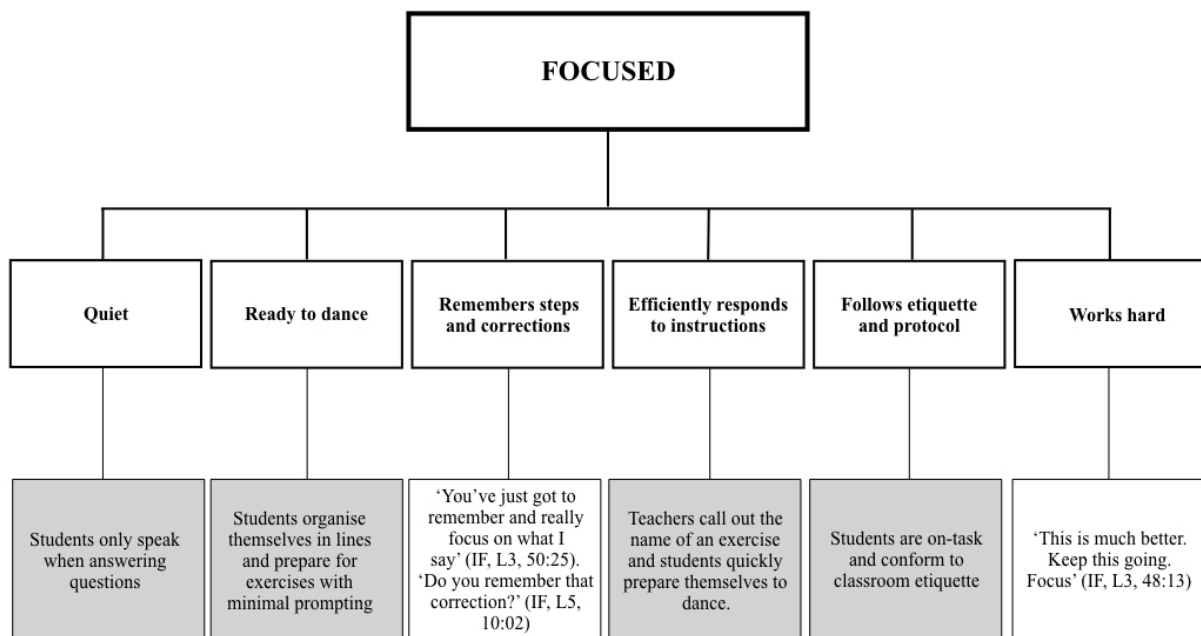


Figure 6.4: Being ‘focused’ in Intermediate Foundation

We can see that there are some behaviours that are being embodied and some that are not. Significantly, those behaviours still being developed were either not present in the Grade 1 lessons or possess much higher expectations, such as the increased number of corrections at the Intermediate Foundation level and the high level of detail within (discussed further in Chapter 7).

6.3.3 Dedicated

Ballet dancers are dedicated and committed to developing their skills and craft. In Grade 1, dedication was developed by explicitly teaching students about the importance of attending class and prioritising ballet over other activities. Now, students demonstrate dedication by attending class even when sick. As discussed earlier this chapter, on two separate occasions students attended class to take notes when sick or injured. We can see this behaviour valorised in Lesson 4 when Teacher B says, ‘Sabrina, your last *port de bras* with the *fondue* was just beautiful. And I remember we looked at that last week... So I know you weren’t well last week, but you must have been listening and hearing everything and writing everything down. Good!’ (IF, L4, 42:41). Students at this level also attend private lessons and are often told to ‘ask for this [exercise] in your extra lesson’ (IF, L3, 55:01) when they do not meet technical expectations. In addition, Teacher A valorises students who attend additional classes; for example:

- Teacher: So who’s coming to the Thursday [class]–
- Student: [raises hand]
- Teacher: Oh, you came to the Thursday class? I’ve done a lot of work with Miss Valerie on the *Variation*...if you can pick up that extra class, that will be a huge help. So if you can pick that up till the end of the term that would boost things up. So good girl. Good girl (IF, L1, 1:09:00).

The combination of private lessons, praise for attending additional classes, and notetaking when sick or injured show that students at the Intermediate Foundation level are both expected to be dedicated and demonstrate this disposition regularly. Figure 6.5 illustrates the ‘dedicated’ cluster from the Grade 1 lessons and compares it to the cluster from the Intermediate Foundation lessons. It shows both Intermediate Foundation teachers cluster additional actions and behaviours as they develop being ‘dedicated’.

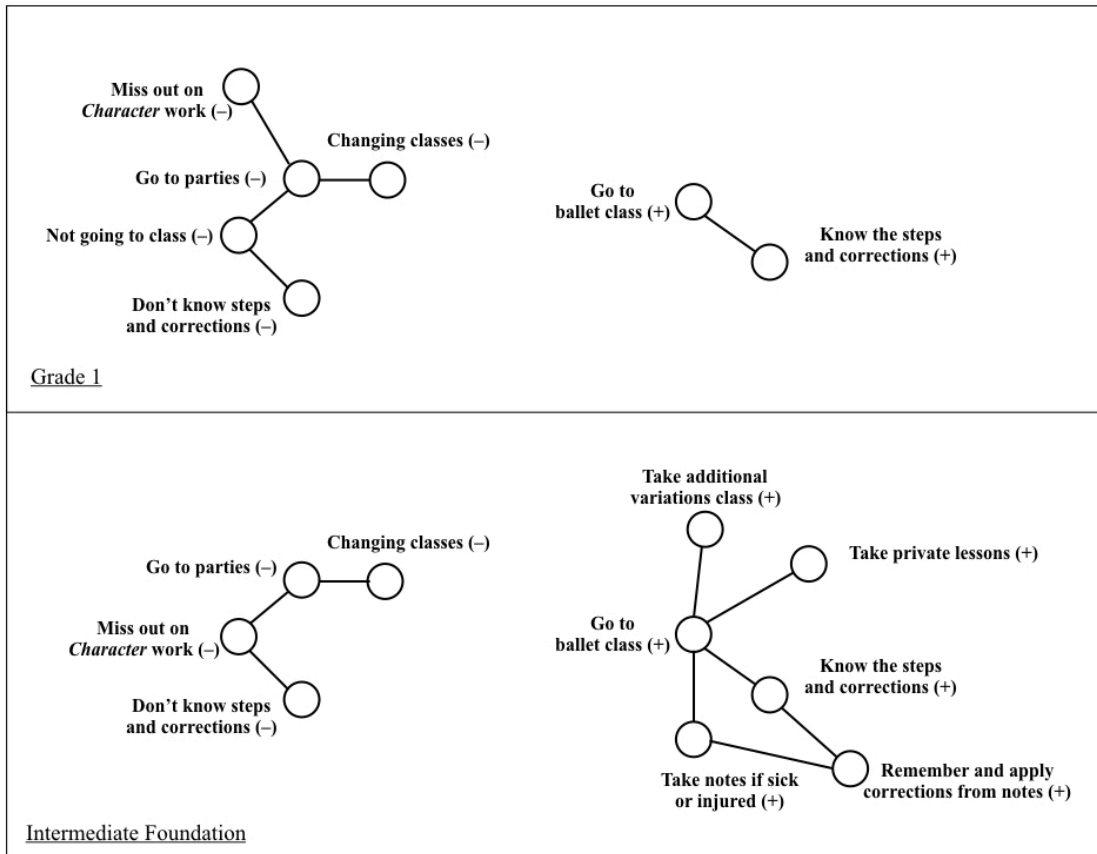


Figure 6.5: Expanding dedication

Unlike how being ‘disciplined’ and ‘focused’ are developed in these lessons, the Intermediate Foundation teachers do not tap into the same behaviours condensed by the Grade 1 teacher that are already commonly being demonstrated by students. Instead they add more actions and details, increasing expectations and setting new standards of what being a ‘dedicated’ dancer looks like at this level. The diagram also shows that while the Grade 1 teacher tends to negatively charge undesirable behaviours when developing dedication, the Intermediate Foundation teachers tend to positively charge actions and behaviours that are desirable. Figure 6.6 illustrates the actions and behaviours that are packaged up into being ‘dedicated’. Shaded in grey are those that students frequently demonstrate, while those without shading are still being developed.

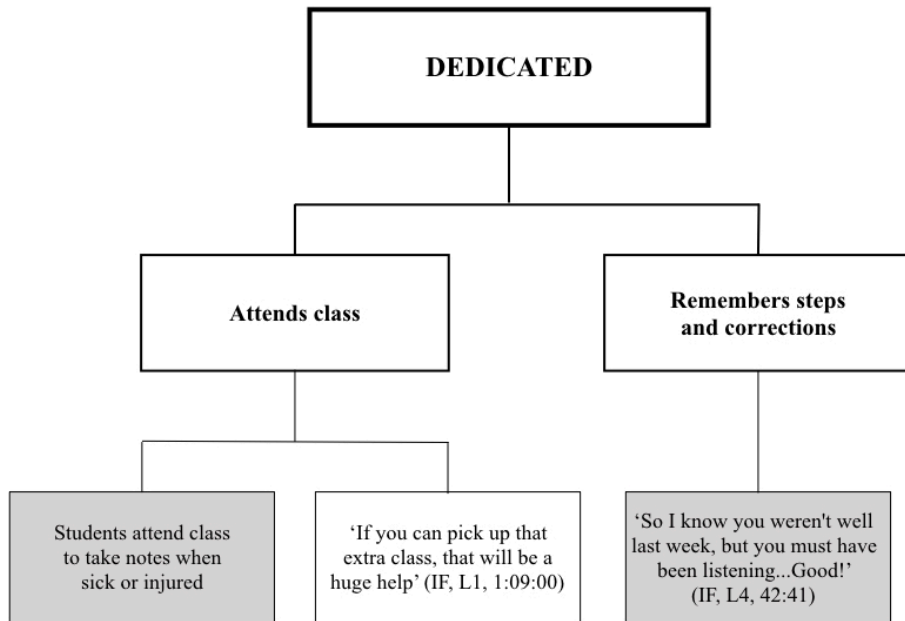


Figure 6.6: Being ‘dedicated’ in Intermediate Foundation

Here, we can see that it is possible for students to embody being ‘dedicated’ in some ways, such as attending class, but still be working on others, such as taking extra classes.

6.3.4 Responsible

While being ‘disciplined’, ‘focused’ and ‘dedicated’ tends to be *talked about less* by teachers and *demonstrated more* by students, being ‘responsible’ is explicitly developed considerably in the Intermediate Foundation lessons. In Grade 1, being responsible was realised through positively charged behaviours such as listening, concentrating and remembering the steps and students taking ownership of their learning. In Lesson 3, we can see how Teacher A picks up similar actions and behaviours:

‘I’m not really happy with that one. Right. You need to really practice that one for yourself. Not for me, for yourself. It’s a big mark and we’re not ready next week to move that speed up. If we have to keep doing it at that speed, you’re not going to get to exam speed. So you need to know that one for next week (IF, L3, 37:00).

Figure 6.7 compares the actions and behaviours clustered by the Grade 1 teacher and compares them to those clustered by the Intermediate Foundation teacher in the example above. It shows how similar actions and behaviours condensed by the Grade 1 teacher (in bold) are tapped into by Teacher A as she expands the cluster by adding more positively charged actions and behaviours, such as practicing, and negatively charged actions, such as not being able to dance to speed.

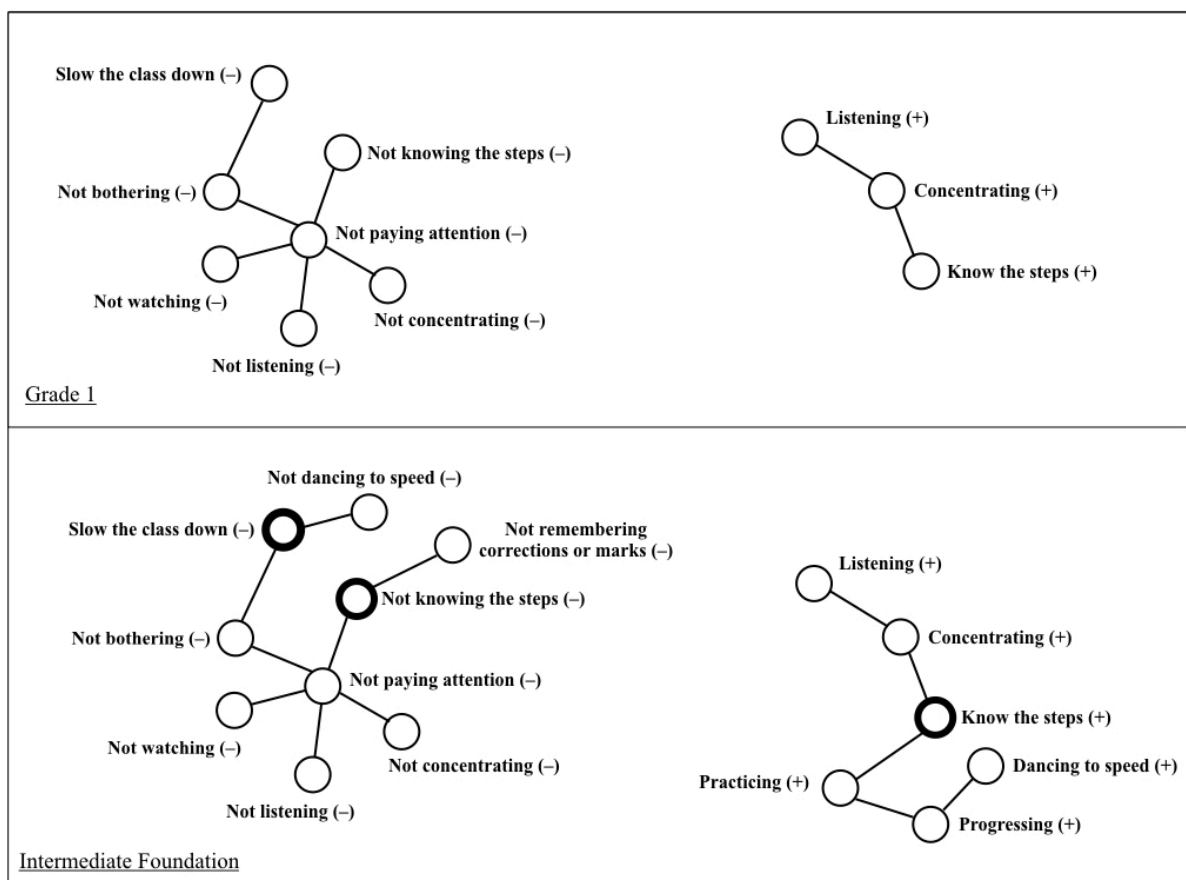


Figure 6.7: Expanding 'responsibility'

It shows that both the Grade 1 and Intermediate Foundation teachers negatively charge not demonstrating the steps correctly and slowing down progress, and positively charge knowing the steps. The figure also highlights that Teacher A positively charges practicing and dancing to speed. However, being a responsible dancer does not only involve demonstrating a strong knowledge of examinable content. As we saw earlier in this chapter, Teacher A tells her students:

...it's not just the knowing. It's the line too. So what you've got to do: if you are away you have to say to the others in the next class, "What are my notes? What did I miss? What can I go over?". You know? Because you've got to be a little bit responsible for that as well' (IF, L3, 1:10:00).

Though this particular student knows the choreography, she does not know the corrections from the last lesson and therefore is not demonstrating the movements with expected accuracy or detail. Similar to the Grade 1 teacher, Teacher A makes explicit that catching up on missed work is the student's responsibility. Figure 6.8 illustrates the concrete actions and behaviours students are currently demonstrating when embodying the 'responsible' dancer (shaded in grey) and those that they are still developing (no shading).

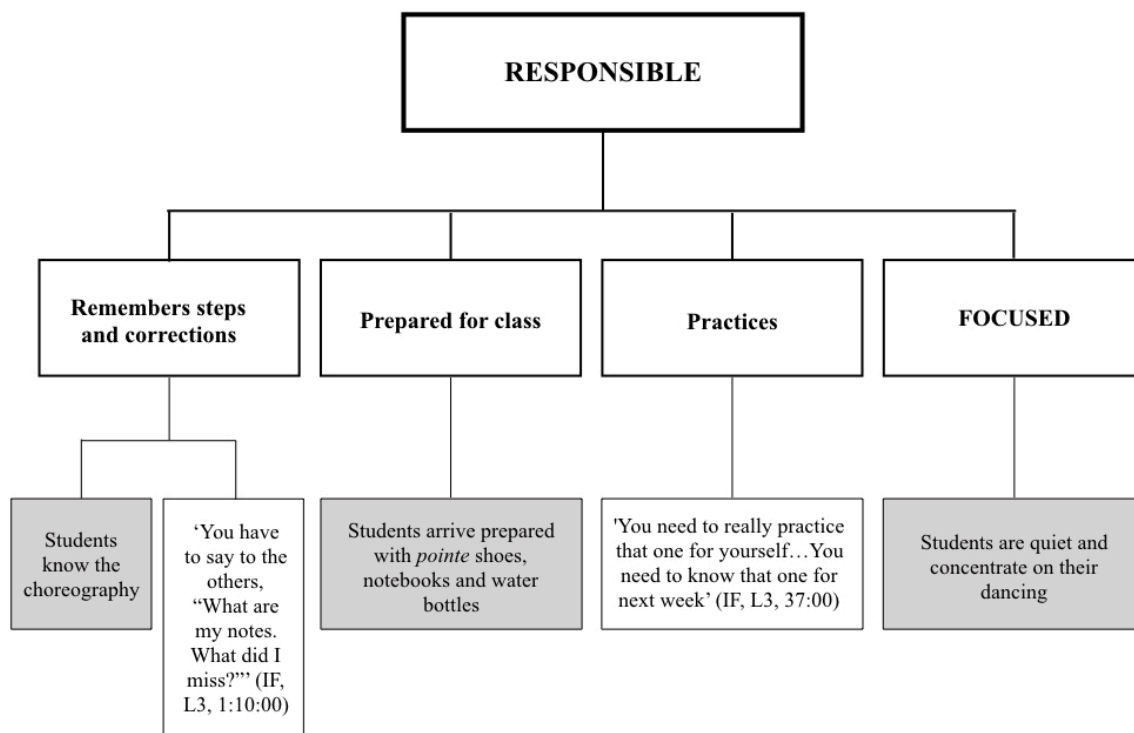


Figure 6.8: Being 'responsible' in Intermediate Foundation

While Figure 6.6. (Being 'dedicated') shows students are successfully demonstrating some manifestations of the behaviour 'remembers steps and corrections', here we see students are yet to embody others, namely, the need to seek out missed corrections. In

the Intermediate Foundation lessons, it is clear students are expected to assume much more responsibility for their own improvement and learning, but, as we saw in Chapter 5, being a ‘responsible’ ballet dancer is often intertwined with being ‘independent’.

6.3.5 Independent

In the Grade 1 lessons, we saw that being ‘independent’ is primarily taught through behaviours such as getting ‘ready to dance’, ‘remember steps and corrections’, and ‘efficiently respond to instructions’. The Intermediate Foundation students in the recorded lessons demonstrate these behaviours throughout all five recorded lessons. Yet, independence is still being developed in other ways. For example, when teaching students how to sew and tie up ribbons on their pointe shoes, the teacher says, ‘So you can’t go out and ask mum to come in and do your shoes up. You’ve got to do it yourself’ (IF, L1, 1:18:00).

Chapter 5.4 discussed how dispositions are not always taught in isolation but, rather, are often taught in overlapping or interconnected ways. Throughout the Intermediate Foundation lessons, being ‘responsible’ and being ‘independent’ are often taught together; for example:

Now today, I really want to get on with the dance, so I’m not going to stop and write. You may write [in your logbook] at the side yourself. All right? Because you now start to be responsible for your own improvement. And I want you to write down three goals every week that you’re going to achieve. Okay? (IF, L5, 46:15).

This was reinforced in an interview when Teacher B states the purpose of logbooks is for students to ‘see that this is something that we had worked on and should be locked in by now. I think it means there’s a little more ownership for them to make sure that they are remembering and going over their notes themselves. Makes it a bit more independent’ (IF, Teacher interview).

In Lesson 2, Teacher B praises a student for choosing to challenge herself during a development exercise, ‘Good girls. Sophia actually didn’t put her hands on the barre at

the end. She was really trying to develop her own strength' (IF, L2, 1:15:20). Here, working hard is positively charged, valorising students who do not depend on their teacher. Working hard and self-correcting are both behaviours that the Intermediate Foundation teachers use to extend what independence looks like at this level.

Figure 6.9 compares actions and behaviours clustered by the Grade 1 teacher with those clustered by the Intermediate Foundation teachers. The diagram shows that being 'independent' is considerably expanded in these lessons.

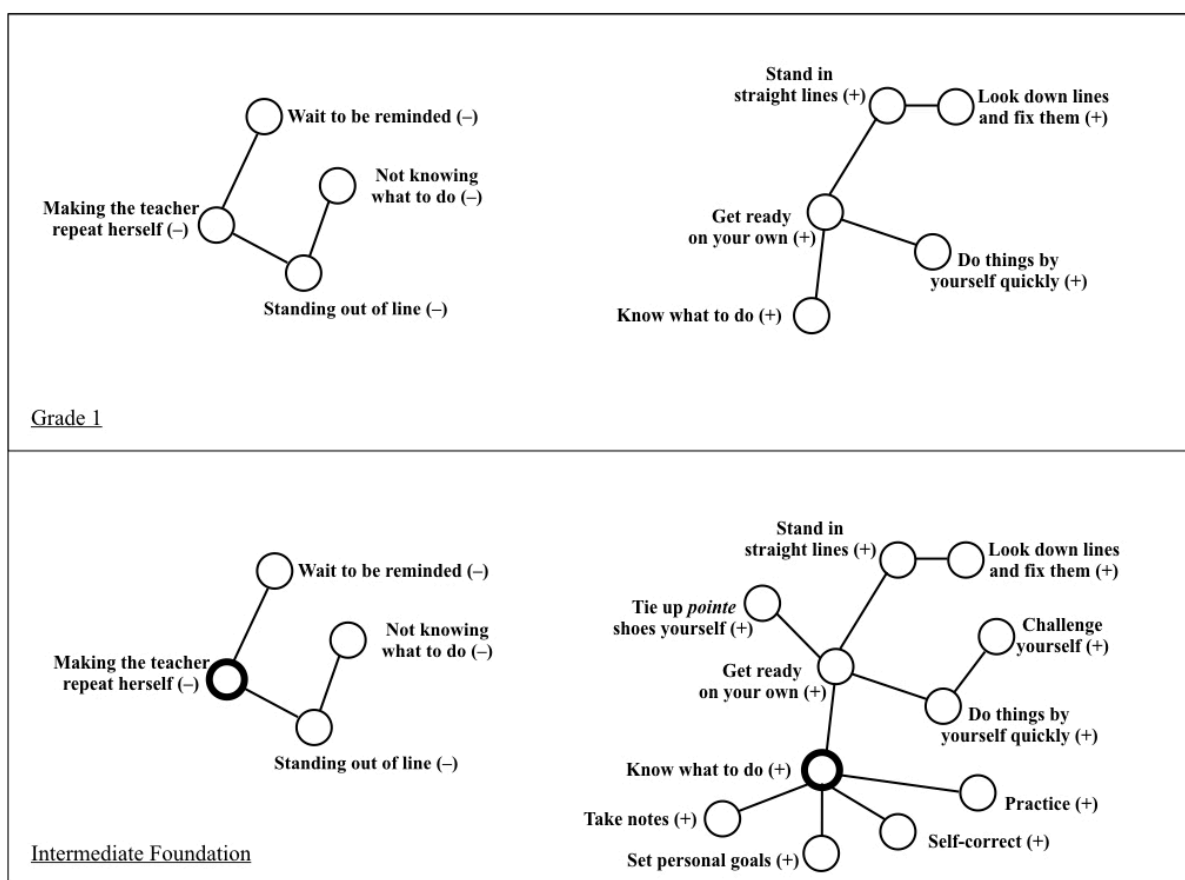


Figure 6.9: Expanding independence

The Intermediate Foundation teachers tap into some actions and behaviours condensed by the Grade 1 teacher, but they significantly build independence by positively charging actions and behaviours, such as setting goals, practicing and self-correcting. In Figure 6.10 we see how concrete actions, some which are embodied (in grey) and others which are not (in white) can be assembled into enactments of generalized ballet behaviours

which in turn are subsumed into demonstrating being ‘independent’ as a valorised disposition in ballet.

