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Dryburgh, J. & Jackson, L.

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Jamieson Dryburgh and Louise H. Jackson

Faculty of Dance, Trinity Laban Conservatoire of Music and Dance [Trinity Laban], London, UK.

Corresponding author:

Jamieson Dryburgh, Faculty of Dance, Trinity Laban, Creekside, London, SE8 3DZ.

j.dryburgh@trinitylaban.ac.uk

Biographical notes:

Jamieson Dryburgh is a member of the Faculty of Dance at Trinity Laban and teaches Contemporary dance technique and Dance Teaching. He has been working as a dance artist for over eighteen years. During this time he has performed and taught around the world with dance companies such as Candoco, Yolande Snaithe and Charleroi/danses among many others.

Louise Jackson is Head of Learning Enhancement at Trinity Laban Conservatoire of Music and Dance. Louise's research focuses on Widening Participation, inclusive pedagogical practices in the Arts, and the neoliberal impact on Higher Education. In 2013, she was awarded a National Teaching Fellowship by the Higher Education Academy, the highest award for teaching in Higher Education.

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This paper critically discusses an investigation into approaches to teaching and learning strategies with first year undergraduate students studying dance in a Higher Education context. The authors investigate a pedagogical practice of using a flipchart to embed reflection as a shared activity as an integral part of studio practice. This study demonstrates how using a flipchart was effective in modelling a mode of capturing reflection and facilitating the generation of collaborative feedback as powerful tools to inspire and support learning strategies in a release-based Contemporary dance technique context. It charts the emergent nature of the study from a reconsideration of feedback to the building of a shared process of inquiry oriented learning through dialogue.

Keywords: dance technique, critical pedagogy, feedback, dialogical inquiry, reflection in action, transition to higher education

Introduction

The focus of this study was an investigation into how students may be supported to learn effectively. This is within the context of building effective communities of practice among first year undergraduates (FHEQ Level Four) in Contemporary dance technique classes. The process outlined herein focuses on an inquiry undertaken with students at Trinity Laban Conservatoire of Music and Dance who participated in a consideration of how students perceive feedback within the studio. This study explores how the relationship between student(s) and teacher may be affected by changes in approaches to pedagogical frameworks and tools employed within the teaching space. This process utilised discussing and documenting aspects of learning during the taught class using the flipchart as a tool to model a practice of reflection in action and dialogical inquiry. Discussion during practical studio-based dance technique classes is rarely documented as it might be in lecture-based learning environments.

Teacher inquiry, defined by Cochran-Smith and Lytle (1993) as a systematic and intentional inquiry into teaching practice undertaken by a teacher, was implemented here drawing directly from the experiences of the teacher in the act of teaching. The inquiry aimed to reconsider approaches to feedback. Feedback has been used traditionally as a corrective tool (Gray 1989; Kimmerle and Côté-Laurence 2003; Råman 2009), in Contemporary dance technique class contexts reinforcing a hierarchical ideology where the student is either right or wrong. This paper explores ways in which dialogue might enable an emancipatory pedagogical practice. Emancipatory pedagogy is concerned with 'social agency, voice, and democratic participation' of the student in society (Dader et al. 2003, 6). These concerns bring attention to the possibility of education to highlight and change oppressive cultural structures (Freire 1993).

This research study focused on work with students, most of whom had considerable previous dance experience, as they made a transition in to the first year of undergraduate study in Contemporary dance. It considers the experience of transition to Higher Education (Harvey 2006) and the development of active engagement in embodied learning. The emphasis on autonomous learning within Higher Education contexts is sometimes experienced as significantly different from previous learning

contexts. In making the transition to Higher Education some dance students experience difficulties in adapting to what may be differing expectations and emphasis of approaches to learning (Schupp 2010; Harvey 2006). Developing a dialogical process with participant students in this study was intended to create a greater synergy with their individual learning journeys at the start of their Higher Education experience. This was envisioned to generate ways of investigating embodied knowing in dance (Stinson 2004). Class explorations and discoveries were made more explicit through guided and open discussions and reflection as a shared activity. These reflections were then "caught" spontaneously and documented on the flipchart in order to then refocus on the embodied understanding of the individual student. This 'valuable source of knowledge' is achieved, according to Stinson (2004), by attending to the sensory followed by reflection and is a way of thinking with what we know "in our bones" (162).

