

Collective Variation in Experience of Video-review for Reflective Self-evaluation in Undergraduate Ballet Education Course: A Phenomenographic Perspective

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Abstract

Fostering reflective thinking among students pursuing a career as dance educators is an important task, the one contributing to student-teachers' professional development. This study analyses video-review as a technology-enabled self-reflection mechanism and trainee teachers' perceptions of it. The research focuses on prospective educators enrolled in a ballet teacher preparation programme in a higher education institution in the UK. The outcomes of this investigation are categories of description which capture qualitatively different ways of how student-teachers understand the phenomenon under the investigation. This study provides educators and designers of courses in ballet training and education with useful conclusions and detailed understanding of video-review, including the role that this technology-enhanced learning (TEL) experience has in encouraging student reflective thinking and transformative learning.

Key words: *dance; self-reflection; technology-enhanced learning; video-review.*

Introduction

It has been argued that in order to facilitate professional growth of pre-service teachers, one of the most relevant dispositions to be mastered early is that of reflective thinking (Fullana et al., 2016; Richardson, 1990). The value of reflection for evaluating, understanding and redirecting practice in teacher education was similarly highlighted as a life-long skill in the UK government's White Paper *The Importance of Teaching* (DfE, 2010), which sets out the agenda for how new and existing teachers are trained. Perceived as a practice (Schon, 1987), reflection is not only an expectation of university

programmes which educate pre-service teachers (Clarke & Hollingsworth, 2002; Cornish & Jenkins, 2012); neither is reflection nurtured only in particular professional fields (Putnam & Borko, 2000). Reflective practice is often held up as an essential part of being a professional (Meierdirk, 2016), and it is regarded a necessary prerequisite for dealing with nearly every facet of an uncertain, unpredictable, and complex personal, professional and social life.

The use of reflective practice and learning from reflection is equally so needed for students in dance performing and teaching contexts to evidence how they reflect and improve their practice during their training (Bannon, 2010; Tembrioti & Tsangaridou, 2014). Within research on reflective learning in dance, the focus tends to be on cultivating personal bodily awareness (Romita & Romita, 2016), improvement of the students' level of self-knowledge (Leijen et al., 2008; Rimmer, 2015), and supporting dancers' self-evaluation and reflection on their development (Anttila, 2003; Warburton, 2002) to allow performers to become "conscious of and thoughtful about their actions, as opposed to using trial and error" (Sööt & Leijen, 2012, p.449). What is missing from that literature is a focus on the creation of reflective learning culture in teacher preparation programmes in dance, and guidelines for its provision. In addition, pre-service dance teachers' experience of such tasks are mostly unclear and under-researched, which creates dilemmas to educators on these programmes. Nevertheless, in the *Subject Benchmark Statement for Dance* (QAA, 2015), the UK Quality Assurance Agency (QAA) for Higher Education set an expectation that "in addition to the subject-specific skills...graduates will have acquired a further range of...transferable skills" and the ability to "research and examine information, materials and experiences, formulate independent judgements, and articulate reasoned arguments through reflection, review and evaluation" (p.12).

Acting upon the QAA's (2015) policy documents recommendations and in line with discipline-based advice about reflective practice (Owton et al., 2016; Rimmer, 2015; Stinson, 1991, 2010), this paper starts from the conviction that in addition to the characteristics of all good teacher education courses, effective dance teacher training should be mindful of developing students' reflective thinking skills in order to prepare them for the challenges of the 21st century. Furthermore, as a lecturer in dance studies in the UK higher education institution with over 16 years of experience in training professional ballet artists and teaching ballet in a range of private and public schools in Croatia and UK, the researcher of this study holds that developing and nurturing dancers' reflective thinking skills is essential for a number of reasons. Considering that a teacher cannot attend individually to each dancer at the same time, the dancer's capacity to reflect-in- and -on-action (Schon, 1983) is paramount to improve training results. Furthermore, reflection on what they feel as they are dancing, in contrast to what they look like during the dance as perceived in the mirror, helps them to become aware of the complex dance actions; additionally, such thoughtful reflection is a needed

disposition when planning timely and efficient future body-responses and motor control improvement to avoid injury. However, as a former professional ballet dancer, the researcher has also learned that dancer's self-perception and his/her perception by others are often dissonant realities.