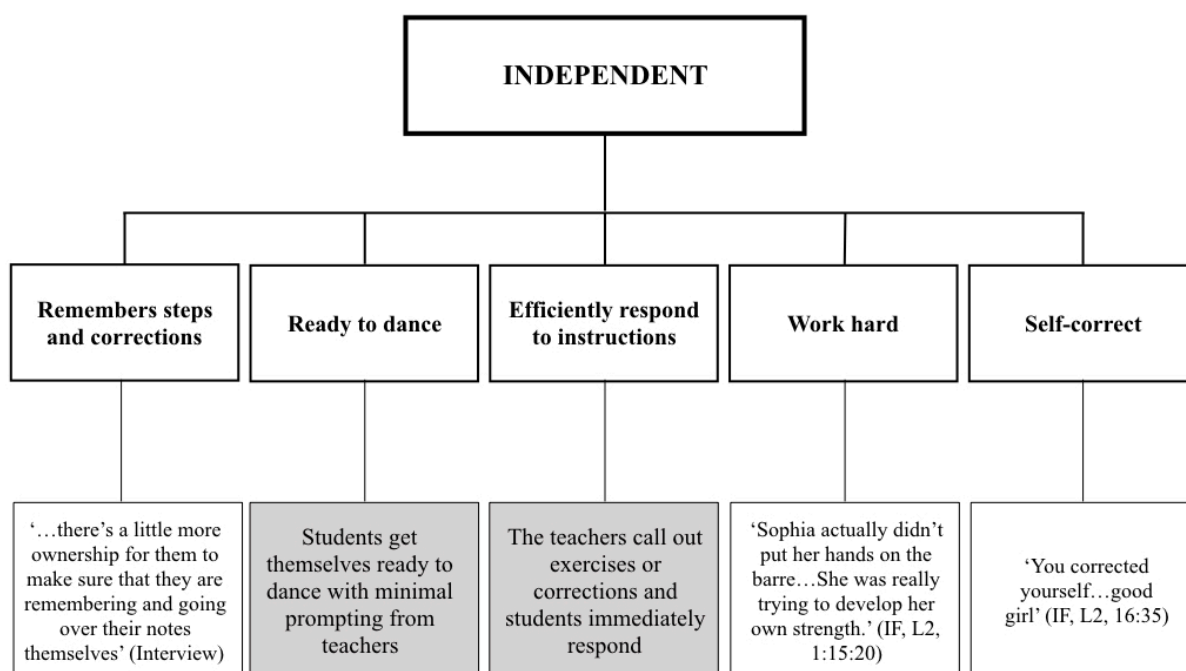


Figure 6.10: Being ‘independent’ in Intermediate Foundation

While the Grade 1 students demonstrated independence by remembering the steps and getting ready to dance in straight lines, the Intermediate Foundation students are expected to take increased ownership of their learning which extends far further than getting ready to dance and knowing the steps.

6.3.6 Strives to improve

In the recorded lessons, the most noticeable shift in expectation and demand occurs when teachers teach ‘strives to improve’ as a desirable disposition. While both teachers valorise improvement, Teacher A in particular develops this disposition in two different ways. She positively charges improvement, achieving ‘personal bests’, and perfect performance; for example: ‘Getting better. Not ten out of ten yet, but better. As long as I can see it getting better. Aiming for that ten’ (IF, L5, 13:01). She also negatively charges lacklustre performance and not trying, for example: ‘Goodness me, wrong arms all over the place. I

haven't seen one attempt at an *échappé battu*, Penny... I'm not really happy with that one. You need to really practice that one for yourself' (IF, L3, 55:38), and, 'No. No, no. No. That's not good enough' (IF, L3, 59:46). It is also made very clear throughout the lessons that continual improvement is crucial, such as, 'All right. Good. Good girls. Improving. If I see improvement every week, that's what makes it all move forward. Even if it's this much every week' (IF, L1, 52:53).

However, in the recorded lessons one gets a sense that the stakes are being raised across a number of areas. In particular, Teacher A expresses a sense of competition or comparison in achievement which appears in two ways and adds to this disposition. First, it appears explicitly when she refers to the 'Student of the Month' award: 'Keep making it hard for us to choose the most improved for the Student of the Month' (IF, L1, 49:01). Second, and most commonly, it appears when she uses her experience as an examiner to explain technical differences to her students. For example, in Lesson 1, she demonstrates two different examples of the *Révérance*, once with poor coordination and then with ideal coordination, and asks: 'Would you mark the second girl better coordination?' (IF, L1, 1:30:44). In another example, she explains: 'So when I see this in the exam, often, in fact I'd say around the world, 80% of students do this...It is not a *rond de jambe*. So you have to be in that 20% of students doing it right' (IF, L3, 1:01:30). She not only positively charges getting things right and negatively charges getting things wrong but sets students up with the expectation that they must be better than other dancers.

Though progress and improvement are emphasised in ballet, in the Intermediate Foundation lessons we see the teachers begin to expand what can be understood as perfectionistic traits. Teacher A negatively charges moving ahead in exercises and dances and positively charges striving for excellence in each section of the dance. Examples include, 'Next week I'll teach you the next part. I know some of you know the whole thing, but you know, as I keep saying, sometimes you've got to move back to go forward' (IF, L3, 1:04:08); and 'Don't go on to the next part. I want that part really secure. Then we'll add the next part... It's no use doing it really fast. We're learning till one thing is right' (IF, L1, 43:26). Both teachers frequently praise students for 'working hard' (IF, L3, 8:50) and encourage the need to 'work more' (IF,

L2, 23:41) and to keep practicing, such as, ‘we’ve been working so hard to lengthen and open, not to close. So we will try that again’ (IF, L2, 22:58).

Figure 6.11 compares the positively charged and negatively charged actions and behaviours that are clustered by both the Grade 1 and Intermediate Foundation teachers as they cultivate students that strive to improve. It shows how the Intermediate Foundation teachers both tap into similar actions and behaviours seen in the Grade 1 lessons and increase expectations of students by adding more details into the disposition.

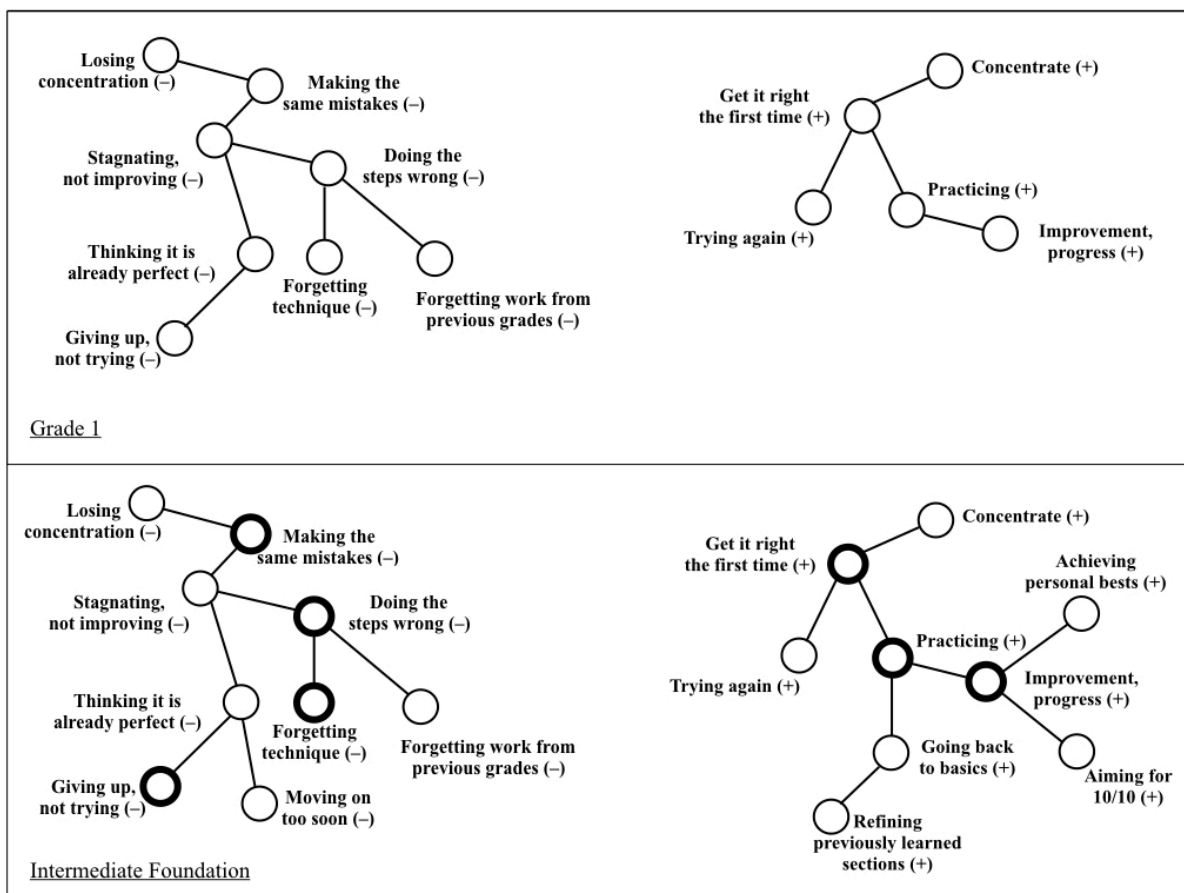


Figure 6.11: Expanding ‘strives to improve’

We can see that striving to improve is significantly expanded in comparison to Grade 1. Throughout all five lessons, there is significant mention of phrases such as ‘keep improving’, ‘much better’, and ‘not good enough’, which are each charged with positive or negative

value. These cluster together over time and point toward perfectionist traits that characterize common conceptions of ballet dancers. Though the Grade 1 teacher explicitly uses the word ‘perfect’ and the Intermediate Foundation teachers do not, we can see that at this level there is a strong push *towards* perfecting movement and perfectionist traits.

Figure 6.12 shows the actions and behaviours that constitute ‘strives to improve’ in Intermediate Foundation. Of all the dispositions explored thus far in the Intermediate Foundation lessons, ‘strives to improve’ is more often comprised of actions and behaviours that students are yet to consistently demonstrate.

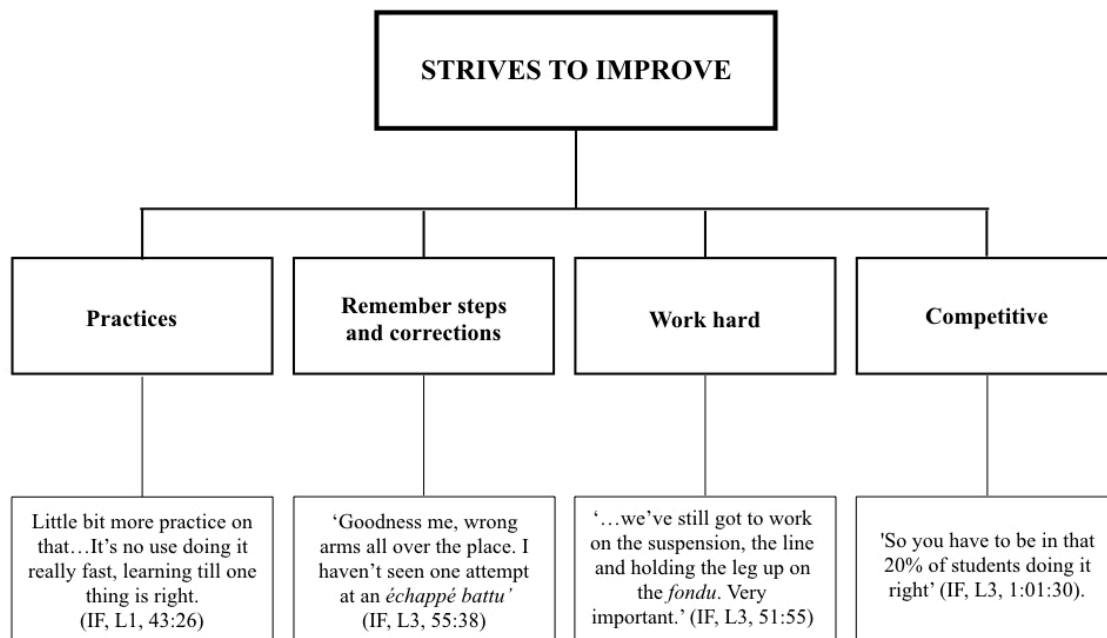


Figure 6.12: Striving to improve in Intermediate Foundation

While students do demonstrate ‘practice’ as a behaviour in some ways, we have seen that the stakes have been raised and expectations of what practice looks like at this level has increased. We have also seen that while students typically remember the steps, they do not yet meet the increased expectations and demand for remembering the quantity and quality of the corrections.

This section has taken each of the dispositions from Grade 1 and demonstrated how they manifest in Intermediate Foundation. I have shown that some dispositions are currently being consistently demonstrated by students while others are on their way. Across all six dispositions there is a marked increase in demand and expectations. Students are expected to act, think, feel and be like ballet dancers in ways that both build upon and extend beyond the behaviours and dispositions developed by the Grade 1 teacher. However, there is a seventh disposition that was identified when studying the Intermediate Foundation lessons that was not being taught in the Grade 1 lessons: being ‘attentive’.

6.3.7 Attentive

Being attentive is highly valorised in the Intermediate Foundation lessons. While the teachers do not explicitly demand that students are attentive, they praise behaviour that is attentive. Attentive students listen to the teacher, absorb corrections, are perceptive, and consistently display appropriate behaviour. This disposition is valorised across all five lessons in different ways. First, attentive students are praised for giving correct answers, for example, ‘Did everybody hear the answer? Good answer’ (IF, L3, 4:47). Second, students are valorised for absorbing corrections, for example, when Teacher A makes it explicitly clear that ‘Student of the Month’ will be awarded to ‘the one that absorbs the most corrections from Miss Corrine and myself’ (IF, L5, 1:31:05). Teacher B expresses that the award is given to ‘who has really been working consistently, who's really responded to what we've been focusing on’ (IF, Teacher Interview).

Third, across all five lessons both teachers frequently positively charge listening to and applying corrections. Teacher A consistently valorises listening to the marks-related advice she gives; for instance, ‘Who’s been listening to that mark?’ (IF, L1, 10:36), and, ‘I can tell you where you lose marks. You’ve just got to remember and really focus on what I say’ (IF, L3, 50:25). In the interview, Teacher B says using logbooks ensure ‘they’re really hearing what we want’ (IF, Teacher Interview). Teacher B often praised students who remember what was said in previous lessons; for example:

Teacher B: Does anyone remember what we spoke about in particular with the arms on this exercise? Amelia?

Amelia: Don't look down?

Teacher B: Good girl. (IF, L4, 15:37)

It is not insignificant that Amelia, who frequently and correctly answers many questions throughout all five recorded lessons and consistently does what is expected receives the 'Student of the Month' award in Lesson 5.

Figure 6.13 gathers together the different actions and behaviours that are clustered together by both teachers in the recorded lessons. We can see that the attentive student is cultivated through generalized behaviours, such as 'remembers steps and corrections' and 'efficiently responds to instructions'

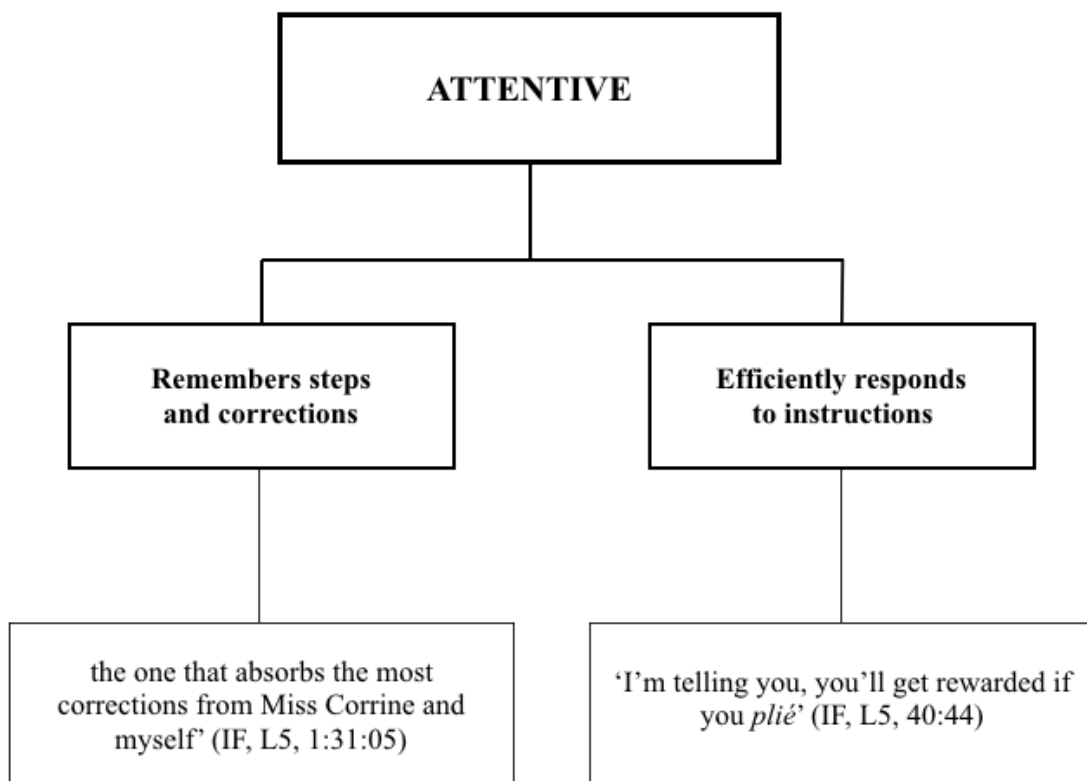


Figure 6.13: Being 'attentive' in Intermediate Foundation

Across all five lessons, one gets the sense that the attentive, obliging student is valorised in Intermediate Foundation.

6.3.8 The ‘Intelligent Dancer’

In the Intermediate Foundation lessons, it is clear that the teachers are aiming to develop dancers that do more than just dance. The teachers are developing what the RAD refer to as ‘thinking dancers’ (RAD, 2010: 7), or as one teacher put it, ‘intelligent dancers’. We can see both teachers cultivating ‘intelligent dancers’ in the recorded lessons. For example, in Lesson 3, Teacher A says: ‘Did everybody hear the answer? Good answer. So what we’re trying to achieve here is that we’re not only training what I say, but training what you feel. Intelligent dancers’ (IF, L3, 4:47). Meanwhile, in Lesson 2 when a student makes a connection between technique in two different exercises, Teacher B says, ‘Well done. Good. That’s shows you what I mean’ (IF, L2, 39:14). Both teachers are providing students with knowledge about what makes ballet movement legitimate, but students that are able to make those connections are legitimated.

However, being an intelligent dancer requires more than just giving the right answers; it also involves applying the right knowledge in the right context. For example: ‘Everyone thinking what we need to be thinking for an adage exercise? Yes? Smooth, controlled. We spoke about the difference between an adage and an allegro piece of music last week. So let’s see if we can approach it the right way’ (IF, L4, 25:30). Here we can see Teacher B cultivating thinking, problem-solving dancers. In her interview, she explicitly mentions ‘thinking dancers’ and explains:

Dancers actually need to be very switched on. There's a lot – all the communication comes from the brain to tell the body what to do. So it's trying to encourage the students that when they hear the exercise or what we're being asked to demonstrate, that their body immediately switches on and knows what to do. Even before the music has started. Yeah, so they're alert, they're poised and ready to go’ (IF, Teacher Interview).

I argue that the ‘intelligent dancer’ is the student who enacts all twelve ballet behaviours and embodies all seven ballet dispositions. We can visualize how this operates by extending the ballet knower hierarchy presented in Chapter 5.4.7. Figure 6.14 illustrates how everyday actions are assembled into enactments of ballet behaviour, which are in turn picked up and reoriented towards embodying ballet dispositions. These dispositions, comprised themselves of numerous actions and behaviours, are subsumed into the ‘intelligent dancer’ – the student who can act, think, feel and be a ballet dancer.