Feedback is considered here as part of the complex pedagogical dialogue that is made up of exchanges between teacher and student(s) and among the students. In examining the ways in which feedback might be part of a reciprocal relationship with students it became apparent that the process of discussing and documenting using the flipchart was evidently modelling a practice of learning. The re-conceptualisation of feedback outlined here recognises the dialogical nature of inquiry in dance education and how this aligns with the values of emancipatory pedagogy. Dialogism in dance is concerned with the experience of security which develops from the absence of a need to be competitive with others or oneself. The understanding of feedback as having a threefold function of motivation, change and reinforcement of learning (Gray 1989) must, therefore, be expanded to include the functions of supporting dialogical process, enabling critical reflection and facilitating shared learning.

The functions of feedback and the approaches to learning in dance education that are considered here are viewed as a means to develop pedagogical practice with a focus on students' agency. This is a practice generative of learning that is particular to the individual and shared collectively. It makes explicit that which is being explored and enables responsiveness by the teacher to the needs of the students. Understanding engendered though the reflective learning activities of discussing and documenting with the students utilising the flipchart has impacted on the possibilities for deep approaches (Biggs and Tang 2011) to learning in dance technique classes. The use of questioning strategies has been central to the effectiveness of the learning process to develop critical reflection and self-efficacy.

Critical Pedagogy

Critical Pedagogy suggests teaching that examines links between education and society. It reconsiders rather than reinforces the status quo. This is achieved through reflection and action enabled by Dialogue (Freire 1993). A traditional conception of education, conversely, considers the student as an "empty vessel" into which knowledge is poured. This ideology is characterised by the conception of the teacher as expert and the student as novice. Termed by Freire as 'the banking method' this style of teaching requires the student to be obedient and reliant on the teacher to make decisions. This is a disempowering conception of education which reinforces normative values and prevents the student from realising their full potential. Traditional methods of dance training in a historical Western dance context, such as Graham, Cunningham, Limon and Humphrey, are synonymous with the pedagogical roles of the banking method (Barr 2009: Råman 2009: Stinson 1999, 2004).

It is necessary to consider models of dance education, particularly in the context of Higher Education, with the capacity to empower individuals as they will be significantly influential of the impact the student will have in society. As stated by Stinson...

> It is important to reflect on the impact you might want the learning to have on the student not only in respect of the acquisition of skills, knowledge and understanding of the subject but also what type of person it leads them to become and the impact they will have on the world (Stinson 1998, 42).

Dance education, then, should facilitate development of participants' critical awareness, moral agency and engagement with society. The manner with which a student comes to know the world and their capacity to affect it is influenced through their experiences of learning. Teachers have a responsibility to enable an emancipatory experience of learning. Such an experience of education becomes a practice of freedom (Freire 1993, 62). According to Freire, 'liberation is a praxis: the action and reflection of men and women upon their world in order to transform it' (60).

Critical Pedagogy derives from the philosophical perspective of Critical Theory, defined by Giroux (2003) as self-conscious critique, which challenges cultural assumptions through exploration of alternative ways of acting and thinking (Brookfield 1987; Burbules and Berk 1999; Råman 2009). In critical thinking the role of the teacher is 'to provide a stimulus for learning, to support the learner in the process and assist the learner in extracting the maximum benefit from what occurs' (Boud, Keough and Walker 2005, 36). Diversity of ways of thinking and responding, risk taking and spontaneity, openness and critical analysis, and scepticism of final answers are encouraged as valuable responses in learning which does not seek perfection as a measure of success (Brookfield, 1987). Reflection is imperative to such a conception of learning as it enables understanding to be achieved and meaning to be identified by the individual in diverse ways.

In Critical Pedagogy the student is an individual who actively contributes to the process of learning. Ranciére (1991, 6) describes a 'myth of pedagogy' as that which is 'a parable of a world divide into knowing minds and ignorant ones...' Within this, Ranciére leads us to question commonly held assumptions about the role of pedagogy and that of the teacher within traditional emancipatory narratives. In particular, he challenges us to invert how we consider the attainment of equality. Instead of aiming for an end goal of equality, he suggested we assume it to be the 'point of departure, a supposition to be maintained in all circumstances' (138) This idea can be translated into the present study through the work of dance educators such as Anttila (2007), Barr (2009) and Bailey and Pickard (2010), particularly in that dialogue positions equality as the point of departure. Ranciére challenges us to explore, rather than the corrective feedback tool that continues to position the learner at a constant temporal distance to the teacher, maintaining the identification of the knowing and unknowing (Ranciére 1991, 7).