To address this issue and help the students grow, this study explored different methods of providing dancers with insights into their performance and opportunities for self-reflection. The potential of technology to support the provision of reflective practice in education has been documented in the literature across disciplines (Colasante, 2011; McDowell, 2014; Spence et al., 2016) and in dance (Alves, 2015; Gibbons, 2004; Holdt, 2013). Between various kinds of digital equipment for capturing thoughts and helping with reflection, video-review has been found a useful tool in teacher education (Girod et al., 2007). The value of video as a visual feedback source is highlighted in dance education literature as a mechanism for understanding the physicality of a dancing body and seeing oneself 'from the outside', thereby giving dancers a much precise view of their movements, but also as an avenue to reflective practice in training of professional dance artists (Doughty et al., 2008; Doughty & Stevens, 2002; Leijen et al., 2009a, 2009b).

Nevertheless, as previously mentioned, past empirical studies have not dealt with the video-feedback for reflective practice in ballet teacher preparation programmes. More specifically, there is a gap in the scholarship related to a lack of understanding of student-teacher perspective of the pedagogic quality and purpose of technology as a tool to support reflection. To address this gap, this research investigates the ways in which four students enrolled in a *B.A. Ballet Education* teacher training programme at a middle-sized university in the UK experience the phenomenon of video-review in their ballet technique course. This study was guided by the following question:

What is the collective variation in perception of how future ballet teachers experience video-review as a mechanism for self-reflection and evaluation of their ballet technique in an undergraduate dance education institution in the UK?

Drawing on resources from the phenomenographic tradition to study experience (Ashworth & Lucas, 2000; Beaty et al., 1997; Johansson et al., 1985; Marton, 1981), and understanding the notion of variation as the fundamental component of learning (Linder & Marshall, 2003), the following study reports the emerging pool of meaning and structure in this variation of the phenomenon being investigated.

Literature Review

The reviewed literature demonstrates the increasing interest in reflective practice in dance education and the use of video technology in supporting reflection. The identified relevant works explain the existing knowledge on the topic, situate research described in this paper into the larger field of study and are intended to serve as a stimulus for discussion. Finally, the following section sheds light on the gaps in the previous research.

Reflection in dance

There are a myriad of different interpretations of the term as well as many different reasons why every student-teacher should have an opportunity for regular and structured practice of reflective thinking. In its broadest sense, reflective practice is recognised as an avenue to students' personal and academic development (Dewey; 1933); learning from/making sense of, or restructuring experience (Boud et al.,1985; Philip, 2006); it is related to unearthing and questioning deeper assumptions (Brookfield, 1995; Loughran, 2002) and reimagining the future (Ryan, 2015). With reference to teacher education, reflection is recognised as “the pedagogical habit and skill necessary for self-directed growth“ (Zeichner & Liston, 1987, p. 23), and a practice that should continuously engage pre-service teachers and be utilised regularly (Ward & McCotter, 2004) so that educators don't become caught in “unexamined judgments, interpretations, assumptions, and expectations” (Larrivee, 2000, p.293).

Over the past decades, reflective practice has grown in importance in dance education (Romita & Romita, 2016). Scholars have analysed issues related to facilitating dance students' reflection as an opportunity to increase their sense of autonomy and develop an action plan for enhancement (Hay, 2009; Leijen et al., 2008; Leijen et al., 2009a; Stevens, 2006). For example, Stock (2004) sees great value in creating opportunities in the ballet studio where dancers can consciously, actively and effectively apply anatomical knowledge, reflective/motivational skills and theoretical understandings to their dancing. It has also been repeatedly noted that in order to help students in reflection, reflective practice needs to be formally guided and structured (Tembrioti & Tsangaridou, 2014).