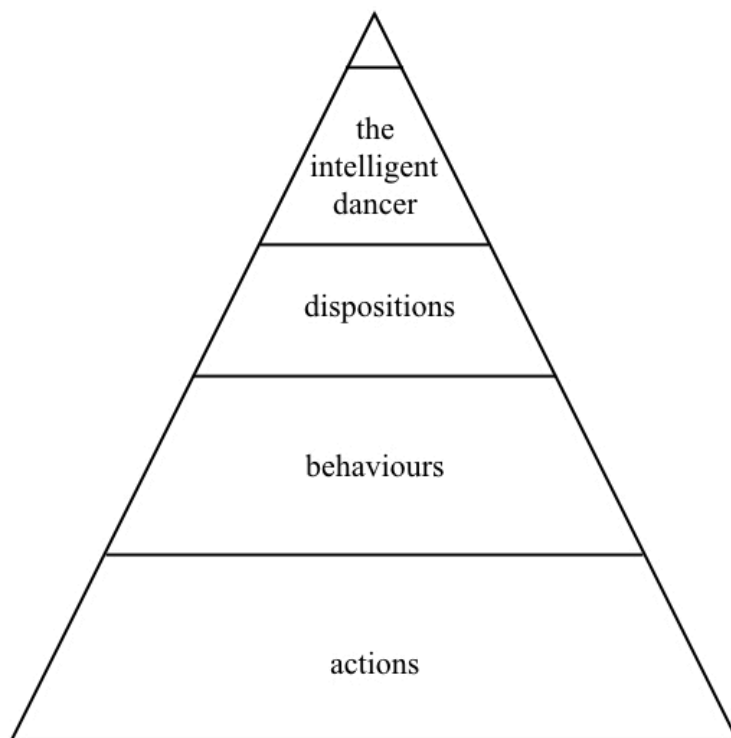


Figure 6.14: Extended knower hierarchy in ballet education

While it is clear how ballet students’ progress through the RAD curriculum, a cumulatively sequenced, *hierarchical knowledge structure*, this analysis explicates how they also progress through a *hierarchical knower structure* that cultivates students towards *being* ballet dancers. It is widely known that dancers that do not meet the traditional physical stereotype – white, petite, attractive and impossibly thin – are unable to claim legitimacy in ballet. The aesthetic ideals of ballet dancers are obliquely present in the recorded lessons. Passing comments such as ‘You’ve got these beautiful long legs’ (G1, L3, 21:20), ‘show me your pretty face over your shoulder’ (IF, L1, 1:14:09), and ‘you’ve got what we call a slightly sway back legs,

which are wonderful legs to have in ballet' (IF, L4, 28:10) are scattered throughout both the Grade 1 and Intermediate Foundation lessons. However, well before students are excluded based on their appearance, students must navigate their way through a hierarchical knower structure that places very strict boundaries on who can be a legitimate ballet dancer. At the pinnacle of the ballet knower hierarchy is the 'ideal ballet dancer' – the dancer that can act, think, feel, be *and* look like a dancer.

As the nature of the hierarchical structure suggests, and as explored in the analyses in Chapter 5 and this chapter, the lower levels are more accessible and achievable, with each additional level becoming more and more complex. Enacting ballet behaviours is one thing. Embodying dispositions is another. However, being an 'intelligent dancer' – an assemblage of complexity, detail and precision that has been built into ballet knowers from the moment they step into the ballet studio – is even more difficult to achieve as it requires the student to internalise both ballet behaviours and ballet dispositions. Put simply, the 'intelligent dancer' signifies the internalization of the ballet teacher and moves students one step closer to claiming legitimacy in ballet and becoming an 'ideal ballet dancer'.

6.4 CONCLUSION

This chapter set out to explore how the dancer is developed in later stages of ballet education. Drawing on the previous chapter, I showed how each of the ten behaviours and six dispositions taught by the teacher in the Grade 1 lessons appear in the Intermediate Foundation lessons. I also identified two new behaviours, 'work hard' and 'self-correct', and one disposition, 'attentive' that were not seen in the Grade 1 lessons. Analysis explicated that, at this level of increased expertise, some behaviours and dispositions are being enacted by students and are not explicitly taught by the teachers, as seen in the quiet, disciplined, well-presented students who efficiently respond to instruction. Other behaviours and dispositions are explicitly taught, further developed and refined. When behaviours and dispositions are explicitly taught, it was often the case that there are new things being added, for example new expectations that students count themselves in when dancing in groups, or how to correctly put on pointe shoes.

Constellations visualized how when teaching dispositions, the Intermediate Foundation teachers assemble similar clusters of actions and behaviours as the Grade 1 teacher and also extend these clusters to be more detailed and complex. Axiological-semantic gravity was visualized in hierarchies which illustrated how the teachers take concrete actions as enactments of generalized ballet behaviours and reorient them in different ways and at different times toward cultivating dispositions deemed desirable in ballet. Overall, one can see how the ‘knower-work’ in early stage ballet education develops crucial skills and attributes that facilitate learning and success in ballet in subsequent stages. I concluded by showing how the refinement and extension of ballet behaviours and ballet dispositions are beginning to be levelled up once more into the idea of the ‘intelligent dancer’. I argued that the ‘intelligent dancer’, which takes place towards the top of the ballet knower-hierarchy, but below the physical stereotypes that legitimate dancers, is the embodiment of all ballet behaviours and dispositions and effectively demonstrates the internalization of the ballet master. Internalization of ways of knowing in ballet results in a student that is very easily taught and is more likely to succeed.

Overall, in Intermediate Foundation, while there is more emphasis placed on certain behaviours and dispositions, and there are also generally higher expectations, the Intermediate Foundation teachers spend significantly less time developing knowers than the Grade 1 teacher. Considering these classes are an additional 30-minutes longer than Grade 1, there is a lot more time dedicated to other things – *developing the dance*. Just as we see higher stakes and expectations of *dancers* in Intermediate Foundation, so too do we see higher expectations of the *dance*. Chapter 7 explores how ballet movement is made precise and transferable in the Intermediate Foundation lessons.

CHAPTER 7

DEVELOPING DANCE IN INTERMEDIATE FOUNDATION

7.1 INTRODUCTION

To address the research questions, in Chapter 4, I addressed how ballet *dance* is developed in early years ballet education (Grade 1) and elaborated different teaching practices which were enacted as the teacher aimed to develop more *precision* and *transferability* into movement. In Chapter 5, I shifted to explore how ballet dancers are developed in Grade 1, demonstrating how the teacher explicitly and implicitly builds ten expected ballet behaviours and six desirable dispositions. In Chapter 6 I built on the analysis in Chapter 5 to examine how the behaviours and dispositions taught in Grade 1 are visible in the Intermediate Foundation lessons. I demonstrated that some behaviours and dispositions are not explicitly taught by teachers but are being embodied by the students, while others are still being taught and further developed. I also identified that the teachers develop two behaviours and one disposition that were not seen in the Grade 1 lessons. While the Intermediate Foundation teachers spend far less time teaching behaviours and dispositions than the Grade 1 teacher, they are still emphasized and valorised. I discussed a marked increase in the demands and expectations of students' behaviour and attitudes, but this is not the only way that teaching in Intermediate Foundation raises the stakes. Throughout the Intermediate Foundation lessons, we see ballet dance being developed into a far more precise and principled way of moving.

This chapter draws upon concepts and tools used in Chapter 4 to explore how ballet movement is further developed and refined in the Intermediate Foundation lessons. Similar to Chapter 6, this Chapter draws from examples from two different teachers who co-taught the recorded classes. To begin, I elaborate how Intermediate Foundation is characterized by increased expectations and demand and then briefly outline the primary differences between teaching recorded Grade 1 lessons and the recorded Intermediate Foundation lessons. Next, using the 'translation device' for *epistemological condensation*, I explore how the teachers

build considerable precision and detail in ballet movement. Finally, I employ the ‘translation device’ for *semantic gravity* to show how the lessons feature frequent shifts between context-dependent and context-independent teaching.

7.2 LEGITIMATE BALLET MOVEMENT IN INTERMEDIATE FOUNDATION

As discussed in Chapter 3 and Chapter 6, there is a shift in both structure and expectations at the Intermediate Foundation level. Significantly, the introduction of pointe work for females and male-only *Allegro* exercises symbolize a step closer towards the world of ballet performance, with females dancing *en pointe* and male repertoire focused heavily on jumps and turns. In and of itself, the physical demands of pointe work are significant and present a considerable milestone in a young female dancer’s journey. Movements in the Intermediate Foundation repertoire are more complex and demanding, as Teacher B elaborates:

It's quite a big step-up from the grades as far as the technique that's required [and] the criteria of what we expect the children to understand and be able to demonstrate as well. It's very much a foundation level, it's not a compulsory level when it comes to exams... However to me, it's so important because it's where the children really understand and take a step up...where they have a deeper understanding, a deeper appreciation, and technically, it's a lot harder again. (IF, Teacher Interview)

Intermediate Foundation students are assessed according to the same ‘related elements’ as Grade 1 students, including coordination, control, posture and weight placement, timing, communication. However, what is deemed as ‘proficient’ demonstration differs across the grades, with more complex steps and sequences requiring more advanced understanding and competency in these areas. Yet despite the increased level of physical challenge present in the Intermediate Foundation syllabus, the demands placed on the dancer are relatively ‘capped’. For instance, students are not expected to move beyond a 90-degree range of motion in

Grands Battements and *Grands Battements en Cloche*, which is a limitation of the full extension of the movement.

The curriculum states that candidates ‘are expected to have knowledge’ of a lengthy list of ballet terminology. This spans the content of their syllabus and prior grades and is separated according to male and female repertoire across three pages (see Appendix 6). Expectation of a working knowledge of ballet terminology is backed up by the *Free Enchainement* in the exam. This examinable component sees the examiner call out an unknown sequence based on specific focal steps and linking steps. Students are given one chance to practice and then must immediately perform the previously unlearned sequence. The *Free Enchainement* mimics a professional dance setting, where a dancer is expected to respond immediately and precisely to directions. It also tests students’ knowledge and ensures that dancers are able to take movements, technique, performance and artistry taught in specific exercises and apply it in different settings (discussed further in Sections 7.5 and 7.6). In addition, the RAD ‘markscheme’ (Appendix 6) shows that specific exercises and movements are weighted more heavily than others. For instance, the centre *Adage* is worth 10 marks, which is the same value as *all* of the barre exercises combined. The *Free Enchainement* is also worth 10 marks.

More salient to this study, however, is the presence of higher expectations and demand from the teachers in the recorded lessons. For example, Teacher A says in Lesson 5: ‘I would expect that by Intermediate Foundation you could have your knees out in your *pas de chat* and slide the leg down the front’ (IF, L5, 57:00). This teacher consistently emphasizes marks, for example: ‘If you want extra marks go out quick and freeze the foot’ (IF, L3, 19:07), and ‘How many marks for that?...Ten. Adage is very important’ (IF, L3, 50:41). As discussed in Chapter 5, the Grade 1 teacher commonly encouraged improvement and progress. This is visible in the Intermediate Foundation lessons, sometimes as negative evaluations of student performance that does not meet expectations, for example: ‘That’s not good enough’ (IF, L3, 59:46); and, ‘That is terrible, Sophia. You are jumping by your shoulders. Your posture. Your marks really dropped in that’ (IF, L5, 58:04).

Teacher A makes these increasing demands and expectations explicitly clear when teaching ‘spotting’ in *pirouettes*:

You know, in a few years, you’re going to have to do triples, so if we don’t learn to spot now, we won’t be able to go up that ballet ladder. And you know I explained to you the first lesson I had you, it’s like going up this big ladder, and what happens if you miss a rung on the way? You fall down a bit. If you don’t get your spot now, it’s going to be really hard in a couple of years to do three. (IF, L3, 37:39)

As discussed in Chapter 4 and seen here in the analysis of curriculum documents and the lessons, legitimate ballet movement is both precise and transferable. In order to succeed, students must master sequences of complex movement with precision and sensitivity. They must also be able to take knowledge about movements from specific settings (such as an exercise, or a previous grade) and transfer it into other settings, such as the *Free Enchainement* in the exam or another exercise in the current grade. Before moving on to explore how movement is made both precise and transferable in the recorded lessons, it is useful to have a basic overview of the teaching differences between the Grade 1 lessons and the Intermediate Foundation lessons.

7.2.1 Describing the Intermediate Foundation lessons

There are four grades in between Grade 1 and Intermediate Foundation. Intermediate Foundation students are expected to have knowledge of an expansive list of movements and must perform these movements with greater consideration for the relationship to assessable elements, or ballet principles. Some of these steps are shared with the Grade 1 syllabus, such as *demi-pliés*, *battement tendus*, *sautés*, and *spring pointes*. However, while Grade 1 introduced and refined the most crucial elements and principles of these movements, subsequent grades have introduced both a wider range of movements and expanded upon existing movements to build nuance, detail and precision.

There are significant differences between the Grade 1 lessons and the Intermediate Foundation lessons. The first is much faster set up of exercises and dances. The Grade 1 lessons feature longer ‘set up’ phases, where the teacher spends more time describing movement, explaining the sequence, and getting students ready to dance. The Intermediate Foundation teachers set up exercises far quicker: both teachers generally call out an exercise name and give only one or two short cues before students dance. A second difference is in the feedback phases after students dance, which, in the Intermediate Foundation lessons, are far more complex, detailed and technical. A third difference is that compared to the Grade 1 teacher, the Intermediate Foundation teachers rarely demonstrate when students are dancing with the music. In lieu of physical demonstration during dance phases, both teachers tend to slowly walk around the room observing students and giving both general and personalized feedback. Here, the teachers tend to rely more heavily upon verbal instruction and feedback, with physical demonstration often used to show students’ the difference between correct and incorrect movements. Both teachers tend to use more tactile cueing (using physical touch to correct students) than observed in the Grade 1 lessons.

This section has demonstrated the increased complexity and sophistication that characterizes ballet movement at the Intermediate Foundation level. It has also briefly described the teaching found in the recordings to provide a sense of the differences between the Grade 1 and Intermediate Foundation lessons. Section 7.3 uses the translation device for epistemological condensation and constellations to explain how the two Intermediate Foundation teachers build precision into ballet movement. This enables analysis of two teachers even though their teaching possesses particular nuances. For example, Teacher A tends to draw on her experience as an examiner and often refers to ‘marks’ while Teacher B often uses multimodal resources and meticulously details movements in set up and feedback phases. When building ballet movement, both teachers enact the same semantic strategies discussed in this chapter but in different ways and at different times.

7.3 MAKING MOVEMENT PRECISE IN INTERMEDIATE FOUNDATION

At the Intermediate Foundation level, legitimate ballet movement is characterized by more precision and more detail than previous grades. Watching the lessons, one immediately gets a sense that the movement knowledge taught in Intermediate Foundation is complex. Exercises are relatively long and contain a range of different steps, many of which are far removed from everyday movements. The language used in class is also very technical, with complex movement terminology such as *petit battement sur le coup de pied*, and ‘we’re doing *sissonne fermé de côté dessus*’ (IF, L1, 1:00:08). There are stronger demands and greater expectations across all three assessment areas (‘Technique’, ‘Music’, ‘Performance’) and it is common to hear teachers say, ‘not clear enough’ (IF, L3, 1:06:08).

In the recorded lessons teachers are explicit about the complexity of ballet movement. They discuss with their students how they have ‘broken down’ exercises in order to look more closely at each step. They talk about working ‘slowly and methodically’ through each step of each exercise, and that movements are ‘developed’ over time (IF, L4, 3:01; IF, L5, 26:35). One can also see that teachers are providing instruction and feedback with much more detail; the degree of height of the leg in a *battement fondu*, the exact tracking of the little finger in a *port de bras*, the ‘micro-counts’ on which students must execute a movement, and the exact angle of eye-line. The lessons show movement is more complex and teachers expect much more from students. However, what is not so easily seen is how this complexity and precision is taught. This section looks past the surface features of ballet teaching practices to explore the processes that characterize teachers’ development of complex, precise and highly detailed movements in the classroom.

Similar to the Grade 1 lessons, there are lots of different ways the teachers build legitimate ballet movement in the Intermediate Foundation lessons. To make sense of these different types of teaching, I draw on the ‘translation device’ for epistemological condensation used in Chapter 4.2 and 4.3 to categorise different teaching moments according to the relative speed at which details are added and complexity built. I show how teaching at this level tends

towards much faster building of complexity and I argue that this is made possible by tapping into constellations of condensed meanings established in earlier years.

To briefly recap, as set out in Table 7.1, the two types of epistemological condensation distinguish between *augmenting*, or adding details within steps and exercises, and *connecting*, which makes connections between steps and exercises, and are both further divided into two sub-types. *Augmenting* is distinguished into *establishing*, or simply introducing steps movements or ideas, and *characterizing*, which adds more quality to movements. *Connecting* is distinguished into *linking*, or when teachers link steps, exercises or principles to show their similarities or differences, and *taxonomizing*, which connects steps, exercises and principles into part-whole or type-subtype relationships.


 EC+	<i>connecting</i>	<i>taxonomizing</i>
		<i>linking</i>
	<i>augmenting</i>	<i>characterizing</i>
		<i>establishing</i>
EC-		

Table 7.1: ‘Translation device’ for epistemological condensation

The following sections elaborate the different ways teachers build precise ballet movement and discuss similarities and differences to the teaching found in the Grade 1 lessons.

7.3.1 Establishing movement

Similar to Grade 1, in the Intermediate Foundation lessons, *establishing* is commonly found when introducing new movements, exercises or ideas. For example; ‘On our introduction we’re going to wait one and two, prepare, three and four. Then the head must come erect for the actual *grand battement*. We have two *grand battement devant*’ (IF, L2, 29:30). Here, the teacher simply establishes a number of steps and movements to the exercise but does not add details to these movements. As Intermediate Foundation draws on many movements condensed in prior grades, we often see more efficient *establishing* than in the Grade 1 lessons (discussed further in Section 7.4.1).

While *establishing* at the Intermediate Foundation level tends to be found with more ‘technicalized’ terminology than in the Grade 1 lessons, both teachers commonly use a mix of more ‘everyday’ and technical terms; for example: ‘So you wait and then you stretch this foot and you run to the centre into *fifth*, quickly into *fifth*, facing the corner, and coordinate *chassé* and close’ (IF, L1, 38:50). Whether technical or everyday language is used, what the teachers are doing with movement remains the same. When *establishing* they simply add more positions, steps or movements and thus build complexity and precision relatively slowly (EC—).

7.3.2 Characterizing movement

Analysis of the Intermediate Foundation lessons revealed far more *characterizing* than in the Grade 1 lessons. As we saw in Chapter 4, *characterizing* adds details and qualities to specific positions, steps, movements or exercises, for example: ‘Could we please just remind ourselves, girls, that that *battement fondu* is at 45 degrees. 45 degrees on the extension, 45 degrees on the *fondu*. 45 when you stretch’ (IF, L4, 22:15). *Characterizing the battement fondu* as exactly 45 degrees builds more precision and complexity into the movement. Across the five lessons, there are far more teaching moments dedicated to *characterizing* ballet movement, and far greater detail when *characterizing*.

Similar to the Grade 1 lessons, *characterizing* appears when adding more precision to steps, such as, ‘So the picture that I need to see is [the foot] placed at the front of the knee, and it is only on the passing, as we lower, that we close it *derrière*’ (IF, L2, 31:35). It is also found when detailing entire exercises. For example; ‘So main thing to remember there, girls, is this is not a clipped, short exercise. It is a lovely long extended exercise’ (IF, L4, 23:41). Teacher A commonly uses incorrect and correct demonstration to positively charge and negatively charge movements when *characterizing*. We also saw this strategy enacted by the Grade 1 teacher. However while the Grade 1 teacher uses exaggerated movements that border on comical to highlight incorrect movements, the Intermediate Foundation teachers do not use the same level of contrast. Instead, they often demonstrate two examples of a specific movement or section of an exercise with slight technical, musical, or performance differences and ask students to discuss which was the example of ideal movement and why. Both teachers also frequently use gesture, vocal accenting and rhythmic punctuation to characterize the quality movements. Figure 7.1 shows how Teacher A almost mimics a conductor as she gestures to emphasize the musicality of a particular step.



Figure 7.1: Characterizing movement through gesture

The Intermediate Foundation lessons also show teachers *characterizing* through more principled discussion of ballet movement. For example, In Lesson 1, Teacher A seeks more clarity and specificity in the demonstration of two distinctly different movements in the *Adage* exercise. She asks: ‘What is the texture, or the dynamic, in *the pas de bourrée, chassé*? Which is quick and which is slow? Anyone? Yes? *Pas de bourrée* is fast and the *chassé* is slow’ (IF, L1, 46:13). The teachers develop and refine movement throughout the Intermediate Foundation lessons by *characterizing* precision and quality into movement and thus build complexity relatively quickly (EC–).

7.3.3 Linking movement

Compared to Grade 1, there is a significant increase in instances of *linking* found in the Intermediate Foundation lessons. *Linking* takes movements or meanings from two or more different steps, exercises, or principles makes connections between them, thus forming a broader and more interconnected constellation of ballet movement. Similar to the Grade 1 teacher, both Intermediate Foundation teachers link exercises that share similar manifestations of movement principles; for example: ‘The same dynamics. The same timing, girls, now in our *pirouette en dedans*’ (IF, L2, 54:00). However, while in Grade 1 *linking* tends to appear when teaching more familiar movement, in Intermediate Foundation, *linking* is also commonly found when teachers introduce new movement.

In the lessons, *linking* tends to take two forms. First, it occurs when the teachers identify and make connections between shared movement patterns across exercises; for example: ‘We were noting not to look at that hand when it’s in *bras bas*. That’s the same as in our *Plié* exercise, isn’t it? In fact, most of our exercises’ (IF, L2, 26:42). Second, it happens when teachers make connections between movements that are relevant to other exercises, even if they are not the exact same step, for example:

Teacher: So there’s a movement there, girls, where I need to see you holding and suspending, which is going to help us with what, that we’re about to do in the minute, when we come into the centre?

Students: *Pirouette*.

Teacher: *Pirouettes*. Ah, good. (IF, L4, 37:38)

As seen in [Video 7.1](#), the Intermediate Foundation teachers also tend to make more frequent links between music and movement; for example:

Teacher: Is that music at the end going, [clicks] “choong”? Mm? Isn’t it going, “Dee-da-dee-da-dee”? Yeah, so do you think this would match the music? [to the pianist] Can I have you play the last two bars... [teacher demonstrates] Now can we have it again, thank you? And- [teacher demonstrates] So which one matches the music? Yes?

Student: The second.

Teacher: The second one. (IF, L1, 15:49)

Furthermore, in the lessons both teachers frequently make links between movement and the anatomical structures that drive them, such as, ‘And *demi-plié* and now we’re going to use our adductor muscles to come back up and keep it there’ (IF, L3, 1:24:29). Other examples include, ‘three quarter *pointe*, work the metatarsal’ (IF, L3, 39:02); and ‘It’s about every part of our upper spine’ (IF, L2, 8:10). Whether teachers are *connecting* to other movements, exercises, principles, or external knowledge, *linking* is much more frequent across all Intermediate Foundation lessons. It is likely that the repertoire of previously condensed movements that students bring to class affords teachers greater opportunities to make connections between movements and therefore build a more precise and interconnected constellation of ballet movement at a much faster rate (EC+).

7.3.4 Taxonomizing movement

Taxonomizing takes movements or meanings and enters them into part-whole or type-sub-type relations. *Taxonomizing* ballet movement is seen far more frequently in Intermediate Foundation than in the Grade 1 lessons. For example, in Lesson 2, Teacher B adds more precision into *battement fondu* by *taxonomizing*: ‘So it’s definitely higher than a *battement glissé* height, but we’re certainly not wanting to work towards *grand battement* height yet’ (IF, L2, 19:33). Here, she enters the *battement fondu* into a typology of *battement* movements which builds precision and complexity extremely quickly (EC+ +). Less than ten minutes later, the teacher begins *taxonomizing grand battements* by tapping into the same typology:

‘So our grand battement must be building up from our *tendus*, our *glissés*, to now, the biggest, exciting extension’ (IF, L2, 28:53).