According to the position Ranciére suggests and combined with an emancipatory pedagogical perspective, it is then possible to examine the status of learner and teacher as non-hierarchical, allowing an exchange of ideas and open exploration to develop. Learning is, consequently, recognised as a process of responsive development. The student is encouraged to assume an active role and deep approach in learning through an enabling conception of teaching (Biggs and Tang 2011). The

resulting depth of learning practice enables rigorous and profound understanding resulting in enhanced learning outcomes. (Krathwohl 2002). Feedback, then, may be utilised in such a way as to develop depth of approach to learning through the active engagement of the student in critical thinking and acting. Barr advocates that…

> Feedback, when fully realised, creates opportunities for teachable moments. It is also a means for both teacher and student to become active agents in the learning-teaching paradigm, creating more teachable moments. (Barr 2009, 43)

In order for teaching in dance technique to realise the aims of emancipatory pedagogy it is necessary to recognise feedback as part of an on-going reciprocal dialogue between student and teacher and among students.

Dialogue

Education should be conducted as dialogue (Wells 1999; Chow et al. 2003; Nicol and MacFarlane-Dick 2006). This suggests that the communicative acts between the pedagogic participants might extend through language to shared understanding. As discussed by Chow et al. (2003) teaching methods that emphasize dialogue expand opportunities for student learning and consequently 'potential outcomes for what is learned are broadened and valued as knowledge is deepened' (273). The teacher is instrumental in facilitating a learning culture that encourages and stimulates dialogue. Learning becomes relevant as it draws on the interests of the students following their curiosity and responding to their concerns. As such, learning gathers momentum by building on rather than attempting to circumvent their current understanding. This inclusive approach to teaching generates student inquiry.

> The critical role of the teacher in initiating and guiding this dialogue…involves not simply the setting up of activities…but, more radically, the creation of the kind of classroom community in which the search for understanding, and the dialogue through which this is accomplished, pervades all areas of the curriculum and is inclusive of all students (Wells 1999, 119-120).

Buber (1937) defined dialogue as a manner of being. This goes beyond conceptualised language. For him dialogue is the encounter, without preconceptions, of two equals where meaningful and dynamic situations arise. In 'I and Thou' (1937) Buber describes human relations as having a two-fold attitude toward the world 'I-It' and 'I-Thou'. Whereas the "I-It" relation objectifies the other the "I-Thou" relation stresses the mutual and holistic existence of two entities. The teacher-student relationship has the potential for I-Thou relation. It is this profound respect and connection which is at the heart of the pedagogical act. The teacher needs to accept who is before them if the I-thou relation is to arise. For Buber 'the educator can only educate if he or she is able to build relation based on true mutuality, on true dialogue with students' (Morgan and Guilherme 2009, 568).

Both Anttila (2007, 2008, 2010) and Stinson (2004) have utilised Buber's conception of dialogue as a lens for examining their dance teaching. Stinson (2004) considers the nature of feeling from inside to understand self and others. This links to ways of knowing in and through the body. Anttila (2007) translates Buber's conception of dialogue to her practice of dance pedagogy by considering it as an embodied act of communication. As such she identifies dialogue as the key to understanding the

pedagogical moment. Embodied dialogue, then, encapsulates learning as both with the self and with others. The inner dialogue is a somatic awareness that promotes authenticity and agency. This is thoughtful action that provides the dancer with feedback from the knowing body. Turning toward the other is what is happening in our sharing of bodily experiences; a building of a culture which enables reciprocity. As Anttila explains…

> The body dialogue includes inner and outer movement of turning toward the other, sensing, feeling, and listening, as well as bodily involvement with other bodies, as in touch and contact work. (Anttila 2007, 46)

Dialogism in dance is concerned with experiencing the security that develops from the absence of a need to be competitive with others or oneself. Subsequently the possibility to take risks in action and expand exploration of movement is achieved. Trust is enabled as part of the learning culture. It is not necessary to achieve a standardised representation of idealised movement as techniques of Contemporary dance have evolved beyond the codified values of Western Modern dance (Bales 2008). Instead individualised embodied understanding develops particularity of the movement concepts (Bannon 2010). The flipchart can be used as a tool to inspire reflection and facilitate the capturing of inner and outer dialogue with the students. This generates a learning culture embedded in mutuality that realises particular responses to embodiment.