Considering the artistic and creative nature of educating future dance teachers, facilitating reflection during dance-teacher training and teachers' continuing professional development seems crucial (Burnard, 2006; Chappell, 2007). Similarly, Stevens and Huddy (2016) highlight that in addition to acquiring research and interpretation skills, and diversifying and growing their skill sets as researchers, choreographers, collaborators, performers, writers and teachers, dance teacher training students need to be engaged in reflective teaching practice. Nevertheless, despite the fact that the reflective practice has been promoted for ensuring desired learning outcomes and providing the students with a number of other benefits in dance, a recent review (Tembrioti & Tsangaridou, 2014) highlights the lack of research into the reflection in dance, and even smaller number of studies examine its relevance in training dance teachers.

Reflective learning through video-review

Among many different digital tools available for use in teaching and learning, video is gaining more and more popularity. Empirical studies have looked into its application in medical education (Hammoud et al., 2012; Sarihan et al., 2016), communication skills training (Kurtz et al., 2005), physical education (Casey & Jones, 2011; Harris, 2009) and dance (Alves, 2015; Buday & Jones, 2015; Leijen et al., 2009). In the wider

academic literature, video is referred to as a means of communication and self-expression (Reeves et al., 2017), a medium to deliver online courses (Choi & Johnson, 2005), 'flip' the classroom (Álvarez, 2012; Riismandel, 2013), support assessment (Yoo et al., 2009) and promote reflection (Calandra et al., 2006; Coffey, 2014; Martin et al., 2013). In particular, video-review has proven to be a very useful tool for providing an avenue to self-regulation and self-judgment, as well as a means to move towards active learning (Reeves et al., 2017). Furthermore, when considered as a tool for self-assessment of learners' performance or peer feedback, video-review supports the assessment-for-learning culture (Stobart, 2008; Warburton, 2002).

The use of video as a form of performance evaluation has long been applied as a way to capture progress. Findings from the studies which explore the use of video in enhancing reflective practice in dance (Doughty et al., 2008; Doughty & Stevens 2002; Leijen et al., 2009b) reveal its positive effects in facilitating dancers' self-reflection. Researchers indicate that the process of having dance students reflect on their practices using video-viewing helped them to learn from multiple perspectives (Leijen et al., 2009b). Nevertheless, the potential of video technology to support what Schön (1983) conceptualised as 'reflection on action' is under-researched in the context of ballet teacher training. Very little is known about the student-teachers' experience of video-review and its ability to help pre-service teachers to acquire reflective thinking and self-assessment skills that are a key aspect of their growth as future dance educators.

The anecdotal experience of dance educators is that the value for the pre-service ballet teachers in analysing a capture of their performance may be related to them becoming self-regulating independent learners. By recording their dancing, the student can 1) look at herself/himself executing a movement from a different perspective than the one they have by watching the mirror while dancing, which often interferes the dancing; 2) listen to teacher corrections while watching the recorded performance and thus relate a) what they see b) to how it felt while performing a movement and c) to the teacher's feedback, 3) all exclusive of the stress coming from focusing on improving the action in actual execution 4) while receiving lots of visual information on their body in movement, thereby 5) encouraging critical reflection and supporting their self-evaluation, which could help them become more responsible for their own learning. Finally, video-recording of a previous dance experience can be saved and used in the future as a frame of reference for reflection.

To conclude, the reviewed studies mostly discuss reflection from perspective of students who are trained to become professional performers (Doughty & Stevens, 2002; Leijen et al., 2008, 2009a, 2009b). It has also been shown that generally, there is still lack of exposure to technology-enhanced learning in the context of ballet education (Dania et al., 2011) in spite of the fact that in recent years technology has become "invisible and normalised" (Bax, 2003, p.23). Nevertheless, in the age of ubiquitous connectivity, digital landscape affords prospective ballet teachers exciting opportunities

to use technology for reflection in ways that speak directly to their own youth culture. This situation presents a motivation for this study. Believing that reflective thinking skills development should be valued for its relevance to student-teachers' personal lives and their future professional success across a range of different sectors, it was found useful to explore how student-teachers perceive video-based self-assessment and what is the experienced variation in the meaning they ascribe to the phenomenon.