In the Grade 1 lessons, we saw the teacher began *taxonomizing* by entering smaller movements into part-whole relations when teaching *glissades* but it can get far more complex in Intermediate Foundation. For example, in Lesson 2, Teacher B further distinguishes between two *types* of *glissades*:

- Teacher: This is an *allegro glissade*, not an *adagio*-type *glissade*. So they’re musical terms, aren’t they? We’ve worked that out. *Adagio* means?
- Students: Slow.
- Teacher: Slow and fluid and what have you. Yes, and *allegro* is?
- Student: Sharp and dynamic.
- Teacher: What else?
- Students: Fast
- Teacher: Fast. Yeah. Fast and lively. (IF, L2, 1:07:49)

This example can appear at first glance to be *characterizing*. However, the teacher is packing up different *types of glissades* by classifying them as either *allegro* or *adagio*. This is better understood as a form of *taxonomizing* which affords precision and complexity to be built into movement very quickly (EC+ +) and also affords the logic of ballet movement to be made explicit.

We have seen that the Grade 1 teacher and Intermediate Foundation teachers draw on different types of teaching, each of which may be used at different times and for different purposes. The ‘translation device’ has provided a means of showing *what* the teachers are doing as they build more precise movement in these very different ways: *establishing*, *characterizing*, *linking*, and *taxonomizing*. While the device accounts for different types of teaching found in the recorded lessons, teachers enact different types of teaching in different ways and at different times. Section 7.4 will now explore *how* these strategies unfold in the classroom at two different stages of learning: *introducing* a new exercise and *refining* a previously learned exercise.

7.4 BUILDING PRECISE MOVEMENT IN THE INTERMEDIATE FOUNDATION CLASSROOM

This section examines how teaching strategies differ across stages of learning. Section 7.4.1 explores how new exercises are introduced in Intermediate Foundation, while Section 7.4.2 elaborates how previously learned exercises and movements are refined. *Constellations* are used to visualize how teachers unpack and pack steps and exercises to reveal their constituent parts, and how they take individual meanings or steps and connect these to other steps, exercises, or principles

7.4.1 Introducing new movement

In the Intermediate Foundation lessons, teachers tend to introduce new movement far quicker than in Grade 1. [Video 7.2](#) shows an excerpt from Lesson 1 where Teacher A introduces a new sequence of movement, the exercise for *Pirouettes en Dedans*¹⁴:

So go back into the, ah, two lines again. All right. So it's the beginning of learning this one. So you wait and then you stretch this foot and you run to the centre into *fifth*, quickly into *fifth*, facing the corner, and coordinate *chassé* and close. (IF, L1, 39:04)

She begins by *establishing* the starting position and first few steps of the exercise (EC --) using both simple and technical language. Next, she characterizes the orientation of students' hips in *fifth position* – 'So your hips are to the corner' – thus adding more precision to this position (EC –). She then continues *establishing* the sequence:

Now slow *battement tendu devant*. Slow, spot front. Spot your front. And *pirouette en dedans*. Close. Good. Close, and you're facing the corner. Now, stay facing the corner. *Chassé, pas de bourrée*, back in front. *Chassé, pas de bourrée*, under. *Pas de bourrée*, under, *relevé*. *Relevé, plié*. Repeat. Slow *battement tendu* and check where your hips are, Cara. Hips square. Now, *en dedans, en dedans*,

¹⁴ Previous to this lesson, students had been working on a 'development' exercise that introduced them to the step *pirouette en dedans*.

close front, good, Sabrina. Now, *chassé, pas de bourrée* and *chassé, pas de bourrée*. Step to the side and point. Right, hips square. So let's do that much with the music. (IF, L1, 39:31)

Though the teacher is predominantly *establishing* movement, there are also moments of *characterizing* when she refines orientation as 'to the corner' or alignment, 'hips square'. In just over one minute of lesson time, the teacher introduces the new exercise and students begin dancing with the music. While the Grade 1 teacher spent much more time *establishing* movement by unpacking steps to show their component parts, the Intermediate Foundation teacher is able to establish movement more quickly as she does not have to introduce or unpack each individual step in the exercise. She simply takes steps condensed in previous grades such as '*chassé*', '*battement tendu devant*' and '*relevé*' and establishes a new movement sequence. Figure 7.2 illustrates how condensed meanings from previously learned steps are gathered into the exercise for *Pirouettes en dedans*. It visualizes how details condensed in previous grades or lessons may be carried forward into new exercises, thus making introducing new movement much more efficient.

Exercise for Pirouettes en Dedans

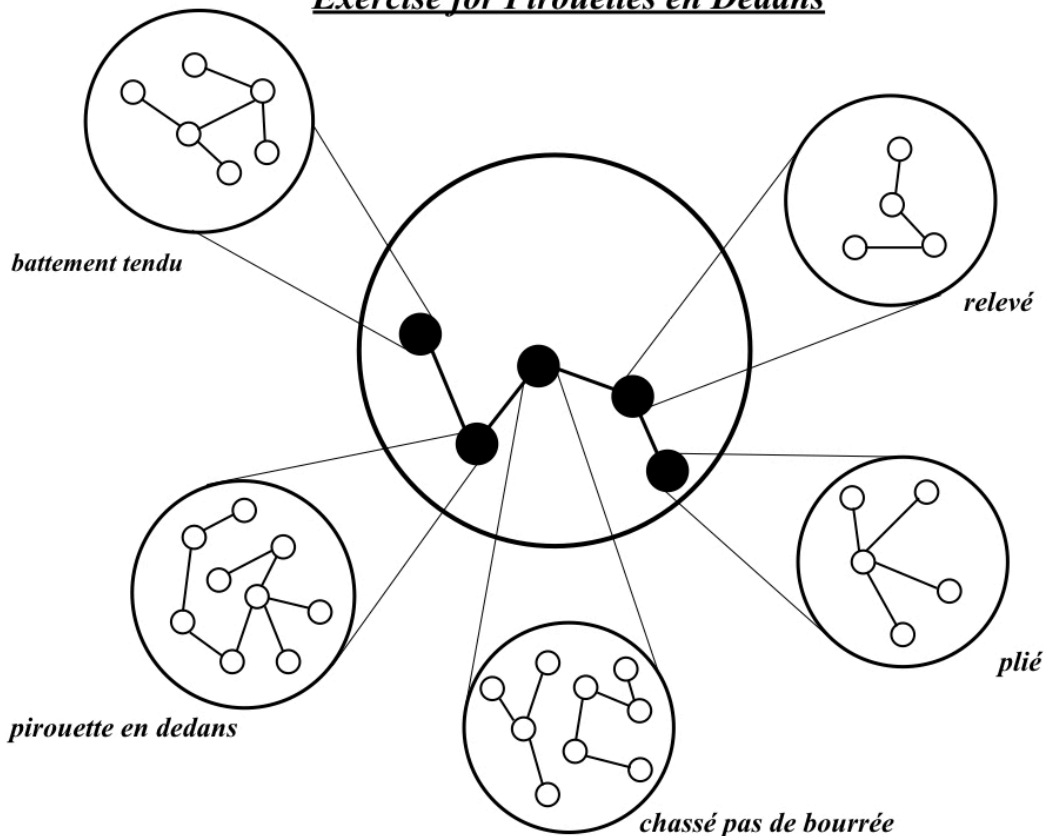


Figure 7.2: Establishing Pirouettes en dedans

The diagram shows each step in the sequence possesses their own condensed movements and details. Without being reminded, students are able to carry forward the knowledge and technique required to demonstrate the *battement tendu* or *chassé pas de bourrée*, and, as a result, the teacher spends less time *characterizing* movement.

There are times when the teachers enact different strategies when introducing new movement. For example, in Lesson 1, Teacher A adds a new section to the exercise for *Petits Battements sur le Cou-de-Pied* and *Battements Frappés* and says: ‘I think we’re ready to add the next section, which you get extra marks in the *frappé* section if you show the dynamics. So it’s not even at all’ (IF, L1, 19:13). She begins by *linking* the exercise to ‘dynamics’ as an assessable element (EC+) and then *characterizing* the exercise as ‘not even at all’ (EC–), thus packing in a number of relatively complex details before the students even begin moving. Next, she explains the movement:

So we point and we come in and hold... And we're here for the *frappé*. Right. *Frappé* means strike. Keep it low. So you're striking the ball of the foot. Out and hold. And out and hold. And out and hold – so that goes front, back, front, but it's not even. You will lose marks if you go, “Dee-dee dee-dee dee-dee.” It's: “One and a dee-da dee-da dee-da dee.” Okay, so it's a real striking action. Strike and stop. Strike and stop. Yes, that's it. (IF, L1, 19:35)

In this example, the teacher quickly and frequently switches between *establishing* and *characterizing*, beginning by *establishing* the starting position, ‘we come in and hold’ (EC – –), and then *characterizing* the *battement frappé* as a ‘strike’ and ‘low’ (EC–). She then quickly establishes the pattern of the *battement frappés*, ‘front, back, front’ (EC– –) and then characterizes the movement as ‘not even’ and requiring a ‘strike and stop’ (EC–). Her physical demonstration, vocal accenting and gestures positively charge correct dynamics in executing a *battement frappé* and negatively charge incorrect dynamics. Figure 7.3 illustrates the details added into the *battement frappé* sequence in just one minute, showing how the teacher places emphasis on the ‘striking’ quality of the *battement frappé* by unpacking it to show its constituent parts.

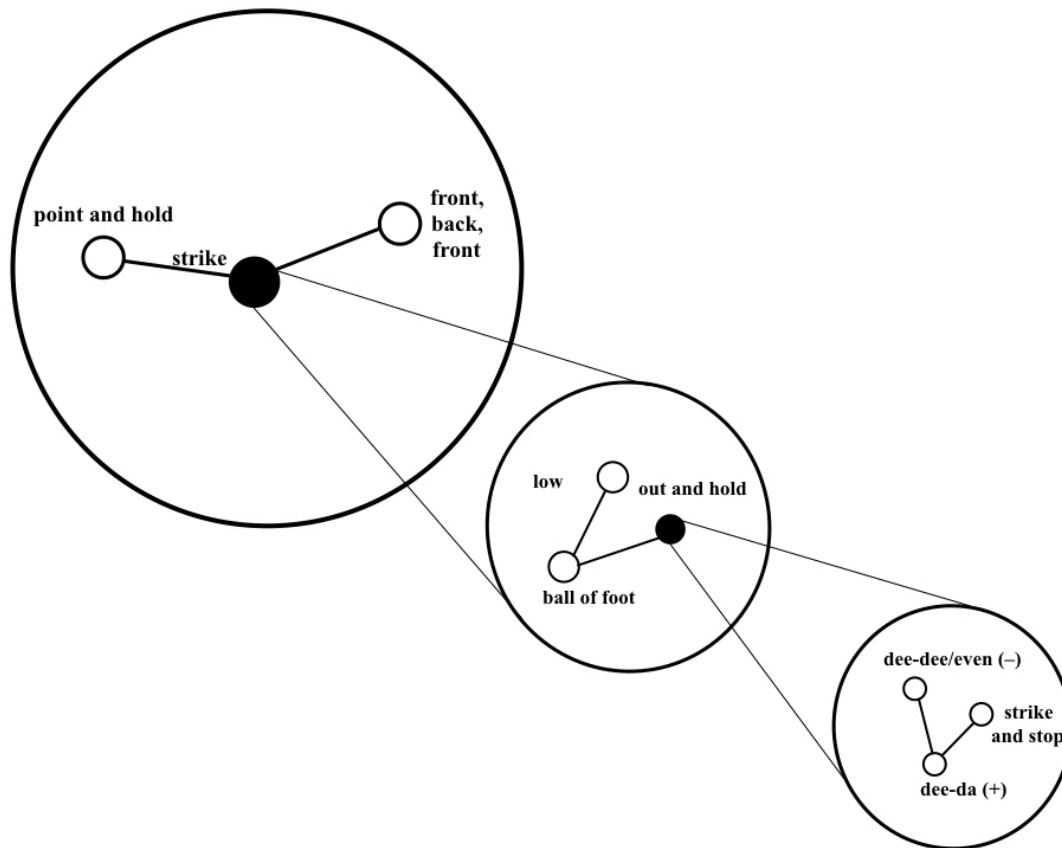


Figure 7.3: Unpacking a *battement frappé*

When introducing previously unlearned movements or steps, the teacher focuses less on the sequence and more on the quality of the movement itself. Just as we saw in the Grade 1 lessons, movements are characterized by their essential features when first introduced: in Grade 1, by the sinking sand and here by the striking action. Next the teacher gets the students to practice and consolidate the details into the *battement frappé*:

Okay, so let's practice the *frappé* and place. It's hold and hold and hold, close front. *Plié*. A *relevé échappé* and a point and tap, good, at the back. Good. Strike and hold, strike and hold, strike and hold, close back. Arm down. *Relevé* and out and down. (IF, L1, 20:09)

Students practice at a speed that reflects the music of the exercises and also perform the *relevé échappé* section that also appears earlier in the sequence. As students already know

these movements the teacher simply calls them out and does not have to explain them or break them down. Instead, she clicks and uses vocal accenting to emphasize the quality of the *battement frappé*, which we can understand as an implicit form of *characterizing* (EC–). She tells students ‘there’s an extra bar at the end that goes, “Da-da-da-da-da.” And you know what that’s for? Projection’ (IF, L1, 20:35). Just before the students dance with the music she says, ‘Right, and let’s see how many dynamics we can get’ (IF, L1, 21:02). By *linking* to movement principles she builds ballet movement into a more complex and interconnected constellation (EC+).

In the first example, *Pirouettes en Dedans*, the individual steps of the exercise are somewhat condensed and the teacher spends more time *establishing* the sequence (EC– –) with short moments of *characterizing* (EC–). In contrast, when teaching *Petits Battements sur le Cou-de-Pied and Battements Frappés*, the students are not yet familiar with *battement frappés*. Here, the teacher begins and ends by *linking* movements to ballet principles and spends far more time *characterizing* movement. There are three key takeaways from this analysis. First, when introducing new movement in Intermediate Foundation, *establishing* and *characterizing* happens much faster than in the Grade 1 lessons. Second, *linking* is also used as a strategy to introduce ballet movement as the teacher connects steps to assessable movement principles. Third, previously condensed ballet movement affords more efficient teaching and we see teachers take students from not knowing movement to dancing in a very short time.

This section has described how the teachers use different strategies to build precise movement when introducing an exercise in the Intermediate Foundation lessons. The following section turns to focus on how the teachers refine previously learned exercises.

7.4.2 Refining previously learned movement

Throughout all five lessons, the Intermediate Foundation teachers refine ballet movement by packing more precision, detail and complexity into steps and exercises in different ways. Sometimes teachers focus on one specific step or movement and go into great depth adding much more detail and nuance. This commonly occurs after students dance with the music.

For example, In Lesson 1, Teacher A unpacks the placement of the *petit battement sur le cou-de-pied*:

Still got a few problems of the issue of the foot placement. Right. Is the foot a wrapped position or fully stretched position? ...Fully stretched. Can I have a look at this position fully stretched? Yes, it nestles in with the toe back and the heel forward because you're using your turnout muscles, your adductor muscles. You know the ones you use on the ball on your first exercise [in *Progressing Ballet Technique*]. That adductor muscle, right? Really stretch it. Good. Okay. That's very important. Don't contract your foot. (IF, L1, 22:41)

Here, the teacher is *characterizing* this position as 'fully stretched' with the 'toe back and the heel forward'. However, as Figure 7.4 illustrates, she is also *linking* the feeling and initiation of the position to an exercise from another class altogether, the *Progressing Ballet Technique* class, thus showing how movement may be linked across discrete movement repertoires and classes.

Intermediate Foundation exercise

'Progressing Ballet Technique' exercise

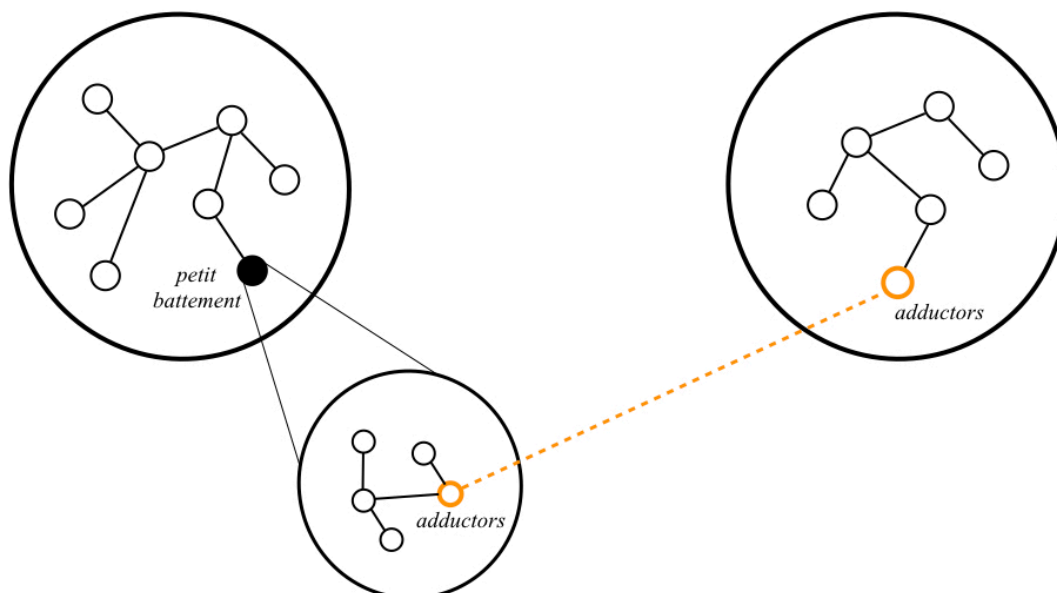


Figure 7.4: Linking movement repertoires

Linking appears in different ways throughout the five lessons. For example, [Video 7.3](#) shows an extract from Lesson 2 where Teacher B quickly unpacks the *retiré* movement in *Variation 1* before moving on to the next section:

Just before we get there though, girls, there's that *retiré* that we practiced at the barre. Yes? And I still saw here. So we've got to keep that thigh right open, back towards the pianist. Show me the step *posé*, thigh back. Yes. Hips though, Jenna, are still to corner five. Yes. (IF, L2, 1:18:12)

By *linking retirés* across exercises, the teacher taps into details that were condensed earlier that lesson, thus adding more precision at a much faster rate (EC+). As students' practice, she also adds more detail and precision in regard to turnout and alignment, *characterizing* the movement even more. In just a few seconds time, the teacher builds considerable detail and precision into one movement.

Another way the teachers refine single positions or movements is by creating stand-alone exercises or sequences. For example, in Lesson 3, the teacher isolates the *pirouette en dehors* from the *Centre Practice* exercise and gets students to practice three *pirouettes* on each side. This serves as a technical intervention and allows the teacher to unpack the *pirouette* to highlight details such as placement of the foot in *retiré* 'under that knee', the ability to 'stop at the top' of the *pirouette* and the need to 'spot' (IF, L3, 36:02). Students practice with and without the music as the teacher calls out 'and head!', allowing them to condense these specific details into the *pirouette*. This strategy is also seen in Lesson 1, when the teacher asks the students to turn to face the mirror and dance *Allegro 2* with the music but only using their arms. After they practice, the teacher says, 'So the arms are going to help the rhythm' (IF, L1, 59:29), *linking* the movements just practiced to a more principled understanding of movement. Whether the teachers create a stand-alone exercise to practice or students simply practice whilst they give feedback, these teaching moments all focus on developing more precision and detail by *characterizing* and *linking* a specific movement or step.

These examples have all shown how teachers refine single positions or movements, however, it is also quite common for teachers to unpack many different steps and elements when

refining an exercise. In Lesson 4, Teacher B once again taps into the *retiré* movement from the previous lesson to refine the *développé* in the *Adage* exercise at the *barre*:

Can you see the speed at which we need to *retiré*, extend and get the leg around to close? Good. So we're going to have a little bit more energy in the *retiré*. Let's try that again. Leg and arm together. And cha! Yes! Try that again. And: cha! Don't let it stop. It then would continue. But can you see the excitement that that *retiré* has? A little bit? Would we say, like a *pirouette*? And that's the same thing. *Retirés* always have energy from underneath the thigh. Yeah? Really important there, girls. Not to lean back there as well, Emma. Yes. Up and over. But that was lovely dynamics in the *retiré*. Good. That first *posé* there, girls, is a *posé* where once again we step beyond and straight into an *arabesque*. So could everybody show me that? We've closed on four. Five and six. Square hips. Square hips. Seven is opening to *seconde*. Closing eight. So just try that again, girls. *Fondu* on the five. And six. Come on, breathe, breathe into the line, girls. Keep breathing, keep breathing into the line. And seven, close eight. Good. So there's a definite dynamic there. (IF, L4, 32:26)

Though this is an extremely long extract, it is just that: an extract of a much longer feedback sequence where Teacher B builds considerable precision and detail into movement. In this extract, the teacher adds a considerable amount of detail to different steps, *retiré*, *posé*, *fondu*, *arabesque*, and examinable principles, 'posture', 'dynamics', 'line' and 'timing'. Here, the teacher is *characterizing* a number of movements, and *linking* to other movements ('like a *pirouette*'), other feedback, such as earlier that lesson when refining *posés* ('where *once again* we step beyond'), and principles ('there's a definite dynamic there'). After unpacking these movements, the students practice in order to consolidate these new details into more precise movement.

While the Intermediate Foundation teachers are commonly found *characterizing* and *linking* when refining movement, we also see them *taxonomizing*. For instance, [Video 7.4](#) shows an extract from Lesson 1 where Teacher A discusses the *port de bras* in the exercise for *Ronds de Jambe a Terre*:

Teacher: Can I ask you: what is the main mark for in the *port de bras* forward and back?

Student: Alignment?

Teacher: Alignment's important, but there's something else. Yes?

Student: You don't move your hips.

Teacher: You don't move your hips.

Student: You don't lean.

Teacher: Yes. Exactly. All of that's correct. So it's a weight placement mark. (IF, L1, 12:41)

She correctly demonstrates the *forward port de bras* and the *reverse port de bras* but pauses in the *reverse port de bras* and then presses her hips further forward, skewing her weight placement. With positively charged and negatively charged movements the demonstration as a whole gives students clues to the answer she is seeking – a more detailed understanding of 'weight placement' in this movement. In this instance, the teacher refines the specific movement in this exercise but also builds more meaning into the principle of 'weight placement' itself. Figure 7.5 shows how the teacher refines movement by packing up details such as 'you don't move your hips' and 'you don't lean' into the principle of 'weight placement'.