Transition to Higher Education

The first year of undergraduate study in higher education is 'important in developing learning behaviour' (Harvey, Drew and Smith 2006, 5). Students at this time will often experience disorientation through experiences that are significantly different from their previous educational experiences. Schupp (2010) describes how this can be manifest within dance education in a number of ways. She outlines how the expanded definition of what technique is often does not immediately align with the students' previous experiences as it may include new styles, approaches or practices. The student, Schupp suggests, may also be unfamiliar with more holistic approaches to the body where the learner is required to consider themselves as sensory, emotional individuals. The requirement to learn in new ways can challenge, and potentially inhibit, a student's ability to make an effective transition into their new learning context and environment.
While the experience of learning dance in school has enabled many learners to be prepared to assume active responsibility for learning, this is varied. As such there is a range of assumptions about learning among the students about their role as they commence Higher Education.

Schupp continues to describe how for some students recognising learning as a process where reflection is integral and choices can be made, may be challenging. Harvey, Drew and Smith (2006) outline that student's may find conceptual development difficult due to "rigid prior conceptions about the subject area or approaches to learning" (5). This is significant for higher education dance models that, as Bannon (2010) highlights, are intellectually as well as physical demanding. Similarly Barr (2009) observes how educating the individual contrasts with the traditional conception of 'training the dancer'. This can be understood in consideration with how post-modern dance has evolved to be concerned with training through which dancers become their own authority (Bales 2008). This paradigm shift has re-envisioned the dancer as not

simply a body to be trained in specific styles for specific companies. The ensuing 'disjunction' between technique training and performance enabled the inclusion of other sources of body practices (i.e. somatics, yoga, mindfulness etc.) to influence the ways in which dance education is conceived. By defining their own style dancers will layer their technique as a practice of particularity (Banon 2010). Some learners may need support in recognising the validity of retaining (or redefining) their individuality as learners while developing layered principles of Contemporary dance techniques.

Some students may respond to the challenge of differences in expectation of learning when transitioning to Higher Education with readiness and enthusiasm, while for others more support is necessary. Schupp (2010) advocates that it is the teacher's responsibility to bridge the gap of experience and expectation of learning. According to Harvey, Drew and Smith (2006) teachers need to assess whether their teaching styles enable students' conceptual development. The teacher must adapt their strategies to make deep approaches to learning possible for the student (Biggs and Tang, 2011). In order to do this the dance teacher should recognise and incorporate the previous experience of the students and encourage their individual responses (Bailey and Pickard 2010; Chow et al. 2003; Schupp 2010). It is important to build on, rather than reject, the students' experiences to support development of understanding. By drawing on, rather than devaluing, their previous experience confidence as learners is consolidated and continues to build. Bailey and Pickard (2010) characterise dance skill learning as an active process of adaptation to the context by the student based upon a 'pre-existing repertoire of skills' (376). As such they assert that…

> A quality that the teacher really needs to bring to the situation is sensitivity to the different biographies and histories of the learners before her. (Bailey and Pickard 2010, 379)

In this research project the teacher used the flipchart as a tool to facilitate the process of adaptation by the student to learning in Higher Education. Dialogue enabled collective sensitivity to the values and expectations held by individual students. This teaching practice helped to develop reciprocity that in turn facilitated change. This change was not just with respect to what was being learnt but also with how learning was occurring. The method by which this study explored the use of a flipchart as a tool to facilitate learning within the dance studio is outlined below.