Research Methodology

Phenomenography as a research methodology and theoretical basis for this study, is chosen to shape the investigation and serves as a frame within which the issue under exploration can be explained (Bryman, 2012). Through analysis of diversity in student-teachers' understanding of the use of video-review for reflection, the goal is to get a sense of the meanings that learners themselves experience and describe (Richardson, 1999). A distinctive feature of phenomenography is that this collective human experience of phenomena is seen holistically despite the fact that a situation may be understood in another way by different people and in a different context (Åkerlind, 2005). The result of phenomenographic study is called an 'outcome space' and it emerges from the analysis of interview transcripts. Outcome space is formed of the qualitative explanations of the variations in how the world/phenomena is experienced, understood and communicated by people (Sjöström & Dahlgren, 2002). Typically four or five variants of perceiving a phenomenon are normally found (Tight, 2016). These different ways of experiencing a situation can be organised hierarchy, based on "complexity of ways of experiencing a phenomenon and logical inclusiveness of the categories" (Cope, 2004, p.2) with the highest level representing the most advanced or developed way of experiencing the phenomena (Tight, 2016). Based on a phenomenographic understanding of the world as *experienced*, this investigation rests on the conviction that a teacher-researcher conducting this study does not have unmediated access to reality, nor the participants in this study, but that our knowledge of the world is necessarily constituted by our experiences and our context. Nevertheless, this study's aim is to note other people's experiences of the phenomenon and see it "through the eyes of people experiencing it" (Cope, 2004 p.3).

Context, participants and methods

This small-scale study took place in a medium-sized university in the UK. Four students aged between 18 and 24, enrolled in a full-time B.A. Ballet Education teacher training programme, were purposively selected to participate in the research in order to ensure maximum variation despite the small sample size. Although commonalities exist - the research participants are female, all first-year undergraduates and they haven't been using video-feedback for evaluation of their ballet technique before, the sample provides a diversity in terms of age and other demographic indicators. The

participants are of different nationalities, with different lengths of prior ballet training, bringing different personalities, different learning styles, and work/life experiences to the phenomenon.

The students were required to use film recording of their assessment to critically evaluate their performance of the selected ballet *enchainements*. Their critical evaluation was written in the form of a self-reflective report in which they needed to identify personal strengths and areas that require improvement in relation to theories and principles of ballet technique, and create an action plan for future personal professional development. Apart from that one-time self-evaluation of their assessment, students do not normally have their technique classes filmed for regular viewing and learning.

Post-viewing of the assessment video, trainee teachers were asked to share their perceptions of video-review as a technology-enabled self-reflection mechanism in a semi-structured interviews – a commonly used data collection tool in phenomenographic research (Collier-Reed & Ingerman, 2013). Care was taken to elicit “depths of thinking without leading” (Trigwell, 2000, p.68), and to focus the discussion on the connection between the interviewee and the phenomenon of research interest, rather than the interviewee or the research phenomenon itself (Bruce, 1994). The interview questions were created broadly to get the conversation going. Each interview lasted around 30 minutes; it was audio recorded and transcribed verbatim.

Data analysis

Interview scripts have been read a number of times. First version of categories were created from review of each student’s answer and then analysed once again against the transcripts for confirmation. The initial categories were accepted, changed, combined or discarded if evidence to back them up was not found in the transcripts. On the basis of the analysis, three qualitatively distinct categories were found:

- 1) Video as a tool to capture, deliver and preserve information
- 2) Video as trigger for self-assessment and reflection; a means of gaining higher understanding of the subject and developing learner autonomy
- 3) Video as a means for developing reflective skills, ‘dialogue with self’ and ‘seeing in a new way’

In the Discussion of Findings section outlined on the following pages, each “pool of meaning“ (Marton et al., 1992) is backed up by students’ own words which serve as the evidence of the collective awareness and difference in how a situation is experienced, and quotes are used to describe a specific category of description. Individual may hold more than one conception, i.e., meanings vary in and between individuals. The categories are valid for a collective; they are qualitatively distinctive and hierarchically linked (Webb, 1997). First two categories display less complete understanding; the third category displays correct meaning, more complete, complex, and overarching understanding of the phenomenon (Webb, 1997), and is inclusive of other understandings ascribed to video-review.