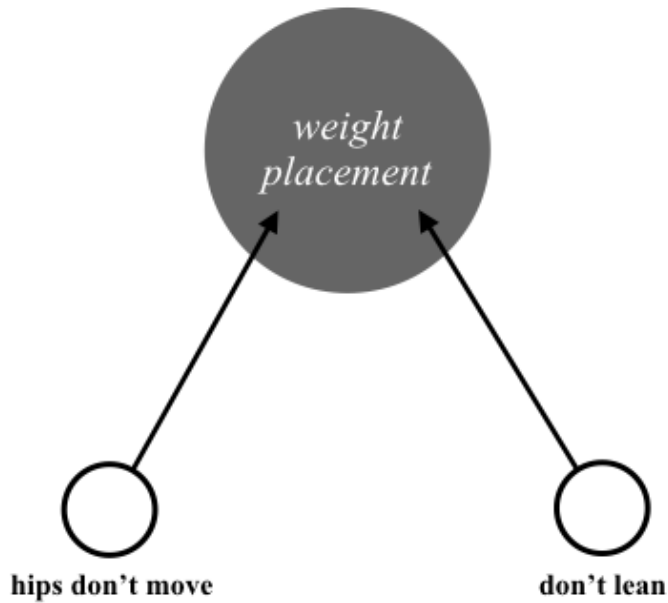


Figure 7.5: Taxonomizing ‘weight placement’

Taxonomizing reveals the parts of the whole – in this instance, the details students need to show to demonstrate ideal ‘weight placement’ in this exercise – and thus builds precision into ballet movement at an extremely fast pace (EC++). In another lesson, the teacher stops the students as soon as they begin their *Centre Practice*:

There’s a clear change of mood. Right? So we need to work – the expression is as important as the technique, you know. So your port de bras is expressive in a different way to the centre practice, isn’t it? (IF, L5, 24:46).

Here, she sets up a ‘type-subtype’ relationship of ‘expression’ by contrasting appropriate expression in *Port de Bras* and *Centre Practice*. This type of *taxonomizing* is also found when the teacher explains the difference between *adagio* and *allegro glissades*. In this moment, she builds to the *glissades* to show how music impacts movement in ballet.

7.4.3 Teaching principles while building movement

Compared to Grade 1, we can see that the Intermediate Foundation teachers build ballet movement to be far more precise and they do so at a much faster rate. Even when introducing exercises, teachers add a considerable level of detail and expect much more of students. When refining previously learned movement, teachers spend more time *characterizing* movements with greater nuance and there is a lot more *linking* between movements and exercises within the Intermediate Foundation syllabus and beyond. In addition, we see more frequent links made between movements and their underlying assessable principles. While the Grade 1 teacher tended to make these links when teaching movements that are more familiar, it is not uncommon for Intermediate Foundation teachers to begin with ballet principles when introducing new movement.

However, what the lessons show is that while teachers build *ballet movement* in a set of predefined exercises, they are consistently building *ballet principles* such as ‘weight placement’, ‘expression’, and ‘dynamics’ over the course of the lessons through each of these exercises. For example, ‘weight placement’ as an underlying principle of ballet movement is developed throughout all five lessons. Though every movement in ballet has a relationship to ‘weight placement’, in the recorded lessons there are specific exercises where the teachers emphasize ‘weight placement’ more than others: *Ronds de Jambe a Terre*, *Adage (barre)*, *Adage (centre)*, *Pirouettes en Dedans*, *Allegro 3*, and *Variation 2*. Figure 7.6 illustrates how ‘weight placement’ is developed through these six exercises as the teachers’ detail what ‘weight placement’ looks like in different contexts.

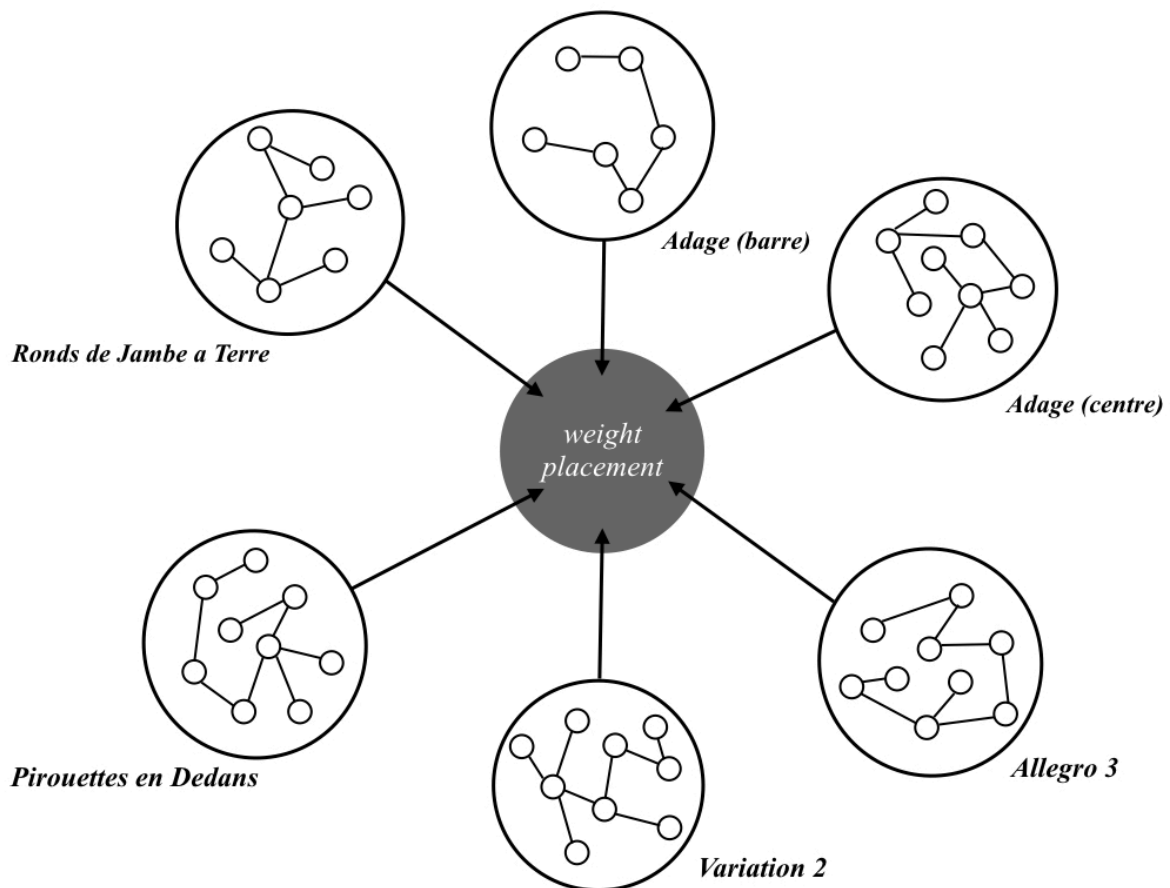


Figure 7.6: Developing movement principles

While ballet steps are being taught in segmented, predefined exercises and then linked to show their similarities, so too are ballet principles. RAD assessable movement principles are taught across different contexts, with component parts and rules gradually constructed and condensed through different movements and exercises. Therefore, students must be able to understand how specific movements taught in particular exercises can be generalized into more abstract principles that govern ballet movement. To explain how this is developed in the lessons, Section 7.5 explores how the teachers shift between different degrees of context dependency when teaching ballet movement to show how ballet principles manifest in specific steps and can be transferred across contexts.

7.5 MAKING MOVEMENT TRANSFERABLE IN INTERMEDIATE FOUNDATION

The expectation that dancers are required to transfer movement across contexts is made clear in Lesson 5: ‘I would expect by Intermediate Foundation you would have your knees out in a *pas de chat* and slide the foot down the front’ (IF, L5, 57:00). As previously mentioned, the *Free Enchainement* also emphasizes how crucial the transfer of ballet technique, music, and performance taught in segmented and predefined exercises in class is to successfully performing unknown movement sequences on demand in an exam. In Chapter 4.4, I illustrated that the teaching in the Grade 1 lessons enacted different degrees of context-dependence. These different types of more context dependent and more context independent teaching are also visible in the Intermediate Foundation lessons. To make sense of this, I draw on the ‘translation device’ for epistemic-semantic gravity used in Chapter 4 to categorise different teaching moments according to the relative degree of context dependency of teaching. I show how the Intermediate Foundation teachers make movement more transferable by teaching with different levels of context dependency, from teaching details in particular steps in particular exercises and showing those steps in other contexts, to expressing rules that define legitimate ballet movement and more broader generalizations that build more principled movement.

To briefly recap, as set out in Table 7.2, the device distinguishes between teaching that is more *specific*, or focused on a particular step or context, and teaching that is more *general*, or applicable across many steps, dances, or contexts. Each of these types may be further divided into two subtypes. *Specific* is distinguished into *present*, or teaching particular steps in particular exercises in the here and now of the classroom; and *alternate*, or discussing movements in other exercises or contexts. *General* is distinguished into *rules*, which involves teaching rules that define legitimate ballet movement; and *principles*, or referring to assessable elements that underpin ballet movement.

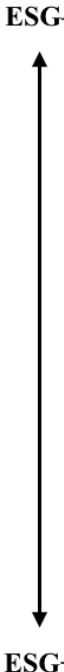
	<i>general</i>	<i>principles</i>
		<i>rules</i>
	<i>specific</i>	<i>alternate</i>
		<i>present</i>

Table 7.2: ‘translation device’ for epistemic-semantic gravity

The following section uses the ‘translation device’ for *epistemic-semantic gravity* to make sense of how these pedagogic practices appear in the Intermediate Foundation lessons.

7.5.1 Teaching in the *present* setting

In the Intermediate Foundation lessons, both teachers commonly tell students what they need to do in particular steps of particular exercises, for example: ‘Elbows right in front of the body there in *bras bas*’ (IF, L2, 11:23). This type of teaching often involves explicit directions or instructions for movement, such as, ‘As you move forward, bring your hand forward on the barre’ (IF, L1, 28:41). Phrases tend to be short and are focused on dictating movements as they unfold. For example: ‘We’re going to wait one and two. Place three and four. We’re going to take four counts up to rise. Lower five and six and seven and eight’ (IF, L2, 36:52). This example uses relatively non-technical language but teaching in the *present* setting may also feature more technical language, such as, ‘We then have our *grand battement en cloche*, so we have one more *grand battement devant*, and we’re passing through *derrière* back to the front and close’ (IF, L2, 29:39). Whether using technical

language or everyday language, this type of teaching exhibits strong context dependence (ESG+ +) as movement knowledge remains locked into a specific step in the here and now of the classroom. Similar to the Grade 1 lessons, in Intermediate Foundation teaching in the *present* setting is commonly found when introducing new movements or adding more details to movement.

7.5.2 Teaching in *alternate* settings

This type of teaching appears when teachers take specific steps, movements or exercises and discuss them in another context, for example:

Teacher: So there's a movement there, girls, where I need to see you holding and suspending, which is going to help us with what, that we're about to do in the minute, when we come into the centre?

Students: Pirouettes.

Teacher: Pirouettes. Good. (IF, L4, 37:39)

Here, the teacher takes the *retiré devant* position being worked on in the *present* setting and likens it to the *retiré devant* position in *pirouettes*. By explaining how this movement appears in other contexts she shifts movement from the *present* setting (ESG+ +) to an *alternate* setting (ESG+) and weakens semantic gravity. In the example above, a change in exercise constitutes a different setting. However, changing *where* the movement is performed also constitutes a change in setting, for example: 'If you're in a beautiful, really big old theatre, you might have then standing room only up the back' (IF, L4, 12:04). Here the teacher draws on an *alternate* setting, performing on stage in a theatre, to elaborate why it is so important that students project, breathe, and extend each movement to its fullest. In doing so, she weakens semantic gravity and makes movement knowledge slightly less context dependent (ESG+). This example illustrates that weakening semantic gravity or shifting contexts may be used as a strategy to reveal the underlying principles, or purpose, of particular instruction.

In both the Grade 1 and Intermediate Foundation lessons, the teachers commonly shift to *alternate* settings by referring to the examination, such as, ‘So if you turn too far to the side, the examiner’s going to see a turned in look’ (IF, L1, 32:36). *Alternate* settings may be ‘real’, for example, another exercise from the syllabus, or ‘imagined’, such as, ‘And turn. You can look at the barre. Because this is meant to represent your ballet partner’ (IF, L1, 9:01). They may also take a temporal quality, where the teacher references the past or the future, such as, ‘If we go back to Grade 5, we were allowed to use our head, weren’t we?’ (IF, L2, 34:04). Here, the teacher uses an *alternate* setting to show difference when coordinating the head in *grand battements* and *grands battements en cloche*. In doing so, the teacher makes it clear that in some contexts movements and technique may be transferred while other contexts require different details.

7.5.3 Teaching rules

One of the most significant differences between the Grade 1 lessons and the Intermediate Foundation lessons is how frequently teachers express movement *rules* in Intermediate Foundation. *Rules* are commonly found across all five lessons, for example: ‘*Retirés* always have energy from underneath the thigh’ (IF, L4, 32:38). Other examples include, ‘So your hand must move, because you never have your hands behind your back’ (IF, L1, 29:05); and ‘So *glissades* finish in *fifth position*’ (IF, L2, 1:10:03). When teaching *rules*, movements, technique, musicality and artistry are lifted out of specific exercises by making more generalized statements. Similar to Grade 1, *rules* are often indicated by words such as ‘always’, ‘never’, and ‘must’. It is common for teachers to check student’s knowledge of these *rules*; for example:

Teacher: So we always close *pirouettes en dehors* at the...?

Students: Back. (IF, L1, 36:57)

Rules make the logic of ballet movement visible as the systemised way of moving that applies to different positions, steps and movements in different exercises or dances is made explicit. When expressing *rules*, teachers weaken semantic gravity by generalizing movements, making them far more context-independent (ESG–).

7.5.4 Teaching principles

In Intermediation Foundation, teachers also commonly express highly abstract *principles* when setting up exercises or giving feedback, such as, ‘So, did you identify the hold in second comes from the weight placement?’ (IF, L3, 35:50); and ‘Now it’s all about the shapes...and the coordination’ (IF, L3, 32:33). This type of teaching is very common in the Intermediate Foundation lessons and appears far more often than in the Grade 1 lessons. It is often found when teachers check student knowledge; for example:

Teacher: *Battement tendu* is all about...?

Students: Alignment and articulation. (IF, L1, 5:30)

This type of teaching also frequently appears when teachers give feedback after students dance, such as, ‘We’re good girls to remember this coordination and dynamic. That part’s better. But we’ve still got to work on the suspension, the line and holding the leg up on the *fondue*’ (IF, L5, 16:49). We can see that at this level students are expected to have a grasp of a number of different movement principles across all exercises, for example:

Teacher: So what have we been working on in our *Adage*. Yes?

Student: Suspension?

Teacher: Good! Suspension. Excellent. And the tracking when we go to *seconde*. Remember the tracking? Good.

Student: Alignment

Teacher: Beautiful. Line is so important, isn’t it, in this one. (IF, L1, 23:35)

Across all five Intermediate Foundation lessons, it is clear that both teachers make RAD assessable elements explicit as they discuss how marks are awarded for specific movements and qualities in each exercise. Examples include, ‘Don’t forget, the examiner will be looking at your line of leg on the *fondue derrière* so rotate it. It’s not about height, it’s about the leg line behind.’ (IF, L3, 14:37), and, ‘Do remember the easy mark of ‘interpretation’ when the music changes’ (IF, L1, 53:40). Like *rules*, this type of teaching appears when discussing specific exercises but it is far more general in nature and thus exhibits very weak semantic

gravity (ESG— —). It is highly context independent as the principles that govern ballet movement manifest in different ways across movements and exercises.

We have seen how the Intermediate Foundation teachers shift context dependence when teaching in the recorded lessons. However, while the device accounts for different degrees of semantic gravity in teaching, these teaching practices often overlap and unfold in particular ways in the classroom. The following section uses the ‘translation device’ for epistemic-semantic gravity to show how teachers enact different degrees of semantic gravity when teaching and explores what effect this may have on making ballet technique, musicality and artistry more transferable.

7.6 TRANSFERRING MOVEMENT KNOWLEDGE IN THE INTERMEDIATE FOUNDATION CLASSROOM

The Intermediate Foundation teachers frequently shift between the different types of teaching discussed in Section 7.5 and generally enact greater epistemic-semantic gravity range (hereon referred to as semantic-gravity range) than the Grade 1 teacher. Analysis also revealed that they tend to enact a specific pattern: an *upward shift*, where they begin with more context dependent teaching in specific exercises in the *present*, weaken context dependence into *alternate* settings, and finish by expressing generalized *rules*, or more context independent teaching. 7.6.1 explores different patterns of context dependence in teaching enacted by the teachers in more depth, and Section 7.6.2 discusses the important role the body plays in mediating contexts and building transferable movement in the dance classroom.

7.6.1 Enacting epistemic-semantic gravity shifts

Similar to the Grade 1 lessons, some of the most salient teaching moments in this study were identified to exhibit greater semantic-gravity range. In these moments, teaching tends to shift between the four subtypes – *present*, *alternate*, *rules* and *principles* – as they attempt to build more transferable and principled movement. For example, [Video 7.5](#) shows how Teacher B corrects ‘timing’ in *Pirouettes en dedans* (IF, L2, 53:05). Table 7.3 breaks down this teaching

moment according to the teachers shifts in context dependency. Read from left to right it depicts what the teacher is saying, the epistemic-semantic gravity subtype that the quote exhibits and the associated theoretical coding.

Quote	Subtype	Coding
First is that timing issue.	<i>Principles</i>	ESG --
Did everybody notice that there was different timing in that second group? Some were doing it fast, some were doing it slow... We all need to be doing the same thing, and hopefully the right thing... So, the preparation, girls, is a little bit slower, with our arms, yeah? Some of us are just going straight up. So the <i>dégagé</i> , I'm going to do it en face, just to show you. We stretch it out. We stretch it out and then from there we shoot.	<i>Present</i>	ESG++
Just like our <i>pirouette en dehors</i> . So we've trained that the last few weeks, so we did our <i>dégagé</i> and we stretched the <i>dégagé</i> out.	<i>Alternate</i>	ESG+
Stretch, stretch, stretch, stretch, stretch, stretch, stretch, and turn. Yes.	<i>Present</i>	ESG++
So it's only the last moment do we do our <i>plié</i> and immediately turn.	<i>Rules</i>	ESG-
The same dynamics. The same timing, girls, now in our <i>pirouette en dedans</i> .	<i>Principles</i>	ESG--

Table 7.3: Enacting greater semantic range

It shows how, in a very short time, the teacher shifts between different degrees of context dependence as she aims to develop 'timing', a context independent principle, in a specific step in a specific exercise, *pirouette en dedans*. She smoothly shifts between different degrees of context dependence and in doing so shows how specific movements connect to other exercises and abstract and complex principles. In doing so, she builds ballet movement to be far more transferable.

Moments like these are found throughout the lessons, but there are also other patterns the teachers enact as they attempt to build ballet movement. Throughout the lessons, the teachers regularly shift the context dependence of their teaching from focusing on more concrete and specific movements in a particular exercise in the *present* setting (ESG++) to talking about more generalizable *rules* (ESG–). To do so, teachers sometimes enacted an *upward shift* where they begin with a concrete example seen in the classroom and then weaken context-dependence, shifting through *alternate* setting and expressing *rules*; for example:

Class, elbows right in front of the body there in *bras bas*. If those elbows sneak behind, our line of our spine can change as well. So it's always held in front. (IF, L2, 11:23)

Teacher B begins in the *present* by correcting a student's arm placement: 'Class, elbows right in front of the body there in *bras bas*' (ESG++). Next, she shifts into an *alternate* setting, explaining what may happen as a consequence of poor placement *bras bas*: 'If those elbows sneak behind, [then] our line of spine can change as well' (ESG+). Finally, she generalizes this into a movement rule: 'So it's always held in front' (ESG–). The context dependence of teaching gradually weakens as she explains how alignment of the arms in *bras bas* she is developing in *this* setting applies to *all* enactments of *bras bas*.

This pattern emerges throughout the recorded lessons, for instance: 'So if you land like this, you will lose a lot of marks, but even more important than marks, you can hurt your knees. You must land with your knee over your toe' (IF L5, 47:57). Here, Teacher A begins in the *present*, showing students how they were landing from their jumps (ESG++). Next, she reveals the consequences of this incorrect alignment in two different settings, the exam and potential injury, slightly weakening context dependence (ESG+). Finally, she generalizes as she expresses a *rule*: 'You must land with your knee over your toe' (ESG–). Similar to the previous example, teacher lifts technique out of the here and now of the classroom, makes it apparent in other contexts, to then generalize by expressing a rule, thus making the transferability of ballet technique explicit.

There are other patterns throughout the lessons, where teachers begin with *rules* or more generalized teaching and then strengthen context dependence; for instance:

So do we ever do a *fondue* here at the side? No. Good girls. The only time it comes up the side of the leg would be in a *développé*. But in a *battement fondue* position it's either *devant* or *derrière*. It's very clear. (IF, L2, 28:25)

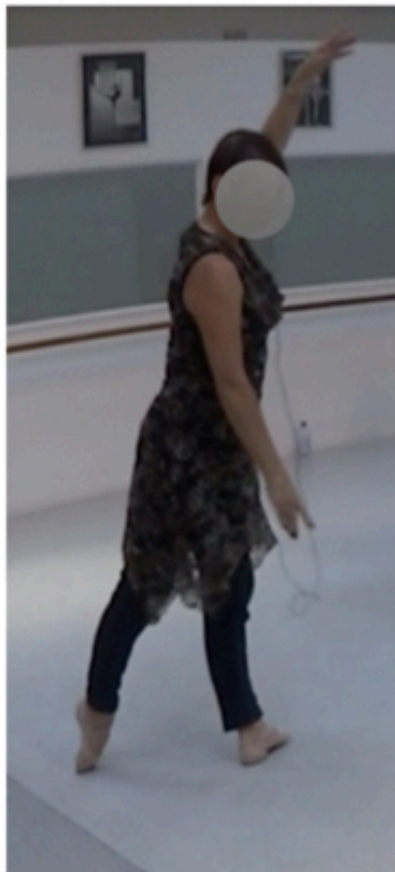
Here, the teacher begins with more generalized *rules*, asking about the tracking of the working leg in *all battement fondus* (ESG–). She then shifts into an *alternate* setting as she discusses the tracking of the leg in a *développé* (ESG+) before returning to the rule (ESG–). In this example, the teacher slightly weakens context dependency to contrast movements and makes explicit those technique-based *rules* which *are* transferable between movements and those which *are not*.