Method

This study occurred within the first five weeks of the academic year with a group of twenty-five first year undergraduate students. As such it was part of an initial experience of learning dance in Higher Education. Through their first year of undergraduate study the Trinity Laban Faculty of Dance students are taught three different styles of Contemporary dance technique (Release-based, Graham and Cunningham). This study was conducted in the release-based practice with the third of four groups (having been levelled into 'skill' groups upon entering the institution). The studio-based classes involved learning through exploring and embodying taught movement exercises and sequences alongside improvisation, guided partner-work and somatic exploration. During this initial five-week period the flipchart was specifically utilised as a learning tool in a variety of ways. Each studio session involved a form of activity which focused around writing or drawing on the flipchart either by the teacher and /or the students. For example, collective discussion prompted by strategically

considered open questions following an exploration of a movement concept would generate reflections of experience. These reflections would be simultaneously documented on the flipchart and referenced later by the group following further embodied exploration.

The questions posed (initially by the teacher) were intended to support accessibility to the understanding of the relevant movement concepts involved and simultaneously develop confidence in recognising and contributing personal reflections. The questioning strategies were designed to enable the students to recall and clarify information that had already been stated by the teacher and begin to appreciate the many ways in which they might choose to use this to bring attention to specific layers of embodiment. For example:

- What did you hear me (the teacher) say?
- What do you think is important to try out during this exercise/sequence?
- What does that mean?
- What are you trying to do?

As confidence to state ideas and experiences built the range of questions could develop to scaffold a deeper reflection on embodiment. This included questions such as:

- What did you notice was important as you danced that sequence?
- How are you experiencing the sensations in the body (developed in a hands-on activity earlier) while you are moving through space?
- What objectives will you set for yourself now and how will you recognise your progress?

Toward the end of the process the teacher was able to initiate dialogue simply by asking openly "what's going on?" At other times the student's themselves would propose questions or make statements that generated discussion. On occasions flipchart paper was placed around the space and the students were invited to write down anything they noticed as significant.

In these varied ways the flipchart served as a vehicle for drawing out the experiences of the students through dialogue leading to greater critical reflection and self-efficacy. Free flowing group discussion might follow a movement sequence, hands on task or improvisation task for example. Usually such reflective and discursive activities in dance technique classes are kept brief in an effort to minimise the impact in pacing and actual doing that can be experienced as inhibiting motivation and energy. While mindful of the importance of prioritising embodied learning and the need to sustain the rhythm of learning, key moments in the class were chosen to extend reflection and discussion by gathering around the flipchart and documenting what was being considered. The teacher identified these key moments intuitively as the possibility for deepening approach among the group was presented. The use of the flipchart to document in this way was intended to capitalize on the immediacy of the learning moment; to enable a process of cyclical learning through embodied experience and reflection in practice.

One piece of flipchart paper was used per class and was on show throughout. By the end of the class the flipchart paper would be full up of key words or phrases, simple diagrams and lines connecting ideas. The overall appearance was informal (even scruffy) and this was important because the emphasis was on teasing out reflection and signposting the process rather than producing a neat document. Sometimes the document looked like a 'mind map' where a concept or question was placed in the center. Ideas generated by the students through strategic questioning activities would

spider through the page randomly associating with each other and graphically demonstrating the complexity of the movement exploration. Importantly all contributed reflections were captured. Further clarification might be sought for ideas that did not seem immediately obvious. Where there was contradiction or differences these too were marked up giving value to each viewpoint. To flesh out these ideas we would return to movement to develop the attuning to the 'knowing in our bones'. In a process of returning to and expanding upon ideas the flipchart paper would become an idiosyncratic portrait of shared learning.

Following this initial five-week dialogical process survey questionnaires were used to gain further insights into how the students had experienced this approach to learning. The questionnaire was designed to reveal whether using the flipchart in this way had been significant in their experience of learning in the class. It had three questions, which asked about their expectations of feedback in the technique class, differences between this and their previous modes of learning and the impact, if any, of using the flipchart. The questionnaires were given to the students at the end of the initial five week process so that they might reflect on the experience of learning during that transition period. They were invited to respond as honestly as possible, however there were a number of issues that may have impacted on their capacity to respond critically. The students were asked to complete a consent form for using the data on the reverse side of the questionnaire, which meant that their anonymity was not possible. This will inevitably have had an impact on the possibility for more critical responses. However, this was mitigated in some part by the free and frank dialogues leading up to the introduction of the questionnaire about the reasons for using the flipchart.