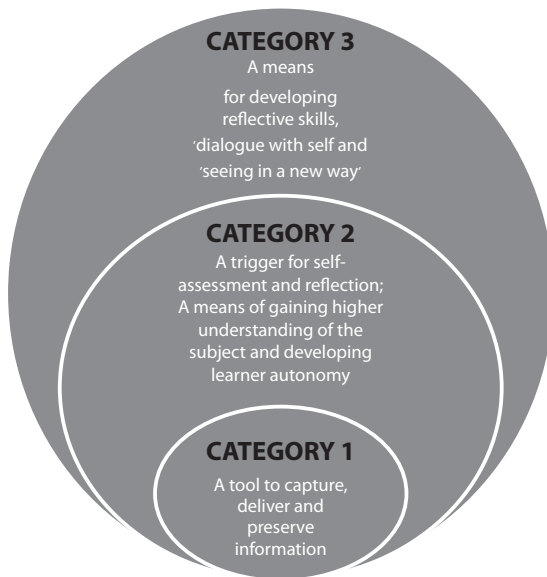


Figure 1. The Outcome space for the research is represented by concentric circles that seek to illustrate the most dominant meaning ascribed to video-review

Discussion of Findings

1) *Video as a tool to capture, deliver, and preserve information*

All interviewees have highlighted caption and delivery of the visual imagery as the most distinctive feature of the video-review.

Student C: *Video can display the rotations, transitory steps and complex dance actions that I would not be able to see otherwise.*

Student answers assigned to this category marked video as a visual/narrative medium, however, the likelihood of expanding their understanding of one particular narrative/conclusion to come up with a variety of conclusions on the grounds of the same observation was not mentioned. This signals student-teachers' appreciation of the simplest aspect of video-review, however, one unrelated to the reflective learning. Alves (2015) argues that such self-evaluation via video aids in students' independence, and, having a significant impact on students' self-perception, it also encourages the development of objectivity. Physical educators who use video technology for individual skill development through the use of slow motion (Banville & Poliki, 2009) and screen captures (Harris, 2009), feel that the ability to point out specific aspects of a student's own performance while the student is viewing herself/himself, makes the feedback they provide more valuable for the student (Palao et al., 2015). Respondents' answers support such suggestions and, rather than for/in reflection, in the Category 1 video is being understood as beneficial for subject learning - to observe and improve movement when the dance process includes rotation, jumping, and complex or fast motions, but also as an instrument to help preserve the information.

2) Video as trigger for self-assessment and reflection; a means of gaining higher understanding of the subject and developing learner autonomy

Interviewees' focus on video is still as in Category 1 - on video as a tool to deliver/preserve ballet-specific knowledge, however, at the same time, their attention was directed beyond this meaning - students describe video-review as an effective trigger for self-assessment and reflection, including questioning their practice, which helps in clarifying and getting deeper understanding of the subject. They display perception of wider impact of video-review on learning, explaining video to be about identifying and making sense of the "big-picture" (Student A, D) and concepts underlying ballet technique.

Student D: *Video is adding realism to how I perceive my dancing-self. I became more aware of where my body is in space. I understand that much better now, I needed to see myself better in order to feel myself better. I was not aware that my ability to move through space is that limited. However, in the video you can clearly see that my spatial awareness is not good...After seeing myself on the screen, seeing clearly what works and what doesn't, I have a million questions on my mind...To question my own performance, to search for reasons behind certain actions is vital for clarifying concepts. And then for improvement.*