The Intermediate Foundation teachers commonly express *rules* when teaching technique, musicality and artistry in the classroom through a variety of different patterns. In doing so, they make ballet movement ‘rules of the game’ explicit. *Rules* make the underlying logic of ballet movement both visible and generalizable. If one considers the *Free Enchainement* in the exam, it is clear to see how understanding generalized movement *rules* and *principles* are crucial to student success. So far, this section has focused on what teachers are saying. However teaching ballet is not only about what teachers say. As discussed in Section 4.5.2, the teacher’s body plays an important role in ballet teaching as it interprets how abstract principles manifest as concrete movements in particular steps and exercises. The following section explores the Intermediate Foundation teachers’ use of their body when teaching ballet movement.

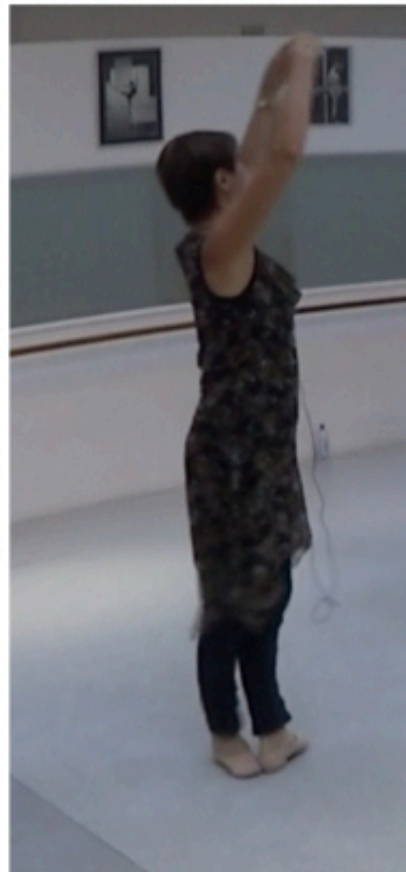
7.6.2 The role of the body in Intermediate Foundation

As the Intermediate Foundation students possess a more solid grasp of the choreographic content, the teachers physically demonstrate and dance much less than the Grade 1 teacher. When the teachers do demonstrate as students dance, they often only perform one or two movements and tend to use either arms or legs or heads, rather than a full demonstration of

movement. Section 4.5.2 discussed how the Grade 1 teacher used her body to show how ballet principles manifest in particular settings. This strategy is also found throughout the Intermediate Foundation lessons. For example, in Lesson 3, the teacher gives feedback on the *Adage*, saying: ‘We’re good girls to remember this coordination and dynamic’ (IF, L3, 51:55). Figure 7.7 illustrates how she moves her body through two specific positions, thus connecting abstract principles to concrete movements in the classroom.



‘coordination’



‘dynamic’

Figure 7.7: Demonstrating ‘coordination’ and ‘dynamics’

In these teaching moments, the teacher exhibits broader semantic range, simultaneously talking about *principles* (ESG--) and demonstrating specific movements in an exercise (ESG++). In another example, Teacher B refines *demi-bras*: ‘We’ve spoken a bit about the *demi-bras*, making sure we’re **communicating** something. So Sally, what are you going to **communicate** when you open your arms from first to *demi-bras*?’ (IF, L2, 46:30, teacher’s

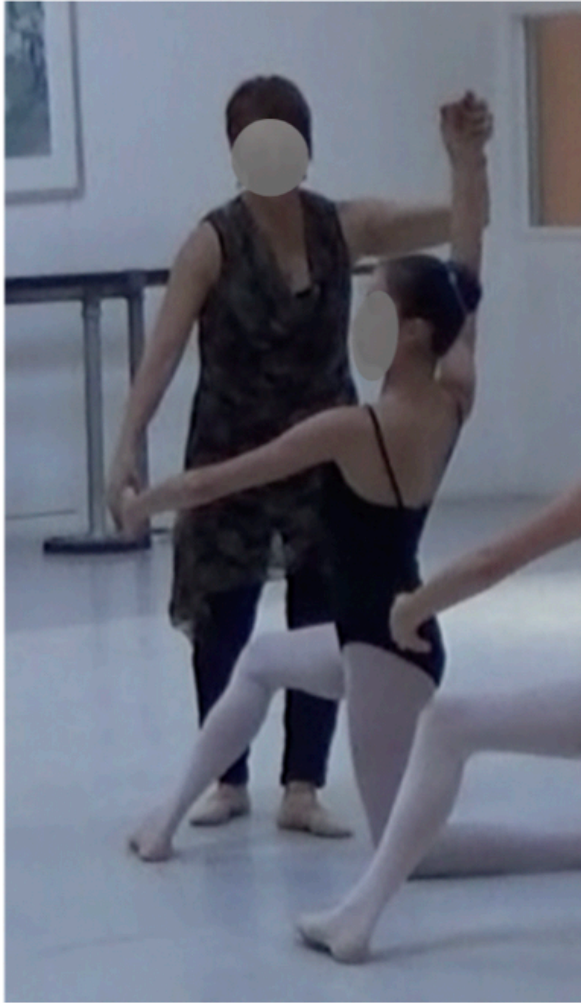
emphasis in bold). Figure 7.8 shows how the teacher uses her body to show the exact manifestation of ‘communication’ in this position.



‘communicating’

Figure 7.8: Demonstrating ‘communication’

While physical demonstration is commonly used when discussing principles or complex movements, at other times, the teachers physically place students in the correct position. For example, when Teacher A corrects the ending position of *Variation 1*, she gives specific verbal feedback, saying, ‘Don’t lean back’. Figure 7.9 illustrates how she also provides tactile feedback, physically correcting one student as she says, ‘it’s just *epaulement*’ (IF, L3, 1:15:29).



‘it's just *epaulement*’

Figure 7.9: Making *epaulement* more concrete

This type of tactile feedback frequently occurs throughout the five recorded lessons. Though it is often found when teachers add more precision to movement it also serves to strengthen the context dependence of more abstract ballet principles and terms. While *epaulement* may not be an assessable principle in the RAD curriculum, for the purpose of this study it is still considered to be very context independent (ESG– –) as it is a highly technical term and a complex movement that involves particular use of the upper body to achieve the principle of ‘line’ in different positions. By physically placing students in the correct position the teachers strengthen context dependence (ESG+ +) as they make explicit how abstract *principles* manifest as concrete movements in the *present*.

7.7. CONCLUSION

To address the question of how legitimate ballet movement is taught in children's ballet classes, this chapter extended on the analysis of teaching dance in Grade 1 in Chapter 4 to explore how ballet movement is further developed and refined in Intermediate Foundation. I have elaborated how the Intermediate Foundation teachers build complex ballet movement to be both precise, or highly detailed, and transferable, where technique, musicality and performance skills are able to be transferred across danced contexts. In the process of answering this key research question, I have also discussed sub-questions by looking at how movements and principles introduced in early ballet education are developed in later years and the similarities and differences between the Grade 1 and Intermediate Foundation teachers. This chapter and Chapter 4 have shown that all of the teachers in the studied classes demonstrate the same *types* of teaching. What differs is how often, when, and in what patterns these types are enacted.

Both Intermediate Foundation teachers build upon previously learned movements and principles as they further develop and refine ballet movement. Both teachers spend less time *establishing* movement and the lessons show much more in-depth *characterizing*, far more frequent *linking*, and more instances of *taxonomizing*. Overall, there is far more precision, detail and complexity begin taught at this level. The teachers also exhibit far greater semantic range in their teaching, shifting more frequently between context dependent teaching and context independent teaching and commonly expressing *rules* and *principles*. Another key finding is that when teaching more principled, transferable movement, the Intermediate Foundation teachers commonly enact *upward shifts*, taking concrete steps and positions in the *present* exercise or step and lifting them up into *alternate* setting and generalizable *rules*.

Table 7.4 summarizes the frequency of the different types of teaching in regard to both epistemological condensation or how movements are detailed and made more precise and complex, and epistemic-semantic gravity, or the degree of context dependence of teaching.

Concept	Teaching type	Code	Grade 1	Intermediate Foundation
Epistemological condensation	<i>taxonomizing</i>	EC++	rare	sometimes
	<i>linking</i>	EC+	sometimes	frequent
	<i>characterizing</i>	EC-	frequent	frequent
	<i>establishing</i>	EC--	frequent	frequent
Semantic gravity	<i>principles</i>	SG--	sometimes	frequent
	<i>rules</i>	SG-	sometimes	common
	<i>alternate</i>	SG+	frequent	common
	<i>present</i>	SG++	frequent	frequent

Table 7.4: Frequency of teaching types in Grade 1 and Intermediate Foundation

Throughout the lessons, the Intermediate Foundation teachers build far more precision and transferability into ballet movement using similar teaching types as the Grade 1 teachers but in different ways. On the one hand, teaching in the Grade 1 lessons more commonly exhibited lower epistemological condensation and stronger epistemic-semantic gravity. On the other hand, teaching in the Intermediate Foundation lessons exhibited much higher epistemological condensation and weaker epistemic-semantic gravity, and in general far greater semantic range. The following chapter will discuss some of these similarities and differences between teaching at two different levels of expertise and synthesizes the analyses of the dance and dancer in Grade 1 and Intermediate Foundation.

CHAPTER 8

CONCLUSION

8.1 INTRODUCTION

This study was motivated by a popular expression in the dance industry – ‘Teaching dance beyond the steps’. It unpacked this phrase by breaking down ballet education into two key areas: teaching ballet dance, or ‘the steps’, and teaching ballet dancers, that which is ‘beyond’ the steps. A study of ballet education that examines both dance and dancers needed to address three main questions:

- 1) How do teachers build ballet movement?
- 2) What behaviours and dispositions are deemed appropriate in ballet and how are they developed?
- 3) How does teaching dance and dancers differ at different levels of expertise?

In addressing these questions this thesis examined how ballet education builds particular ways of moving *and* particular ways of being, and how teaching may change as student expertise increases. This chapter concludes by synthesizing the findings of this thesis. It begins by summarizing the that were identified from the literature review and how the research design met these needs. Next, Section 8.3 outlines the substantive chapters of this thesis. Section 8.4 integrates findings from the exploration of Grade 1 (Chapter 4 and Chapter 5) and Intermediate Foundation (Chapter 6 and Chapter 7) and discusses building dance and building dancers. Section 8.5 outlines substantive, theoretical and methodological contributions to knowledge presented in this thesis, Section 8.5 discusses potential limitations, and Section 8.6 concludes this thesis.

8.2 RESEARCHING BALLET TEACHING

To address how teachers build ballet movement, this thesis explored how ballet movement, which is far removed from ‘natural’ or everyday movement, is made both *precise*, or highly

detailed, and *transferable*, whereby movements, technique, musicality and artistry are able to be applied across danced contexts. To attend to how dancers are developed in ballet, this research examined the behaviours and dispositions, or ways of acting, thinking, feeling and being, that are valorised in ballet and are explicitly and implicitly taught in the dance studio. The study addressed how teachers build ballet movement and ballet behaviours and dispositions across two different levels, a relatively foundational grade (Grade 1) and a more experienced grade (Intermediate Foundation), to understand how teaching practices may change at different levels of expertise.

Reviewing existing literature relevant to this study included, at its most general, academic theories of the body, and, more specific to this study, popular ballet teaching manuals and guides as well as academic studies of ballet education. Examining theoretical understandings of the body, including feminist approaches and post-structuralist approaches that adopted the work of Pierre Bourdieu and Michel Foucault highlighted the importance of studying the body. Though relatively removed from a study of ballet teaching, this work provides ways of conceptualizing how the body is significant in shaping how we interact with and perceive the world. Some literature explored the body in educational settings, but, with a few exceptions such as Ivinson (2012) they did not explore *teaching*

Focusing on literature in dance revealed that researchers in dance spent more time arguing for the *value* of researching dance rather than actually *researching* dance. Sophisticated use of theory and empirical evidence were not commonly found in dance literature, with many scholars explicitly calling for theorized, empirical studies of dance and dance teaching. Furthermore, of the small selection of literature that explored dance education, most tended to look at university-level classes or the public-school system, which ignores the primary site of dance education – children’s classes in private dance studios.

Section 2.4 explored ballet literature which was divided into two groups: ballet reference books, manuals and guides which are aimed toward dancers and dance teachers, and academic research in ballet. It demonstrated how much of the work directed towards dance teachers often provided surface level descriptions of teaching with little examination of

different teaching practices or *how* they develop ballet dance and ballet dancers. Very few studies of ballet teaching were found, and those that were tended to separate the dance from the dancer, either exploring teaching ballet movement, or how ballet education develops ballet dancers' identity. Some research explored the ideal ballet dancer's physique as well as eating disorders and body image in ballet, however, though ballet dancers are typically characterized as 'disciplined' and 'dedicated', little research explored how these traits are developed in the ballet studio.

As such, the literature revealed two primary needs for a study of ballet teaching. First, there was a need for empirical studies of teaching in children's ballet classes in a private studio setting. Second, there was a need for sophisticated theorization capable of addressing how both dance and dancers are developed in the dance studio, which also needed to be able to account for change over time. Legitimation Code Theory met these needs and concepts from the dimensions of Specialization and Semantics were enacted in this study. Specialization was used as an organizing framework for this thesis and provided a means to identify and explain how some teaching practices emphasize epistemic relations, or *what is being danced*, while others emphasized social relations, or *who is dancing*. Semantics was used as an explanatory framework to analyse how different teaching practices develop ballet dance and ballet dancers.

The literature review also indicated that empirical studies of dance teaching were not only needed, they were being called for by dance education scholars and dance organizations (Kerr-Berry, 2007; Risner, 2010; S. Stinson, 2015). To answer these calls and address the research questions, this thesis undertook a qualitative case study of children's ballet education that explored how both ballet dance and ballet dancers are developed in two grades of the Royal Academy of Dance curriculum: Grade 1, a relatively early stage of learning, and Intermediate Foundation, a later stage which marks the beginning of the vocational pathway and a more 'serious' study of ballet. Analysis included five recorded lessons from each grade, teacher interviews, curriculum documents, and follow-up observations of the 'mock exam'. To analyse the dance, the translation device for epistemological condensation was enacted to explore how teachers built complexity and detail into movement at different rates, while the translation device for epistemic-semantic gravity was enacted to account for different degrees

of context dependence of teaching that afforded ballet technique, musicality and performance to become transferable. When analysing the dancer, axiological-semantic density was enacted to illustrate how the teacher developed behaviours and more complex dispositions, while axiological-semantic gravity, conceptualized how externalized actions and behaviours were internalized into dispositions and re-oriented towards developing the ‘ideal ballet dancer’. The concept of ‘constellations’ was used as a method to illustrate the complexity of ballet movement and ballet dispositions and how they are developed and refined over time.

8.3 SUMMARY OF FINDINGS

This section outlines the key findings from each of the substantive chapters.

8.3.1 Developing dance in Grade 1

Chapter 4 addressed the question of how ballet dance is built by analysing the Grade 1 lessons to examine the development of two elements crucial to ballet movement: *precision*, or the details and complexity that characterize legitimate ballet movement; and *transfer*, or the degree to which movements, technique, musicality and performance can be applied across contexts. When exploring how precision is built in ballet movement, the translation device for epistemological condensation distinguished four ways the Grade 1 teacher built more precision into movement – *establishing*, *characterizing*, *linking*, and *taxonomizing*. Analysis of two different but typical classroom situations – introducing new movement and refining previously learned movement – revealed that different teaching practices were used at different times and for different purposes. For example, Section 4.3.1 demonstrated that the Grade 1 teacher spent more time *establishing* and *characterizing* ballet movement when introducing new movement while Section 4.3.2 illustrated examples of *linking* when the teacher refined previously learned movements. Constellations visualized the building of complexity by illustrating the positions, steps, details and ideas that were assembled by the teacher when building precision into ballet movement. They also illustrated how ballet movement has the potential for infinite complexity, where each position, step, movement or idea is capable of condensing a number of details which possess their own details as discussed when unpacking ‘best posture’ and ‘magical world’.

To explore how the Grade 1 teacher developed ballet movements learned in specific steps and segmented exercises into more transferable technique, musicality and artistry, Section 4.4 enacted the translation device for epistemic-semantic gravity to analyse different degrees of context dependence of teaching, which distinguished between four subtypes – *present*, *alternate*, *rules*, and *principles*. The analysis in Section 4.5 revealed that shifting context dependence afforded the teacher to build more principled ballet movement. Additionally, the teachers’ significant use of different modes of communication, such as speech, demonstration, gesture, tactile feedback and vocal accenting, exhibited different degrees of context dependence in a single teaching moment and made explicit how abstract principles such as ‘dynamics’ and ‘coordination’ manifest in specific settings.

8.3.2 Developing dancers in Grade 1

Moving on to explore the development of the dancer in the Grade 1 lessons, Chapter 5 began by outlining the significance of the dancer in ballet education and identified ten behaviours and six dispositions that were both valorised and explicitly taught. The discussion in Section 5.3 explored each of the ten ballet behaviours – *personal presentation*, *attends class*, *remembers steps and corrections*, *practices*, *respects authority*, *follows etiquette and protocol*, *quiet*, *ready to dance*, and *efficiently responds to instructions*. These behaviours are externalized ways of acting or doing what a ballet dancer should, and are significantly emphasized, frequently and explicitly taught, and strongly upheld by the Grade 1 teacher. However, the development of ballet dancers did not end there. Analysis in Section 5.4 explored how the Grade 1 teacher assembled different actions and behaviours to develop six dispositions – being *disciplined*, *focused*, *dedicated*, *independent*, *responsible* and *strives to improve*. Constellations illustrated how the teacher strengthened axiological-semantic density as she clustered positively charged actions and behaviours deemed legitimate in ballet, and negatively charged actions and behaviours deemed illegitimate. They also depicted how each of the dispositions took a different shape and were built in different ways. Some were built through explicit teaching, such as being disciplined, while others, such as being dedicated, were built through more implicit teaching.

Enacting axiological-semantic gravity revealed that each disposition was, however, developed through a particular strategy, which was represented through hierarchical diagrams to illustrate how actions and behaviours are subsumed into dispositions. This was then extended through the ballet knower hierarchy, which represents weakening axiological-semantic gravity, beginning from the lowest level of concrete actions, through generalized behaviours and dispositions as the second and third level, respectively, and culminating in the ‘ideal ballet dancer’ at the pinnacle of the triangle. Drawing on the verticality of the ballet knower structure, the section concluded by suggesting that only by embodying appropriate actions, behaviours and dispositions is a student able to work towards claiming legitimacy as in ‘ideal ballet dancer’. The analysis in this chapter therefore elaborated behaviours as externalized ways of *doing what a ballet dancer does*, and dispositions as the internalisation of these behaviours into *being a ballet dancer*.

8.3.3 Developing dancers in Intermediate Foundation

To address how teaching changes at different levels of expertise, Chapter 6 extended the analysis from Chapter 5 and examined how the Intermediate Foundation teachers develop ballet behaviours and dispositions. The ten behaviours and six dispositions developed by the Grade 1 teacher were also visible in the Intermediate Foundation lessons: some behaviours were explicitly taught and further developed through increased expectations, while others were consistently embodied by students and therefore required very little explicit teaching.

Additionally, two behaviours, *work hard* and *self-correct*, and one disposition, being *attentive*, that were not emphasized in the Grade 1 lessons, were identified as being both emphasized and valorised by the Intermediate Foundation teachers.

Constellation diagrams illustrated comparisons between positively charged and negatively charged actions and behaviours that were clustered by the Grade 1 teacher and those clustered by the Intermediate Foundation teachers. The comparisons highlighted how sometimes teachers in both grades targeted similar actions and behaviours to build dispositions, and at other times they clustered different actions and behaviours. Analysis in Section 6.4 revealed that, similar to the Grade 1 teacher, the Intermediate Foundation teachers developed dispositions by gathering concrete actions of generalized behaviours which are then

reoriented toward developing internalized dispositions. However, both Intermediate Foundation teachers were developing dancers even further as they cultivated ‘intelligent dancers’, a further level of complexity and abstraction to the ballet knower hierarchy (Section 6.4.8). The ‘intelligent dancer’ is a significant as it symbolizes the complexity, detail, and precision that has been developed into how dancers act, think and feel from the very first day they entered the dance studio. An ‘intelligent dancer’ is one step closer to becoming the ‘ideal ballet dancer’. They are the disciplined, independent, self-correcting, dedicated student that has internalized the teacher, thus embodying the master-apprentice relationship that exists between ballet teacher and ballet student (Wulff, 1998, p. 60). While the RAD curriculum possesses a cumulative structure that is evidence of a *hierarchical knowledge structure*, the analysis in Section 6.4.8 suggests a *hierarchical knower structure* that gradually cultivates students towards the embodiment of the ‘ideal ballet dancer’.

8.3.4 Developing dance in Intermediate Foundation

To examine developing ballet dance in Intermediate Foundation, Chapter 7 used the tools enacted in Chapter 4 to demonstrate how ballet movement is made both precise and transferable at a greater level of expertise. The chapter began by discussing the increased expectations and demand that characterizes the grade (Section 7.2.1). To illustrate how teachers built significantly greater degrees of complexity into ballet movement, the translation device for epistemological condensation was enacted, first to show how these types of teaching appeared in the Intermediate Foundation lessons (Section 7.3), and second, to analyse introducing new movement (Section 7.4.1) and refining previously learned movement (Section 7.4.2). Analysis revealed that the teachers tended to draw on a wider range of practices when introducing new movement and when refining previously learned movement, and constellations illustrated how condensed movements and details from previously learned steps afford more efficient *establishing*. *Taxonomizing* was commonly found when teaching ballet principles, such as ‘weight placement’ and ‘expression’ but it was also often when the teachers made explicit the relationship between different types of *battements* in barre exercises (Section 7.3.4). Overall, the Intermediate Foundation teachers developed far more precision into movement and at much faster rate. However, while the teachers built more precision, detail and complexity into *ballet movement*, they also consistently built *ballet principles*, such as ‘weight placement’ and ‘dynamics’.

To examine how the teachers built more principled and transferable movement, Section 7.5 enacted the translation device for epistemic-semantic gravity and demonstrated how each of the subtypes appeared in the Intermediate Foundation lessons. The device was then used to analyse moments from the lessons (Section 7.6) and the findings included that the Intermediate Foundation teachers enacted greater semantic range, and, in particular, commonly enacted *upwards shifts*, where they shifted from the *present* setting, to *alternate* settings and then expressed *rules*, thus making specific movement, technique, musicality and artistry more generalizable to *all* enactments of a step or movement (Section 7.6.1). The role of the teachers' body was analysed in Section 7.6.2 and described how the Intermediate Foundation teachers tended to demonstrate far less than the Grade 1 teacher. However, they still used demonstration and tactile feedback when teaching abstract principles and terms such as 'coordination' and *epaulement* in specific steps.