The use of the students' data as part of a teacher inquiry was explained to the students when they were given the questionnaire. This was an extension of their understanding of the use of the flipchart to explore feedback that had been introduced at the beginning of the process and part of the teacher's on-going research. It was emphasised to the students that their responses to the questionnaire would not impact on their success in the programme and neither would it impact on their relationship with the teacher. The teacher collected in the questionnaires during subsequent classes. Nine of the twenty-five students returned their questionnaire. The students' observations as they stated them in the data were drawn upon directly to analyse their experience of the use of the flipchart and the particular the impact it had on their learning. Reflecting on the responses of the students enabled five themes to be identified. These themes are outlined below.

Results - Building a practice of learning

> By modelling reflective thought in lectures and discussion teachers can do much to encourage this frame of mind in their students (Meyers 1986, 45).

The use of the flipchart to capture understanding through shared discussion, reflection and exploration has modelled a practice of learning characterised by depth of approach through dialogical inquiry. The students have recognised this influence in their learning in five key themes.

1. ***Defining clarity and focus of principles***

The process of articulating and then documenting on a flipchart gave clarity to the principles underlying the learning. It enabled the students to have a specific focus as a reference throughout the class. Students felt supported by instruction and direction being made explicit, particularly that which might have been otherwise implied or assumed by the teacher. The effort to bring clarity to the exploration of learning was invaluable in providing access to complex ideas. In addition, the flipchart provided a source of "stored ideas" or a real-time repository to focus on-going learning and it was seen as a reviewable reference point in subsequent learning activities. It captured and held the information so that it remained tangible to participants. Students commented:

> (The flip chart) is there as a constant reminder so that we can glance up and see something which helps us to adapt and work on our movement quality.
>
> It reinforces what we have learnt and experienced in the class.

2. Drawing from personal embodied experience

Thoughts and reflections caught on the flipchart helped to establish the process of coming to know through the body (Stinson 2004). The documenting process highlighted the relevance of individual bodily experience. This provided students with 'opportunities to find their fully embodied voice within the act of dancing' (Barr 2009, 43). The possibility to explore identified movement concepts further was achieved in part because the flipchart was used as an instrument to draw attention to action. From the flipchart attention was then refocused on embodiment. The students said:

> We get the chance to come back to things to really get them in our body.
>
> The teacher will often use one dancer as an example to help correct them and then give us time, by ourselves or in pairs, to find out how we apply the corrections to our bodies.

3. Developing reflective practice

Learning as a reflective practice was modelled through the process of dialogue inherent in the flipchart discussion and documentation activities. The reflective act was given prominence in the technique class through the recognition of what was being experienced in the moment of 'actioning' (Schön 1987). The following comments evidence the development of reflective learning afforded by the flipchart.

> I had to actively think during class and sometimes consciously find something interesting to add to the flipchart.
>
> The flipchart helps me to recap the main points of each class, which I often jot down straight after class if they resonate with me.

4. *Facilitating shared learning*

The process of discussion and documentation was instrumental in building a reciprocal learning community among the students. The students were encouraged to articulate their experiences and appreciate differences in the way concepts were experienced by others. Communication among those learning together is, as Barr (2009) puts it, 'a springboard for students and teachers to consider movement from varying viewpoints'

(36). Reflection 'in concert' with movement activities can help students to better understand themselves and their relatedness to others (Morris 2012, 242). The students recognised this as is evident in the following quotes:

> (The flipchart) gets us all asking and answering questions and discussing that with others in the class.
>
> This shared knowledge means we learn from each other's experiences no matter how different without being restricted to just one point of view.
>
> I like being able to contribute my ideas so that others use them.

5. ***Assuming deep approach and risk taking***

Through the process of utilising the flipchart the students were able to recognise ways in which they might assume a more active role in learning. This was evidenced in their ability to take further risks with their movement exploration. Risk taking was facilitated through the confidence built in trust. The students commented on this:

> This change in how we are learning now has made me become a more active learner, we are given more responsibility to learn ourselves instead of being passive and not actually processing what we've learned.
>
> I feel as though (this teacher's) class is a safe place to experiment without being penalised or made fun of when things go wrong. As a result I am finding more ease within the movement and feel more free to step out of my comfort zone.