Student A: *Watching the video I see room for development in terms of attack at one end of the scale, and delicacy and fluidity at the other. Now I understand how my performance must look to you, and I understand more clearly what you are talking about...It is all interconnected, application of the artistic principles, technical accuracy, alignment, transfer of weight, co-ordination... Now not only that I question what I was doing, but I consider the how and why. Watching the video is similar to having the audience's perspective of my dancing; I can notice parts which are enjoyable (laugh) and parts that need improvement.*

Indeed, for a dancer, reflection and self-assessment is critical to improvement as they themselves are the focus of development. Harding (2012) reinforces this concept asking, "How can they (students) achieve if they cannot assess what they need to do to achieve?" (p.96). Response from Student C continues this idea as it describes a student's own process for development:

Student C: *I think that, sometimes, I'm thinking about so many things that when I hear a correction called out, I can't fix it right then. I have to process it. You hear it, but you don't hear it... There is so much going on between step A and Z in a combination that from the moment you hear teacher's positive comment or a correction, by the time you have finished executing that movement phrase, um, you know, you often forget what was said (laughter). So watching myself on the video, I could think about suggestions for improvement I normally receive from the teacher and process them without having to listen, correct myself, and dance at the same time.*

This response describes how feedback to the learner in a different way than usual had a positive influence on the dancer's learning. The use of video allowed for reflection and more strategic self-assessment by the student, because the nature of the video-

feedback was delivered post-performance and it was such that learners could have assigned both positive and negative evaluations to different aspects of the movement. Moon (1999) has argued that reflective thinking might include “relating, experimenting, exploring, reinterpreting from different points of view or within different contextual factors, theorising and linking theory and practice” (p.33). The words which Moon used to describe reflection - “relating”, “exploring”, “reinterpreting”, “linking” - signal being active about examining experiences. Similarly, Schön’s (1983, 1988) concepts of reflection-in-action and reflection-on-action have situated action as a vital element of the reflective process. Student-teachers also speak about the engagement with video technology in proactive rather than reactive terms and connect it to reflective thinking.

Student B: Examination of the assessment video enabled me to reflect upon my first months of training; I found this extremely encouraging as I can identify progress in this short time; I am achieving movements which I previously found extremely challenging. I was also able to recognise many weaknesses; the weaknesses which I identified throughout this reflection have enabled me to create an action plan for the improvement in the upcoming semester. Since January, I have actually done something about the identified problems. I hope my plan works and hopefully, I am fixing my mistakes and more consciously I continue doing well what was evaluated as positive.

This student-teacher’s claim that reflection is a process of continually learning from experience to the benefit of future actions is consistent with Costa and Kallick’s (2000) conclusion, who note that students reflect on the significance of why they are learning, apply new knowledge to future situations, and form goals and an action plan to modify behaviour. Going further, trainee teachers feel that video is a driving force for both reactive responses - with control of their own learning staying with the teacher, and proactive engagement where the video-review helps them to take the responsibility for their own learning or the responsibility is divided with the teacher.

Student D: The video shows that my relevé was consistent throughout the exam; these moments were seen in different exercises. That proved to me that the training I did in addition to ballet classes has been working and therefore I will continue with those practices in order to further improve my pirouette enchainements. Yeah,..I guess it is up to me; I need to take greater control of my development.

Alves (2015) argues that self-evaluation via video aids in students’ independence. In this study the learners have reported similar conclusions. As they have been given an opportunity to access as much visual data on their own body as their teacher, they were more centrally positioned in the learning, which may increase their degree of ownership of their own dancing. Learning through reflective self-management of one’s experience also draws upon Boud’s (1981) notion of linking autonomous learning to personal reflection. It has been suggested in the literature that when teachers become reflective practitioners, “they move beyond a knowledge base of discrete skills to a stage where they integrate and modify skills to fit specific contexts, and eventually, to a point where the skills are internalized, enabling them to invent new strategies...they

develop the necessary sense of self-efficacy to create personal solutions to problems” (Larrivee, 2000, pp.293-294). Student-teachers’ answers assigned to this category demonstrate that video-review appears to contribute to students becoming aware of their role in self-directed learning and the amount of autonomy they have to guide their own learning and inquiry processes.

