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The practice of learning movement through using mirrors is great as it allows you to see if you look the same as the teacher, and sometimes also how other dancers around you are doing and if their process of learning can help you. It is also useful in means of the teacher physically teaching the dance, as it means they can watch the dancers who are learning and see if they are picking up the movement, while continuing to demonstrate the movement themselves. Without a mirror it is more difficult as the teacher has to turn to face the students and mirror image them in order to both do the

movement at the same time. In terms of a student learning a dance, having a mirror makes it a lot easier as you can adjust your movement if it isn't quite right according to what you look like in the mirror. For example when learning an adage combination in a jazz class, you have to have the positions of your arms correct, the position and turnout of your legs and feet, certain height when lifting the leg, and sometimes a certain direction in which your head should be facing. These are all things to think about and can be hard to perfect when there is no mirror to see yourself in. Using a mirror has many advantages to not only the student who is learning the dance, but also the teacher who has to ensure each student has picked up the movement correctly.

How and when is this practice most appropriately used in the process of learning movement?

This practice is used most appropriately sometimes towards the end of the process of learning movement. This is because a dancer can learn a sequence of movement by copying a teacher in front of them without a mirror, and generally pick up the idea of the dance and in which direction the movements go etc. When it comes to perfecting each precise detail of the movement and using facial expression and certain energy qualities, the mirrors become extremely useful. This is usually towards the end of the process of learning movement as the general idea of the dance is learnt first, and it is not till later that precise details become important. These are usually easier to display when the movement is learnt as you can match the expression with the dance.



Practice: Learning movement through demonstration without a mirror This practice is useful for picking up on intense detail when the teacher faces you that sometimes you cannot see when they are facing the same direction as you. It is also good in the way that if you are behind other dancers, you can learn from their mistakes or learn how to improve yourself from seeing their style and technique. It is easier for the teacher to criticize movement when they are face on and give feedback that will help you, as it is more like an audience watching rather than seeing the reflection in the mirror.

How and when is this practice most appropriately used in the process of learning movement?

This practice can be used appropriately throughout the process of learning movement as it can be helpful at the start and the end. At the start it is helpful as the teacher can physically teach you the steps whilst demonstrating to you face on and seeing if you are learning correctly. At the end it is

Improving a Challenging Phrase of a Dance Strategy and Plan:

The movement that I have found challenging is in the dance “Rainbow Etude”, where there is a fast high kick to the side then a turn and bend to the front, then a turn in the opposite direction in which you go to the ground with your back on the floor and knees to the side. This movement is challenging as I find it hard to get on the ground quickly enough and my knees always end up facing the wrong way. Also my arms feel uncoordinated as they have to sweep right around your head and I always run out of time (I get behind in the music). Timing is crucial in this section as if you get behind the beat, the movement is put behind the lyrics for the rest of the dance and it is hard to correct.

To help myself succeed in this small section of the dance I will:

- Video and reflect on my performance of the movement
- Gather advice from the dancers around me and see how they perform the movement
- Practice the section constantly, getting faster each time

REFLECTION ②

Gathering advice from the dancers around me and seeing how they performed the movement was a very helpful practice that helped me to improve this movement that I was finding challenging. It is good to have a physical mentor that you can watch and see how they move quickly onto the ground for example, so you can easily follow them and apply their strategy when you do the movement. Also when I showed them the movement I was struggling with, they could watch me and see where it was that hindered the flow of the movement and verbally describe to me what I had to change.

Practicing the section over and over again is also a good practice to improve a movement as it sticks in your mind until your body automatically does the same thing without you having to think about it. Instead of having to stop and think about how I will get on the ground, having practiced it over and over, my body almost naturally knows what it has to do.

Practicing the movement constantly every day is probably the most important component of accomplishing a challenging movement, as it is practice that enables you to perfect it for the final performance. Videoing and gathering advice etc. are all great ways to improve on the movement as well, but without practicing it physically these practices won't have the same effect for the performance. When you practice the movement physically over and over again your body recognises what it has to do eventually and soon as you move through the dance this movement will come naturally to your body. It is when you have perfected this movement alone, that you can integrate it into the dance to make it flow nicely.