The comments about the use of the flipchart in Contemporary dance technique classes by the students in the questionnaire were all positive. Those that had responded had done so in favourable terms. This was affirming of the value of this process in part. However, the teacher was aware that for some students the use of the flipchart had been challenging especially to begin with. At times there was some resistance to taking time away from moving in order to discuss ideas in further depth than was perceived as necessary. It would have been helpful to this study to have been able to develop an understanding of this experience too. The results that emerged, although partial, do represent the opinions of those students for whom this use of the flipchart was particularly relevant.

Interestingly, and perhaps unsurprisingly, the overwhelming benefit of this process for the students had been the clarity it afforded of the more complex movement concepts. It had been the teacher's intention to enable a process where not knowing and unforeseen learning was to be valued as a process. The students, though, recognised most positively the clarity that the flipchart activities afforded. It is for this reason that the first theme from the student data is that of 'defining clarity and focus of principles'. Upon reflection this seems appropriate for first year undergraduate students. When beginning to get to grips with critical reflection it is understandable that the students would particularly value clarity and explicit objectives. The ideas of feedback intention are discussed further through the reflections of the teacher below.

Discussion

The starting point for this study had been a recognition of some potential differences between what some students were expecting from me as their teacher with regard to feedback. I had concerns that some students were requesting more feedback without first meaningfully investigating the ideas that had already been outlined. It suggested to me that such students might consider learning as a linear acquisition of increasingly complex skills made possible by teacher instruction. This may indicate a competitive approach to learning, a lack of confidence in their own ability to process feedback or a habitual reliance on teacher-led processes. All of which are contrary to the values of emancipatory education. Motivated students can misguidedly relinquish, or not even recognise, their agency or responsibility as a learner. The student becomes increasingly dependent upon the teacher to supply information, offer extrinsic motivation and make judgements about proficiency. I intended to develop my understanding, as a teacher, of the possibilities for feedback to support inquiry-oriented learning with reference to the experiences of the students.

In establishing how we would learn together, then, it was important to be explicit about my expectations of the process of learning as a reciprocal process. I wanted to meet the student need for information, understanding, challenge and reassurance through feedback that was discursive, reflective, individual and shared. The use of the flipchart enabled me to extend the possibilities of achieving this. By adapting the manner with which I gave feedback the students and I were able to develop more effective learning strategies. The flipchart facilitated learning as a shared activity and supported communication among peers. It enabled an appreciation of difference with respect to individual responses and consequently built confidence in the validity of the student's own experience. It helped to develop ways of articulating experiences which are sensorial through finding ways to use vocabulary accurately and descriptively. It built trust in the process of individual exploration and taking risks because making "mistakes" was recognised as engendering potential valuable opportunities to learn.

Gift – Quest Continuum of the intention of Feedback

Through this study I have identified that feedback as a dialogical act has a range of possible intentions. The intention of feedback may be considered as along a continuum from feedback that is offered as a gift to feedback that is set as a quest. Both ends of this continuum are appropriate at different times in learning to achieve specific pedagogical intentions. However, in the building of effective learning strategies the learner needs to be encouraged to move from a dependency on given gifts to readiness to embark upon quests of discovery. This is to understand feedback as having a range of intentions the appropriateness of such being context specific.

The offering of feedback as a gift is information targeted to effect immediate transformation in a student's dance performance. It is feedback functioning as a corrective tool using declarative knowledge (Barr 2009; Gray 1989; Kimmerle and Côté-Laurence 2003). Feedback as a gift is:

- **specific** as it is usually pertinent to only one element or idea
- **personal** in that it is given directly to one person (although it may often be relevant to others)
- **usable** in that it can be put into practice within the context immediately
- **limited** as it is relevant to that one moment

Examples of such feedback might be, "Samantha, drop the shoulder as you come out of that turn", or, "Ian drop the pelvis as you swing through to upright".

As a learning tool feedback that is offered as a gift is restricted as a quick fix and requires little critical engagement by the student (Råman 2009). This way of giving feedback as an elementary teaching strategy is often associated with more traditional approaches to training as it is aligned with the banking method of teaching (Freire 1993). It is important to remember, though, that it may sometimes be appropriate to use feedback in this way particularly for beginner dancers in establishing foundational concepts and with regard to safe dance practice and the prevention of harm (Råman 2009). This method of instruction giving is an efficient means of achieving clarity about issues which need to be addressed directly. It can tend to limit inquiry unless it provides the foundations upon which more complex learning may be achieved (Krathwohl 2002).