3) Video as a means for developing reflective skills, ‘dialogue with self’ and ‘seeing in a new way’

Two students were able to describe this more holistic and complex understanding of video-review. Student A characterised video-review as a “dialogue with self” and explained that through the inner dialogue she was reflecting on different aspects of practice and beyond that - on “personal self”. This quote shows how by challenging our thinking and questioning existing practices through reflection, one is “continuously accessing new lens to view their practice and alter their perspectives” (Larrivee, 2000, p.296).

Student A: *The more I watched that recording, the more I was reflecting on everything I see, I was asking myself questions, and I was answering those questions with more questions (laughter); like a dialogue with myself... Watching the video more than once was helpful because I started to think differently, I started to see something I haven't seen after the first watching, I started to have new perception.*

Student A: *Video is somehow adding realism to how I perceive myself, if that makes sense. Maybe this will sound strange, but I see overlapping of my private-self vs. professional-self after watching the recording. I see no boundaries between the two. Can one be a dancer, be professional, without being personal about it at the same time?*

As students go through the process of evaluation and reflection, their understanding changes, which describes how Wyse (2013) views learners as agents of change. This conception of video-review as a key factor in acquiring self-reflective skills through ‘dialogue with self’, presents the finding that dancers can develop self-understanding and become more self-aware while learning is supported by the use of technology. Student D similarly acknowledged that reflection on the video content has helped her to develop self-knowledge. That student-teacher also marked video-review as contributing to change in her perception and awareness – she was able to “see in a new way”.

Student D: *The fact that my dancing was uncovering both, aspects of my individuality that I like and want to keep, and aspects I wish to abandon and modify, that was unexpected. Ermm. I see more than my dancing-self on that footage. Watching myself on the video provided an opportunity to understand how my body works. But also, looking into myself from the audience's viewpoint made me become conscious of who I am. That is a new way of seeing things. I move the way I move because of my personality.*

This is an important finding because it demonstrates that, by challenging our thinking and questioning existing practices through reflection enabled by video review, one

is accessing new lens to view their practice and, consequently, this can help them to develop greater self-understanding and self-knowledge, in addition to gaining higher understanding of the subject. Indeed, Student D's perspective on the use of video makes one recall Stinson's (2001) words: "I reflected on my practice as being the living manifestation of my values"(p.6). Stinson's statement points towards an understanding of the connection between the professional practice and our values, beliefs and who we are. Student-teachers drew similar conclusions. Thus, it can be argued that by triggering reflective thinking and proactive learner interaction with the subject, video-review can in fact create a transformative learning environment (Taylor, 2017), accountable for the construction of professional and personal knowledge.

The use of video-recording can become a transformative experience, one that elicits change in the learning process. It places students in dynamic, complex interactions with the image of self a) as perceived 'from the outside' in contrast to b) how they feel about themselves 'in the body', while dancing, or c) in contrast to what the teacher has been saying to help them advance their technique. It can therefore be argued that such experiential variance and exposure to an extended learning opportunity beyond the actual studio practice has an ability to activate a transformational learning (Mezirow, 1990), and provoke alteration in attitudes and values one holds. The change resulting from the process can be described as a "change in consciousness within the learner" (Clark, 1993, p. 53). Furthermore, Coombs (2000) holds that an educational technology tool such as video is a "critical thinking scaffold" (p.4) since it helps in establishing the important pedagogic link between reflective thinking and knowledge construction. However, in order to be able to construct personal meaning from video-review, the learner is required to be able to self-monitor, control the learning process, and reflectively evaluate ideas whilst developing appropriate models of understanding (Coombs, 2000, p.3-4). For educators, these findings suggest the importance of engaging learners in regular classroom practices that facilitate the development of reflection.