8.4 BUILDING BALLET DANCE AND BALLET DANCERS

For analytical purposes the four substantive chapters dealt with the dance and dancers in Grade 1 and Intermediate Foundation separately to ensure thorough examination of knowledge practices and knower practices in ballet education at different levels of expertise. To address the research questions, Section 8.4.1 integrates findings from Chapter 4 and Chapter 7 together to discuss two main findings in regard to building ballet dance. Section 8.4.2 integrates findings from Chapter 5 and Chapter 6 to considers two findings regarding building ballet dancers. Throughout these two sections, I integrate the dance and dancers to point to how both ballet movement and ballet being are inextricably linked and are both crucial to legitimacy in ballet.

8.4.1 Building ballet dance

To answer the question of how ballet dance is taught, Chapter 4 looked at the Grade 1 lessons to explore how ballet movement is taught in relatively foundational stages of learning, while Chapter 7 examined the Intermediate Foundation lessons to show how movement is further developed at a higher level of expertise. Both chapters examined the development of *precision*, or the details and complexity that characterize legitimate ballet movement; and

transferability, or the degree to which movements, technique, musicality and performance can be applied across contexts. Synthesizing analysis of Chapter 4 and Chapter 7 revealed two main findings. First, all the teachers enacted similar *types* of teaching when building precise and transferable ballet movement. What differed was when, how often and in what patterns they were enacted. Second, all teachers used different modes of communication when building ballet movement, but they did so in different ways and to different effects.

To elaborate how teaching practices differ across the grades, in Grade 1, building precise and transferable movement typically happens at a slower rate with more context dependent teaching. The Grade 1 teacher spent more time *establishing* and *characterizing* movement in the *present* setting, or specific steps being taught right here and now, and *alternate* settings, such as the exam. When refining previously learned movement the Grade 1 teacher began *linking* and using *rules* to connect and generalize movement, technique, musicality and performance across steps and exercises. On the other hand, in the Intermediate Foundation lessons, building precise, complex movement happens at a much faster rate and with far greater epistemic-semantic gravity range, from more context dependent teaching when building specific steps in the *present*, and more context independent teaching when building more abstract ballet *principles*. *Establishing*, *characterizing*, and *linking* are enacted by both Intermediate Foundation teachers when introducing new movement, but we saw that *establishing* movement is much more efficient. Furthermore, *characterizing* was far more in-depth and there was more frequent *linking* and *taxonomizing* when refining previously learned movement. The Intermediate Foundation teachers also shift more frequently between different degrees of context dependence, enacting upward shifts from *present* to *alternate* settings and then to *rules*.

The key difference is that teaching in the Grade 1 lessons tended to enact lower epistemological condensation and stronger epistemic-semantic gravity, while teaching in the Intermediate Foundation lessons tended to enact higher epistemological condensation and a much greater epistemic-semantic gravity range. In Grade 1, only when movements were more familiar did the teacher enact higher epistemological condensation and weaker epistemic-semantic gravity. One conjecture that flows from this analysis is that the combination of *linking*, which makes connections across steps, exercises and principles and exhibits faster

epistemological condensation, and *rules*, which generalizes ballet movements, techniques, musicality and performance and exhibits weaker epistemic-semantic gravity, build a more precise and transferable constellation of legitimate ballet movement. While the Grade 1 teacher must establish and cluster steps, movements and principles for students who have relatively little experience and understanding of ballet movement, the Intermediate Foundation teachers are able to tap into clusters of condensed steps, movements and details developed in previous grades. This affords far more efficient *establishing* and provides more opportunities for *linking* and *taxonomizing*, as the individual steps, exercises and ideas that are being connected already exist. It is the years of *establishing* and *characterizing*, unpacking and repacking and countless repetition through more context dependent teaching that allows teachers to build complexity and precision far more quickly in later years.

To elaborate on the teachers' use of different communication modes and how this contributes to building the dance, the Grade 1 teacher frequently demonstrated and danced with her students throughout the lessons. She also commonly used positive and negative exaggeration to contrast and characterize correct and incorrect demonstrations of movement. In addition, she used other communication modes, such as tactile feedback by physically manipulating students' positions, gesture to mimic movements or directions, rhythmic punctuation, such as clapping, clicking and body percussion, as well as vocal accenting, for instance, modulating the pitch in her voice. The Intermediate Foundation teachers overall demonstrated much less and tended to watch as students danced, often roaming the room calling out movement cues and occasionally giving students tactile corrections. Teacher A frequently used gesture to characterize movements, while Teacher B often used vocal accenting and made sounds to mimic the quality of movements. Both teachers used correct and incorrect demonstration to highlight differences in movements, but they do not exaggerate the movements as seen in the Grade 1 lessons. However, when introducing new movement, teaching more complex movements through in-depth *characterizing*, or teaching *principles*, the Intermediate Foundation teachers often demonstrate and use their body, thus providing concrete examples of how complex, abstract principles manifest in specific exercises.

While all of the teachers used different modes of communication in different ways, all of these modes serve to characterize and define different qualities in movement. Furthermore,

all teachers often demonstrated when developing more abstract principles, such as ‘communication’, ‘dynamics’ and ‘coordination’. One conjecture from this analysis is that when teaching new movement or adding highly specific details it is likely that physical demonstration provides a level of context dependence that interprets complex and abstract principles and terms into concrete movements, which may not be as crucial when teaching previously condensed movement. This finding is supported by my own practice as a dance teacher. When instructing younger students or less experienced teens and adults, I enact much more physicalised teaching than when instructing more advanced or experienced students, where I tend to rely more on verbal modes of communication and gestures that are representative of movements. This could support Ivinson (2011) who found that, when teaching and learning choreographic movements, ‘As the number of run-throughs increased, so the range of multimodal messages decreased’ (Ivinson, 2011: 498). As such we can understand teacher’s bodies as mediators capable of traversing the gap between abstract, context independent principles and their concrete, context dependent manifestations in particular steps and exercises.

8.4.2 Building ballet dancers

In order to address the question of what behaviours and dispositions are valorised in ballet and how they are taught, Chapter 5 explored the Grade 1 lessons to examine how dancers are developed in relatively foundational stages of learning, while Chapter 6 explored the Intermediate Foundation lessons to discuss how dancers are developed at a higher level of expertise. Both chapters examined behaviours, or externalized enactments of what students need to *do*, and dispositions, which are internalized ways of thinking and feeling, or who students need to *be*. Bringing together the findings from Chapter 5 and Chapter 6 revealed two main findings regarding how ballet dancers are cultivated in the lessons. First, there is more emphasis on behaviour and dispositions in Grade 1 than in Intermediate Foundation. Second, claiming legitimacy as a ballet dancer requires a lot more than the ideal ballet dancer’s body.

In Chapter 5 we saw that the Grade 1 teacher spent significant time developing behaviours and dispositions deemed appropriate in ballet. Indeed, upon analysis it was striking how often

the teacher emphasized knower practices, considering the relative *invisibility* of the dancer in curriculum documents. Students were frequently reminded what to do, how to stand and get ready to dance, how to get dressed and prepared for class and to be quiet. The Grade 1 teacher also explicitly developed higher order dispositions, such as being ‘disciplined’ and ‘responsible’ through the lessons. In the Intermediate Foundation lessons, while the teachers valorised the same behaviours and dispositions, in general, there was far less teaching that emphasized knower practices. Prominent throughout the Intermediate Foundation lessons was the consistent embodiment of ballet behaviours and dispositions by the students. One conjecture that follows on from this analysis is that the emphasis of knower practices in Grade 1 suggests that possessing expected ballet behaviours and dispositions become a *precondition* for learning and achievement in ballet. Teaching students how to embody the ideal ballet dancer ‘primes’ students to interact in ways which ‘match’ the ballet field and provides a ‘canvas’ for the development of the dance; it cultivates ideal students. Additionally, Section 6.5 discussed how the Intermediate Foundation lessons, which were thirty minutes longer in duration than the Grade 1 lessons, featured far less teaching which emphasized developing behaviours or dispositions and far more teaching which emphasized developing movement. A further conjecture is that *the knower-work* enacted by teachers in early years ballet classes affords teachers in later years to spend more time developing the dance. The student that has fully embodied what it means to be an ideal ballet dancer, has in essence, internalized both their teacher *and* the field of ballet. They monitor their own behaviour, attitudes, and thoughts just as much as their teaching, musicality and performance, and as such, the student becomes a *docile body* (Foucault, 1984a) – or the stereotypical ‘dream’ ballet student.

Second, in regard to *who* can claim legitimacy as a dancer, in Grade 1 we saw that the teachers explicitly and frequently developed ten different expected behaviours and six internalised dispositions. These behaviours and dispositions were also visible in the Intermediate Foundation lessons as well as two behaviours and one disposition not seen in the Grade 1 lessons. Overall, students in Intermediate Foundation were either embodying desirable behaviour and dispositions or teachers were further developing new ways of acting, thinking, feeling and being as appropriate to ballet. These increased expectations and presence of additional behaviours and dispositions make the case for the increasing complexity required to demonstrate being the right kind of *person* in ballet. While *ballet*

dance is typically understood as highly complex, the analysis of building ballet dancers in this thesis suggests that embodying the *'ideal ballet dancer'* is also complex. It is explicitly and cumulatively developed over time alongside the dance, through actions, behaviours, dispositions, and subsumed by the *'intelligent dancer'* – an assemblage of externalized and internalized enactments which define ballet dancers become inscribed on the body, both inside and out.

Furthermore, the emphasis on ballet behaviours and dispositions throughout the Grade 1 and Intermediate Foundation lessons in comparison to scarce references to physical attributes of the dancer, for example, size, weight, and height, is significant. While it is well known that legitimacy as a dancer requires adhering to very strict guidelines that privilege white, petite, attractive bodies (a fact which I do not dispute) these findings suggest that authenticity as a dancer requires a lot more than the idealised dancers' body or so-called *'natural talent'*. An *'ideal ballet dancer'* must be the right kind of person, which this extends to how they act, think and feel as well as how they look, and these traits are developed explicitly from a very young age.

8.5 CONTRIBUTIONS TO KNOWLEDGE

This thesis has addressed the question of how ballet dance and ballet dancers are developed at different levels of expertise in children's ballet classes in private studio settings. In doing so, it makes contributions to substantive knowledge as well as theoretical and methodological knowledge.

8.5.1 Substantive contributions

The existing literature pointed to the need for an empirical study of dance teaching. Indeed, many scholars made explicit calls for studies of dance teaching, and, in particular, a study that explored teaching dance in its most common, but often overlooked setting – children's dance classes in privately owned studios. This study has met those needs by undertaking a qualitative, in-depth case study approach to examine teaching in children's ballet classes in a

private studio. This study contributes to knowledge of how ballet education teaches particular ways of moving *and* particular ways of behaving, thinking and feeling, thus accounting for different practices which enable claims to legitimacy in ballet.

When considering how this study contributes to existing knowledge of ballet dancer, this research provides tools for analysing different types of teaching and their affordances for building precise and transferable ballet movement. The analysis and discussion separated *what* is being taught, or *how to dance* ballet movement, which is the focus of many popular training manuals, to focus on *how* it is being taught, or how teachers build precision and transferability to develop legitimate ballet movement. By focusing on teachers' different movement-building practices, this thesis has enabled seeing dance teaching beyond surface level descriptions of how ballet steps ought to be danced. This study therefore could be reworked for professional development and teacher training purposes to give teachers a better understanding of how different teaching practices build movement in different ways. For example, one such study could extend this study to explore which practices may be more or less useful when teaching students of different experience levels. While this study has provided insights into different teaching practices that build precision and transferability into ballet movement, more research is needed to explore these different teaching practices and how they contribute to movement-building in different settings and at different levels of expertise.

Moving on to consider the dancer, while ballet dance is highly visible in curricula, training manuals and teacher training courses, this research makes the dancer *visible*. This thesis has made explicit the often taken-for-granted practices associated with being a ballet dancer. It has shown what is widely accepted in ballet but little studied – how ballet education explicitly develops and valorises a particular set of behaviours and dispositions which are crucial to success. Additionally, the analysis in this thesis also suggests a potential *method* for developing dancers in the dance studio, which has implications for the professional field of dance education. As a studio owner, a significant point of frustration expressed by colleagues in the field is that teaching staff lack the skills to develop ideal student behaviours and attitudes. This problem extends beyond basic classroom management and indicates that how we teach students to act, think, feel and be dancers is tacit. This research makes explicit the

actions, behaviours and dispositions that are valorised in ballet and shows how they are developed in the classroom and at different levels of expertise. It may therefore be adapted to fill a gap in current teacher training and professional development to provide practical methods for developing behaviours, attitudes and beliefs in the dance studio. From a more business-oriented perspective, it may describe how dance studio owners and teachers can develop ideal dance students that align with studio specific values. Furthermore, while this thesis has explored the development of ‘ideal ballet dancers’, the findings are not limited to ballet education settings and may point to ways of knower-building in other dance styles, or even other embodied education settings, such as drama, martial arts and sports.

The findings from this research may also explain an attrition rate which is widely accepted in ballet education, where preschool classes are at capacity and advanced level classes have a handful of students or less. The ballet knower hierarchy used in the analysis in Section 5.4.7 and Section 6.4.8 provides a visual representation that may account for how claiming legitimacy, and therefore success, becomes less accessible and more restricted to a particular type of person as students’ progress through ballet education. This has wider implications for a field that is continuously debating about the need to change *who* can be a legitimate dancer. By using the term ‘ideal ballet dancer’ this thesis points to ways ballet education valorises and prioritises particular students over others. Though it is widely known that legitimacy as a ballet dancer requires dancers to *look* a particular way, this thesis has demonstrated that specific ways of acting, thinking and feeling are legitimated well before physical, often unchangeable, aspects of appearance are emphasized. Long before students are excluded on the basis of their bodies, they must negotiate and be able to embody a litany of actions, behaviours and dispositions that are highly complex and indeed privilege students from particular backgrounds and social classes. In this light, and more close to my heart, it is hoped that by illuminating the ‘rules of the game’ of ballet education, that teachers and studio owners are more aware of the ways that ballet education may exclude particular types of knowers, thus limiting seemingly ‘illegitimate’ students from experiencing the well-known and widely researched benefits of ballet education.

The findings from this study have implications to both ballet teaching and ballet teacher training, as well as teaching dance more broadly. Ballet is highly traditional, and teachers

often teach how they were taught (Lord, 1981; Risner, 2010; Sims & Erwin, 2012; S. W. Stinson, 2010) meaning many teaching practices are often inherited with little question of whether they remain relevant or are exemplary of best practice. Research and practice in anatomy, physiology and dance medicine is expanding our understanding of the dancing, moving body. For example, there is increasing criticism of ‘handed down’ strategies and expressions such as ‘pull up’, ‘tuck under’ and ‘suck in your tummy’. These are all inherited phrases synonymous with ballet teaching, yet leading dance physiotherapists such as Lisa Howell suggest that these phrases cue incorrect anatomical positions that hinder ideal ballet movement and are detrimental to dancers’ bodies (Howell in Brown, 2019). Some practitioners and dance medicine researchers are advocating for changes to how we teach complex anatomical processes in the dance studio, and this change is starting to occur, albeit slowly. However, in addition to these crucial developments in how we understand and approach the moving, dancing body, a more progressive, research-based approach to dance teaching is also needed. The findings in this study add to existing knowledge of teaching dance and dance teacher training and take a small step toward building more progressive ballet pedagogy.

8.5.2 Methodological and theoretical contributions

Chapter 2 revealed a need for more sophisticated use of theory in studies of dance teaching. Furthermore, it indicated that the theoretical framework needed to be able to account for the development of ballet dance and ballet dancers. Legitimation Code Theory met these needs and was enacted in this study to analyse knowledge practices and knower practices in dance classes and how they are developed at different levels of expertise. This study therefore makes a theoretical contribution to the field of ballet and ballet education research, and, more broadly, dance and dance education research as it conceptualizes and interprets often taken-for-granted practices which may be generalized to other studies. In addition, as children’s ballet classes have not yet been studied, and existing research in ballet education and dance education often does not draw on video-recordings of observations, the research design of this study makes a methodological contribution to dance education research and can be used to guide future research in in dance.

While LCT has been used to study teaching across a range of disciplines including physics (Doran, 2015), humanities (Matruglio, 2014), chemistry (Blackie, 2014), academic writing (Wilmot, 2019), and secondary schooling (Martin et al., 2010) it has not been used as yet to study an embodied form. As such, this study makes a theoretical contribution to LCT by showing how the concepts may be used to analyse and interpret teaching embodied knowledge practices and knower practices. Within LCT, there is a considerable focus on epistemic meanings, particularly within those studies that use Semantics. Additionally, studies that use LCT more commonly explore knowledge-building, and therefore we know very little about knower-building. This study explores epistemic and axiological meanings equally and extends our understanding of how social relations are developed and ideal knowers are cultivated. It develops ways of analysing and dealing with axiological meanings and provides an account for knower-building within a hierarchical knower structure. Some research exists on knower-building (Martin, Maton & Matruglio, 2010), but in in ballet education, knowers are explicitly, and rigorously developed. This research advances theoretical understandings of how knowers are cultivated and informed of the route to legitimacy and authenticity in a given field.

The diagrammatic representations of constellations which were used to visualize complexity and illustrate how knowledge practices and knower practices are built and charged with value make a contribution to existing theoretical and methodological knowledge. The diagrammatic methods and accompanying descriptions of how movements and details, or actions and behaviours are clustered and charged extends the concept of constellations and may provide useful for future scholars using LCT. Constellations may also prove useful as a tool for teaching teachers as they efficiently capture the complexity of movements or dispositions.

Furthermore, the translation devices developed and used in this study also make theoretical and methodological contributions to knowledge as they provide tools that move beyond surface level descriptions of teaching to show how teachers build movement and to what effect. These tools provide a way to generalize across different lessons, teachers and grades. As such, they could be used in other studies of ballet, dance teaching, or other teaching and learning contexts. Additionally, the subtypes in each of the translation devices may be used as potential indicators for training and evaluating teachers.

8.6 POTENTIAL LIMITATIONS AND FUTURE RESEARCH

To address the question of how ballet dance and ballet dancers are developed at different levels of expertise, this study conducted a qualitative case study of Royal Academy of Dance children's ballet classes. Lessons from two grades, Grade 1 and Intermediate Foundation, were studied as they are both the first level in their pathway, either graded or vocational. This may be a potential limitation to this study as the two years studied, and indeed the five lessons captured, are not representative of the scope and intricacy of teaching ballet dance and ballet dancers. Furthermore, though analysis of the two grades provide insight into teaching practices at different levels of expertise, it cannot account for the development of dance and dancers in the years between the two grades. This study has laid the foundation for a future study.

This study also only studied three teachers in one studio setting. To mitigate this, the study analysed lessons that followed the Royal Academy of Dance curriculum, which exhibits strong controls and boundaries over what is being taught, how it is assessed, who can teach it, and where it is taught. As such, though the study is not representative of *all* ballet teaching, it can be seen as 'typical' of teaching within a widely used curriculum. Furthermore, the school studied was a highly reputable school, which, though it may be considered to be exemplary of best practice, may once again not be representative of ballet teaching in dance studios more broadly. However, in analysing exemplary teaching, we may be able to draw out practices that can be used to develop the field. This study therefore serves as a basis for a much larger scale study of ballet teaching both nationally and internationally which could examine similarities and differences in teaching practices and make stronger generalizations about what is considered 'best practice' in ballet teaching.

Regarding the question of how ballet movement is developed, a potential limitation is that the analysis did not trace the development of a single exercise or movement throughout the lessons and instead explored how the teachers build ballet movement at different stages of development such as introducing new movement and refining previously learned movement. Similarly, regarding the question of how ballet dancers are developed, the thesis did not follow the development of a single behaviour or disposition throughout the lessons or across

the grades as it sought to examine the range of behaviours and dispositions that come together to shape ‘ideal ballet dancers’. The ‘mock exam’ was captured to mitigate this, as it provides evidence for change over a much larger period of time, but it does not show the development of change or progress. This study provides a way of conceptualising ballet teaching and provides tools that can be used in future research. It therefore provides a foundation for studies which follow the development of a particular movement, technique, exercise, behaviour, or disposition over a series of lessons or years which can provide a longitudinal account of developing dance and dancers.

Furthermore, due to the scope of the research questions and the lack of existing research that explores teaching children’s ballet classes, this study has not accounted for all types of teaching that build ballet dance and ballet dancers. For example, in the Intermediate Foundation lessons, the teachers commonly referred to anatomical structures and movement repertoire from Progressing Ballet Technique classes. While this is a type of *linking*, the affordances of this particular *type* of *linking* could be further explored with the LCT dimension of Autonomy to explain how practices and knowledge beyond ballet are integrated when teaching ballet. This study provides the groundwork for future exploration of different teaching practices and how they build knowledge and knowers in dance.

As the research questions focused on *teaching*, a potential limitation is that this study does not explore student learning, perceptions and experience. While some literature exists on student perception of dance classes (Bond & Stinson, 2007) relatively little explored how ballet is taught. There is therefore a need for a study that examines both teaching *and* learning in ballet education. This study offers a way of conceptualizing and analysing dance teaching that could be used alongside existing theorization and methods used to explore dance student experience.

8.6 CONCLUSION

This thesis has explored what is meant by the phrase ‘teaching beyond the steps’ by examining how ballet dance and ballet dancers are developed in ballet. It has filled a gap in

the field by conducting an empirical study of dance teaching in children's ballet lessons in privately owned studios. Furthermore, it provides thorough theoretical analysis and interpretation of teaching in ballet, which not only meets the needs as indicated by the literature review but also allows for the findings of this thesis to be generalized.

This thesis is a first step for drawing attention to the different practices taught in children's ballet lessons and how they develop ideal ballet movement and ideal ballet dancers at different levels of expertise. Ultimately, this thesis has explored the internalisation of new and unfamiliar movements, behaviours and dispositions into habit. The study provided tools for analysing and understanding how different teaching practices build precision and transferability into ballet movement which become embodied and durable (Bourdieu, 1984). It also provided an account for what behaviours and dispositions are valorised in ballet and how these traits are developed in the studio and become inscribed on the 'ideal ballet dancer', both inside and out. Ballet is not 'natural', but it does become *naturalized*, as years of highly stylized ways of moving, standing, walking, acting, thinking and feeling like a dancer become written on the body.

This thesis takes a small step toward teaching beyond what we know about teaching in dance. It aims to breathe new life into traditional teaching practices for the benefit of all future ballet students, from toddlers taking their first excited twirls and tumbles in a structured environment to adults nervously taking up what they wished they had started or had given up on all those years ago. After all, a dance education stays with you for life.

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<https://doi.org/10.1080/15290824.2017.1326052>

Zeller, J. (2017b). Reflective Practice in the Ballet Class: Bringing Progressive Pedagogy to the Classical Tradition. *Journal of Dance Education*.