> Time-honoured traditions of teaching dance technique do not necessarily support all that is involved in an interactive collaborative teaching–learning paradigm. Declarative knowledge is certainly not bad or wrong; it is necessary. Yet feedback is a complex and multi-layered component of the teaching–learning paradigm. The procedural knowledge that comes with embodied feedback is ultimately far more important, even though far too often it is omitted from the technique classroom. (Barr 2009, 42)

At the other end of the continuum of intention is the use of feedback as the setting of a quest. This is feedback that leads to individual exploration and discovery. Feedback as quest is:

- **general** as it is relevant for all learners
- **translatable** as it facilitates personal and particular responses
- **emergent** in that it develops from exploration and through time
- **expansive** as it enables the learner to apply the understanding in new contexts

Examples of such feedback might be “Play with the flow of weight so that the transitions of your movement have fluidity” or “As you move along the ground see how the momentum of the action affects the rhythm of the sequence” or “Is it necessary to thrust the hips forward as we reach the arms high?” Quest-like feedback is aligned with the conception of dance education where the student is enabled to learn in ways which are responsive and intuitive (Bannon 2010). This builds the students’ identity as individuals recognising the particularity of their responses. Critical inquiry is facilitated through the recognition that meaning is not given by an expert but is rather evolutionarily found and student-led. Through a process of inquiry, which utilises imagination and critical thinking, the student becomes active in the pursuit of understanding which becomes revealed through the body. This problematizes the claims that feedback should always give clarity (Kimmerle and Côté-Laurence 2003) suggesting instead that seeking understanding may effectively develop from uncertainty and not knowing.

> To work with learners in contexts where creativity and conceptual development are intended outcomes necessitates finding ways to encourage activities that afford involvement with unpredictability, intuition and indeterminacy (Bannon 2010, 52).

Feedback which has a quest-like intention then builds a practice of learning with students which highlights exploration of individual embodied awareness and the possibility of learning from, with and through each other. The use of the flipchart was

particularly useful in enabling an appreciation of this more complex process. It facilitated activities which brought alive such an approach to learning. It modelled expanded functions of feedback and opened up new ways to learn.

Conclusion

Arguments in support of a critically engaged pedagogical model of teaching, as discussed in this paper, offer ways to think through the larger issues of Contemporary dance practice and performance aesthetically, socially, politically and historically. As such, the formative development of the Contemporary dancer may be considered as an articulation of and methodological approach to what is meant by 'contemporary'. The multiplicity of feedback in dance technique has been reconsidered here so as to expand the functions of its pedagogical purpose and significance for current dance training. Alongside the historically significant three functions of feedback for motivation, change or correction of immediate performance and reinforcement of learning (Gray 1989) feedback should also support dialogical process, reinforce critical reflection and be multi-directional amongst students and teacher. This re-conceptualisation of feedback is in recognition of the dialogical nature of inquiry in dance education. Feedback, then, is not something a teacher gives to passive students but rather a complex part of an on-going communicative act between individuals involved in learning together. It will be experienced in multiple ways and cannot be separated from the practice of reflection and responsibility of active learning.

This research has been concerned principally with how to utilise feedback effectively and subsequently build an inquiry-oriented practice of learning with students. Dialogue has been central to this endeavour in so much as it is perceived as a mode of communication which privileges sharing. This is engendered in mutuality and possibility; recognising the validity of exploration in seeking understanding by the individual. Embedded in this way of learning together is the importance of particularity as an integral conception of individual responses to the learning processes.

In making a transition to dance in a Higher Education context students may be supported to build such an approach to learning which, while acknowledging their previous experiences, can deepen their practice. Through this study it has been demonstrated that integrating the flipchart as a tool for supporting reflection can facilitate such a process. It has been highlighted that feedback may come from multiple sources and have a range of intentions. The dance student may feed their understanding forward by becoming more fully aware of their embodied knowing. In dialogue with self and others this understanding may be further articulated to identify different perspectives leading to shared experiential knowing. The possibility of inquiry in a dance technique class context enables a redefinition of a traditional conception of dance pedagogy. In so doing the student is empowered to define their own learning process; making choices, setting questions, finding their voice, identifying objectives, realising authenticity and supporting each other.

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