Recommendations for further research

It would be interesting to explore whether the results of this study would differ if video-review had been introduced to students in the second and third year of the teacher training programme, and comparisons would need to be made with male students as well. Also, technique class is only one among different courses on a BA in Ballet Education programme; further research should be undertaken into the use of video-review on other courses. On their teaching placements, students are teaching in dance schools a group of young students themselves; reviewing the capture of their own teaching episodes would give another perspective on the use of video in helping student-teachers enhance their reflective thinking skills. Finally, there is little empirical research about 'consequences' of fostering reflective practice in dance teacher training courses – for example, does (and if yes, how) regular and systematic reflection influence learning outcomes and wider academic attainment and/or life of the student-teacher?

Conclusion

Learning environments are dynamic and complex, what calls for teaching styles that better align with the understanding of a teacher as learning facilitator and reflective practitioner. Being able to function in these roles begins with teacher self-awareness, self-inquiry, and self-reflection. This study presents evidence that video-review can encourage student reflective thinking and transformative learning, develop learner autonomy and assist learners to become self-aware and more aware of their ballet technique. Findings also show that pre-service ballet teachers are capable of engaging in reflection beyond surface level, resulting in improvement of their learning and their future practices. Student-teachers' conceptions of video-review as a mechanism for self-reflection fall into three qualitatively different categories. In Category 1, video is being understood as supportive of subject learning and an instrument to preserve the information rather than for reflection-on-learning. Category 2 is also discipline-oriented – video-review allows dancers to reconsider and develop their ballet knowledge and make sense of the 'big-picture'. Additionally, students describe video as a tool for self-assessment and a mechanism that helps one actively relate with the subject and acquire deeper understanding of the underlying principles of the ballet. The last category illustrates students' understanding of video-review as a process which helps them to 'see in a new way', make sense of the 'personal-self' and finally impact their perspective transformation - academically, professionally and personally.

Socrates remarked that the unexamined life isn't worth living. This phrase has often been interpreted as a call for additional introspection by people. Student answers assigned to Category 3 signal that video-review is an effective trigger for self-examination. As educators, we need to provide our students with opportunities for regular examination of experience, reflecting, and acting on the transformation of their world. If prospective teachers are going to provide opportunities for self-reflection for their students, they need to experience and nurture their own reflective thinking skills in their own classes (Stinson, 2010). This also means recognizing that becoming reflective is an act of empowerment and a way for teachers to acknowledge that they cannot fully know their students and may not even begin to know them without having access to the their self-understanding (Hargreaves et al., 2002).

By making student-teachers' experiences of video for self-assessment and reflection on practice in the UK undergraduate dance teacher education visible, this research has demonstrated the positive role that video-technology can play in facilitating reflection, transformational learning, and change in consciousness within the learner. This study contributes to the field of research in dance by providing pointers for educators and designers of courses in dance teacher training with understanding the importance of acknowledging reflective practice through the use of video-review as something educators on these courses can more explicitly convey to future dance teachers.

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Kolektivne varijacije u percepciji videorevizije kao reflektivne samoprocjene u preddiplomskom kolegiju Baleta: fenomenografska perspektiva

Sažetak

Poticanje refleksije studenata koji žele ostvariti karijeru plesnih edukatora važna je zadaća, ona koja doprinosi profesionalnom razvoju studenata/ budućih učitelja. Ova studija analizira videoreviziju kao tehnologijom potpomognuti mehanizam samorefleksije i percepciju toga mehanizma budućih učitelja. Istraživanje se fokusiralo na buduće edukatore upisane u program obrazovanja baletnih učitelja na institucijama visokoga obrazovanja u Ujedinjenom Kraljevstvu. Ishodi ovoga istraživanja su kategorije opisa koje obuhvaćaju kvalitativno različite načine na koje studenti-učitelji razumiju istraživani fenomen. Ova studija pruža edukatorima i tvorcima baletnoga školovanja korisne zaključke i detaljno razumijevanje videorevizije, uključujući ulogu koju ovakvo iskustvo tehnologijom potpomognutoga učenja (TPU) ima u poticanju studenata na refleksiju i transformaciju učenja.

Ključne riječi: autorefleksija; ples; tehnologijom potpomognuto učenje; videorevizija.