<https://doi.org/10.1080/15290824.2017.1326052>

APPENDICES

Appendix 1 – Participant Information Statements and Consent Forms



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Embodying Ballet: the teaching and learning of embodied knowledge in dance education

PARTICIPANT INFORMATION STATEMENT (TEACHERS)

(1) What is the study about?

This study explores the nature of embodied knowledge through an analysis of teaching and learning in ballet education. Through in depth case studies of classroom observations of Royal Academy of Ballet classes, the project will investigate how knowledge is acquired through the body. The outcomes of the research will advance our understanding of dance teaching practices and give crucial insights into how we can add to the learning experience of students by improving dance pedagogy and the training of dance teachers.

(2) Who is carrying out the study?

The project will be carried out by Elena Lambrinos and will form the basis for the degree of Doctor of Philosophy at The University of Sydney under the supervision of Associate Professor Karl Maton in the Department of Sociology and Social Policy.

(3) What does the study involve?

The study involves the video and audio recording of Royal Academy of Dance classes that you teach. Actual classes to be observed would be negotiated with you and your studio principal, but ideally, a block of five lessons would be observed at the commencement of syllabus work, and one follow-up lesson approximately six months later. The aim of the data collection is to record classroom interactions and use of different resources, e.g. the syllabus, music or accompaniment, gesture, props, images, videos, etc. The data collection is focused on only your teaching practice. As such, the study aims to have as minimal impact as possible in the classroom to fully allow normal classroom activity. During observations only one researcher will be present.

After the initial block of observations (approximately 5 lessons), you would be asked to participate in a follow-up interview to discuss and reflect on your teaching. The intention of this interview is to provide insight into the choices you make while teaching and to gain deeper insight into classroom interactions. The study also involves the collection of any teaching documents or resources you may use as part of your teaching practice, including any syllabus documents and lesson plans.

(4) How much time will the study take?

The initial observation would be approximately five lessons. Depending on the grade being observed, and the frequency of classes at your dance school, it is anticipated that observations would span from two to three weeks, with one follow up lesson approximately six months later. You will also be asked to participate in a follow-up interview (45-60 minutes) after the initial observation period. Occasionally, you will be asked as to the progress of the students, this can be done via phone or email depending on which mode suits you best, and will take approximately 5-10 minutes.

(5) Can I withdraw from the study?

Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with your school or The University of Sydney. It should be noted, however, that any recordings made before withdrawal will not be deleted and will be used in the study.

(6) Will anyone else know the results?

Only the principal of your school (where applicable) and the parents and students of your observed class will know that you are participating in the study. All reporting will be confidential and anonymous (alias names will be used). Only the researcher will have access to full participant information. The researcher will be publishing the results in her PhD thesis but in any dissemination of results, individual participants will not be identifiable. All raw data, including video and audio recordings, will only be seen by the researcher. The data will be kept in secure storage within the offices of the researchers, and will be destroyed after seven years.

(7) Will the study benefit me?

The study will provide you with the opportunity to reflect on your teaching and engage in professional development. Further, you will be provided with a one-page report that can be used in your own continued professional learning or to support other teachers in your dance school.

(8) Can I tell other people about the study?

You are more than welcome to tell other people about the study and to pass on our contact details if they have any issues or wish for more information.

(9) What if I require further information about the study or my involvement in it?

After you have read this information, the researchers are happy to discuss it with you further and answer any questions you may have. Please feel free to contact the researcher on 0407 922 354 (mobile) or at elam8858@uni.sydney.edu.au (email).

(10) What if I have a complaint or any concerns?

Any person with concerns or complaints about the conduct of a research study can contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

This information sheet is for you to keep

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PARTICIPANT CONSENT FORM

I,[PRINT NAME], give consent to my participation in the research project

TITLE: Embodying Ballet: the teaching and learning of embodied knowledge in dance education.

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher.
3. I understand that being in this study is completely voluntary – I am not under any obligation to consent.
4. I understand that my involvement is strictly confidential. I understand that any research data gathered from the results of the study may be published however no information about me will be used in any way that is identifiable.
5. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future, but that any recordings made before I withdraw will be used in the study.

6. I consent to:

- | | | | | |
|-------------------|-----|--------------------------|----|--------------------------|
| • Interview | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |
| • Audio-recording | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |
| • Video-recording | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |

.....
Signature

.....
Please PRINT name

.....
Date

If there are any questions or problems with the conduct of the research, please contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

Embodying Ballet: the teaching and learning of embodied knowledge in dance education.**PARTICIPANT INFORMATION STATEMENT
(PARENTS &/OR GUARDIANS)****(1) What is the study about?**

This study is about how knowledge is taught and learned in ballet education. By observing classes and talking to teachers we hope to find out more about how we teach and learn ballet, and, more broadly, how we learn through the use of our bodies. The outcomes of the research will advance our understanding of teaching dance and give crucial insights into how we can add to the learning experience of dance students by improving dance pedagogy and the training of dance teachers.

(2) Who is doing the study?

The project is being run by Elena Lambrinos and will form the basis for the degree of Doctor of Philosophy at The University of Sydney under the supervision of Associate Professor Karl Maton in the Department of Sociology and Social Policy.

(3) What does the study involve?

The study involves video and audio recording of your child's ballet teacher during their regularly scheduled weekly ballet classes. The aim of this is to record classroom interactions of your teacher and see how the exercises are taught. There is nothing you or your child needs to do. The study is focused on the teacher, so the researchers will try not to film any student in any way that could lead to identification. The researcher has experience filming classrooms for research purposes, and the study aims to have as minimal impact as possible in the classroom to fully allow for normal classroom activity. There will only ever be one researcher in your class during the recording.

(4) How much time will it take?

The study aims to record five regularly scheduled weekly lessons from the commencement of learning the exercises in the syllabus. Depending on the grade of your child and the frequency of their classes, observations are predicted to span from two to three weeks. There will also be one follow up observation that will take place approximately 6 months after the initial observations.



(5) Does my child have to do the study?

Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with your child's dance school, dance teacher or The University of Sydney. It should be noted, however, that any recordings made before withdrawal will not be deleted and will be used in the study. If you do not wish your child to participate in the study they will be de-identified (blurred out and muted).

(6) Will anyone else know?

Only your child's teacher and the principal of the studio will know you are participating in the study. All reporting on the study will be confidential and anonymous. The researcher will be publishing the results in her PhD thesis but in any dissemination of results, individual participants will not be identifiable. All raw data, including video and audio recordings, will only be seen by the researcher. The data will be kept in secure storage within the offices of the researchers, and will be destroyed after seven years. If you do not consent your child's face will be blurred out and any spoken recordings will be muted.

(7) Do I get anything for being part of the study?

You will not get anything for being part of this study, but your participation may benefit your teacher and dance school. It is also expected that research from this study will contribute to children's dance teachers' better understanding of their teaching practices and ways it can be more effective. Parents may also come to understand more about the practice of teaching and learning dance as a result.

(8) Can I tell other people about the study?

You are more than welcome to tell other people about the study and to pass on the contact details at the top of this form if they have any issues or wish for more information.

(9) What if I have any questions?

After you have read this information, the researcher is happy to discuss it with you further and answer any questions you may have. Please feel free to contact Elena Lambrinos on 0407 922 354 (mobile) or at elam8858@uni.sydney.edu.au (email).

(10) What if I am not happy with the study?

If you have any concerns or complaints you can contact The University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

This information sheet is for you to keep

Embodying Ballet: the teaching and learning of embodied knowledge in dance education.

**PARTICIPANT INFORMATION STATEMENT
(CHILDREN UNDER 18 YEARS)**

(1) What is the study about?

This study is about how we teach and learn dance. By watching your teacher during your dance class we hope to find out more about how we teach and learn dance, and how we can make it better.

(2) Who is doing the study?

The project is being run by Elena Lambrinos at The University of Sydney

(3) What do I have to do?

This project involves video and audio recording of your ballet teacher. The aim of this is to see how your teacher helps you learn ballet exercises and dances. If you agree to be a part of this project you will be filmed in your regular ballet class at your dance school. There is nothing you need to do. The study is focused on your teacher, so the researchers will try not to film any student in any way that could lead to identification. There will only be one researcher in the studio watching your dance class.

(4) How much time will it take?

If you do agree to be a part of this study, you will just go to your normal weekly ballet classes with your same ballet teacher. 5 of your ballet classes will be observed when you are starting to learn your new exercises, and then one more class will be observed about 6 months later. You do not have to do anything else.

(5) Do I have to do the study?

It is your choice to take part or not to take part in the study. If you do decide to take part, you can still choose to pull out if you wish at any time. If you don't want to be a part of the study, we will blur you out on any video footage, and mute any questions you may have asked, or things you may have said in class.

(6) Will anyone else know?

Only your parents or caregivers, your ballet teacher, and the principal of your dance school will know. The other students in your ballet class will also know.



(7) Do I get anything for being part of the study?

You will not get anything for being part of this study, but your participation may help your teacher and dance school learn more about how we teach and learn dance.

(8) Can I tell other people about the study?

You are more than welcome to tell other people about the study and to pass on the contact details at the top of this form if they have any issues or want to know more.

(9) What if I have any questions?

After you have read this information, the researchers will speak to you about what is in this form to make sure you understand. If you or your parents/caregivers have any questions you can contact Elena Lambrinos on 0407 922 354 (mobile) or at elam8858@uni.sydney.edu.au (email).

(10) What if I am not happy with the study?

If you have any concerns or complaints you can contact The University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

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PARENTAL (OR CAREGIVER) CONSENT FORM

I,.....[PRINT NAME], agree to permit
.....[PRINT CHILD'S NAME], who is aged years,
to participate in the research project

TITLE: Embodying Ballet: the teaching and learning of embodied knowledge in dance education.

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved for my child's participation in the project have been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Information Statement and have been given the opportunity to discuss the information and my child's involvement in the project with the researcher.
3. I understand that being in this study is completely voluntary – I am not under any obligation to consent to my child's participation.
4. I understand that my child's involvement is strictly confidential. I understand that research data gathered from the results of the study may be published however no information about my child nor I will be used in any way that is identifiable.
5. I understand that I can withdraw my child from the study at any time without prejudice to my or my child's relationship with her/his dance school, dance teacher, or The University of Sydney, now or in the future.

6. I consent to:

- | | | | | |
|-------------------|-----|--------------------------|----|--------------------------|
| • Audio-recording | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |
| • Video-recording | YES | <input type="checkbox"/> | NO | <input type="checkbox"/> |

.....
Signature of Parent/Caregiver

.....
Please PRINT name

.....
Date

.....
Signature of Child

.....
Please PRINT name

.....
Date

If there are any questions or problems with the conduct of the research, please contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

Appendix 2 – Royal Academy of Dance Syllabus Extracts

Grade 1: Demi-Pliés

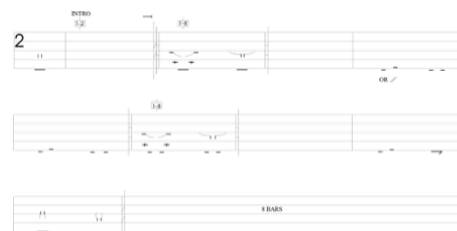
A4: Demi-pliés

	Performed all together	
MUSIC A CD1 [7/40]	3 4 1 count = 1 bar	
MUSIC B CD1 [8/41]	3 4 1 count = 1 bar	
Commence:	En face 1st position	Bras bas
Intro 2 counts		
1-2	Hold	
1-2	Demi plié	Arms to demi-seconde and bras bas
3-4	Repeat	
5	Dégagé to 2nd with either leg	
6	Lower heel	
7	Dégagé to 2nd with same leg	
8	Lower heel	
1-4	Repeat counts 1-4 in 2nd	
5	Dégagé to 2nd with same leg	
6	Close 1st	
7	Rise	Arms 1st
8	Lower	Bras bas
1-16	Repeat to other side	

A4: Demi-pliés

Music A: *Andante* ϕ per \downarrow (1 bar of notation = 2 music bars)

Music B: *Valse lente* ϕ per \downarrow (1 bar of notation = 2 music bars)



Intermediate Foundation: *Pliés*

BARRE - MALE AND FEMALE

PLIES

IF-01

2		
4	2 counts = 1 bar	
Commence:	1st position	Bras bas
Intro 4 counts		
1-2	Hold	
3-4	Hold	Arm to demi-seconde and bras bas
1-2	Demi-plié	Arm to demi-seconde and bras bas. Head erect on count 2
3-4	Demi-plié	Arm to demi-seconde and 2nd Head to centre
5-8	Grand plié	Arm through bras bas and basic port de bras to 2nd
1-2	Rise	Arm to open 5th Head to raised hand
3-4	Hold	
5-6	Lower	Arm to 2nd Head to centre
7	Dégagé to 2nd	
8	Lower heel	Arm to bras bas Head erect
1-8	Repeat in 2nd	
1-6	Hold	Port de bras with side bend toward barre and recover arm to 2nd on count 6 Head to centre
7	Dégagé in 2nd	
8	Close 5th devant	Arm to bras bas Head erect
1-8	Repeat in 5th	
1-2	Rise	Arm through bras bas and full port de bras to 5th
3-4	Hold	Barre arm through 2nd to 5th
5-6	Hold	
7-8	Lower Heels	Arms through 2nd to bras bas

PLIES



Appendix 3 – Interview Schedule

Sample Interview Questions

Tell me a bit about your background as a dancer and teacher?

Describe your teaching ‘style’.

How would you describe Grade 1/Intermediate Foundation?

What is expected of students?

What do you think makes a successful student or dancer in Grade 1/Intermediate Foundation?

What do you teach in this grade that is important for future grades?

Tell me about a typical lesson. What happens?

How do you find teaching this grade in particular?

What do you prioritise when teaching new steps or exercises?

How do you decide when to move on from an exercise or step?

Tell me about the most complex exercise in Grade 1/Intermediate Foundation. What makes it so complex?

[after watching a video extract from the recorded lessons] Tell me more about what is going on here.

Appendix 4 – Examples of modifications to exercises in Grade 1

Feature	Description	Example from Grade 1
Space	Modifying where the students stand in the room, for example, practicing a step at the barre for balance, or removing formations	‘Can we all quickly run to the <i>barre</i> . I want to see your <i>petit jeté</i> position just once’ and then ‘All right, now we’re going to come into the centre and I want to see that in the centre’ (G1, L1, 23:23)
Orientation	Modifying what angle the students face, for example practicing <i>en face</i> versus the more complex <i>croisé</i> alignment	‘We’re just going to do it straight <i>en face</i> ’ (G1, L2, 52:04).
Sequence	Modifying the sequence of an exercise where a step is taken out of an exercise or dance and practiced on its own or in a simpler sequence	‘No, not quite yet. We’re going to glue that together on Saturday’ (G1, L3, 55:59)
Trajectory	Modifying the direction of travelling movements, for example, travelling straight forward rather than in a circle, eliminating formation changes, or dancing a step <i>sur place</i>	‘Now there’s a little trick to that one. You’re not going to do it <i>en face</i> . We’re going to go [this way] then change direction’ (G1, L4, 46:02)
Timing	Modifying the timing by practicing a step or sequence at a modified speed	‘We’re doing it slow motion so you can feel the technique’ (G1, L5, 32:35) and ‘Now, let’s do it to speed’ (G1, L5, 30:05)
Coordination	Modifying a step to involve less body parts, such as placing hands on hips or not using heads.	Teaching <i>springs</i> with hands on hips when first introducing the movement in Lesson 2, while the mock exam shows arms swinging in opposition to legs.

Appendix 5 – Intermediate Foundation Vocabulary

Candidates are expected to have knowledge of the following:

Female	Male
Arabesques 1st arabesque 2nd arabesque	Arabesques 1st arabesque 2nd arabesque
Assemblés Assemblé devant, derrière, dessus and dessous Parallèle assemblé en avant and en tournant Petit assemblé devant and derrière	Assemblés Assemblé devant, derrière, dessus and dessous Petit assemblé devant and derrière
Balancés Balancé de côté	Balancés Balancé de côté
Battements frappés Battement frappé to 2 nd	Battements frappés Battement frappé to 2 nd
Battements glissés Battement glissé devant, to 2 nd and derrière from 5th position in 2 counts Battement glissé to 2 nd from 1st position in 1 count	Battements glissés Battement glissé devant, to 2 nd and derrière from 5th position in 2 counts Battement glissé to 2 nd from 1st position in 1 count
Battements tendus Battement tendu devant, to 2 nd and derrière from 5th position in 2 counts	Battements tendus Battement tendu devant, to 2 nd and derrière from 5th position in 2 counts
	Cabrioles Cabriole de côté in parallèle 1st position
Changements Changement by ¼ turn Changement battu	Changements Changement by ¼ turn Grand changement Changement battu
Chassés Chassé en avant and en arrière Chassé to 2 nd position Chassé passé en avant	Chassés Chassé en avant and en arrière Chassé to 2 nd position Chassé passé en avant
Classical walks	Classical walks
Coupés Coupé dessus and dessous	Coupés Coupé dessus and dessous
Courus Courus en tournant, en demi-pointe and en demi plié Courus sur place en pointe	
Développés Développé devant and to 2 nd position	Développés Développé devant and to 2 nd position
Echappés relevés Echappé relevé changé en demi-pointe Echappé relevé changé en pointe	Echappés relevés Echappé relevé changé en demi-pointe
Echappés sautés Echappé sauté battu fermé Echappé sauté fermé from 2 nd position Echappé sauté changé Echappé sauté to 2 nd position	Echappés sautés Echappé sauté battu fermé Echappé sauté fermé from 2 nd position Echappé sauté changé Echappé sauté to 2 nd position

Glissades Glissade devant, derrière, dessus and dessous Running glissade en avant and de côté	Glissades Glissade devant, derrière, dessus and dessous Running glissade en avant and de côté
Grands battements Grand battement devant, to 2nd and derrière Grand battement en cloche	Grands battements Grand battement devant, to 2nd and derrière Grand battement en cloche
Jetés Grand jeté en avant Jeté in petit attitude devant Jeté ordinaire devant and derrière Jeté passé devant and derrière	Jetés Grand jeté en avant Jeté en avant at glissé height Jeté ordinaire devant and derrière
Pas de bourrées Pas de bourrées devant, derrière, dessus and dessous	Pas de bourrées Pas de bourrées devant, derrière, dessus and dessous
Pas de chats	Pas de chats
Pas de vales Pas de valse en tournant	
Pas soutenus Pas soutenu devant and derrière	Pas soutenus Pas soutenu devant and derrière
Petits battements	Petits battements
Pirouettes En dehors: single from demi-plié in 4th position En dedans: single from 4th position en fondu	Pirouettes En dehors: single from demi-plié in 4th position En dedans: single from 4th position en fondu Single from 4th position en fondu in parallel retiré
Pivots Pivots à terre	Pivots Pivots à terre
Pivot steps Pivot step de côté en face Pivot step en tournant	
Pliés Demi-plié in 1st, 2nd, 4th and 5th positions Grand plié in 1st, 2nd and 5th positions	Pliés Demi-plié in 1st, 2nd, 4th and 5th positions Grand plié in 1st, 2nd and 5th positions Grand plié in parallel 1st position
Port de bras Port de bras with forward bend Port de bras with side bend Port de bras with back bend	Port de bras Port de bras with forward bend Port de bras with side bend Port de bras with back bend
Posés Posé en avant, en arrière and de côté Posé en avant into 1st arabesque en demi-pointe Posé into retiré and retiré derrière en demi-pointe	Posés Posé en avant, en arrière and de côté Posé into retiré derrière en demi-pointe
Poses of the body Croisé devant Croisé derrière Effacé devant Effacé derrière	Poses of the body Croisé devant Croisé derrière Effacé devant Effacé derrière
Relevés Relevé in 1st, 2nd and 5th position Relevé devant and derrière Relevé passé devant and derrière	Relevés Relevé in 1st, 2nd and 5th position Relevé devant and derrière Relevé passé devant and derrière

Rises Rise onto demi-pointe in 1st, 2nd and 5th position Rise onto pointe in 1st position	Rises Rise onto demi-pointe in 1st, 2nd and 5th position
Ronds de jambe Demi grand rond de jambe en dehors and en dedans Demi rond de jambe en dehors and en dedans à terre Rond de jambe à terre, en dehors and en dedans	Ronds de jambe Demi grand rond de jambe en dehors and en dedans Demi rond de jambe en dehors and en dedans à terre Rond de jambe à terre, en dehors and en dedans
Sautés Sauté in 1st, 2nd and 4th position	Sautés Sauté in 1st, 2nd and 4th position Sauté in parallel 1st position
Sissonnes Sissonne fermée de côté devant, derrière, dessus and dessous	Sissonnes Sissonne fermée de côté devant, derrière, dessus and dessous
Soubresauts	Soubresauts
Spring points	Spring points
Temps levés Temps levé in attitude devant Temps levé with low développé passé devant Temps levé in parallel retiré Temps levé in retiré derrière Temps levé in 1st and 2nd arabesque	Temps levés Temps levé in attitude devant Temps levé in parallel retiré Temps levé in 1st and 2nd arabesque
Temps liés Basic temps lié en avant Basic temps lié to 2 nd	Temps liés Basic temps lié en avant Basic temps lié to 2 nd
	Tours en l'air Single tour en l'air
Transfers of weight Basic transfer of weight in 2nd position Full transfer of weight through 2nd position Full transfer of weight through 4th position en avant and en arrière	Transfers of weight Basic transfer of weight in 2nd position Full transfer of weight through 2nd position Full transfer of weight through 4th position en avant and en arrière

Free enchaînement vocabulary

Focal step Linking steps	Sissonnes fermées de côté, devant, derrière, dessus and dessous Pas de bourrées devant, derrière, dessus and dessous Changement, changement battu, relevé in 5th position
Focal step Linking steps	Assemblés devant, derrière, dessus and dessous Glissades devant, derrière, dessus and dessous Changement, changement battu, relevé in 5th position
Focal step Linking steps	Jetés ordinaires devant and derrière Petits assemblés devant and derrière Temps levé (not in a series) Changement, changement battu, relevé in 5th position

Appendix 6 – Intermediate Foundation and Intermediate Markscheme

(RAD, 2018, p. 149)

Examination content	Component marks
EXERCISES	
1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p>
2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p>
3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p>
4. Technique 4: Allegro 1, 2 and 3 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p>
5. Technique 5: Free enchaînement <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p>
6. Technique 6: Allegro 4 & 5 (male) / Pointe work (female) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p>
7. Music <ul style="list-style-type: none"> • Timing 	<ul style="list-style-type: none"> • Responsiveness to music <p style="text-align: center;">10</p>
8. Performance <ul style="list-style-type: none"> • Expression • Communication 	<ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: center;">10</p>
VARIATION	
9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p>
10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression 	<ul style="list-style-type: none"> • Communication • Interpretation • Projection <p style="text-align: center;">10</p>
TOTAL	100