

Interaction of a Dance Teacher's Professional Identity Components

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Abstract The dance teacher takes care of the physical, psychological, spiritual and social development of their students in cooperation, promoting a sense of aesthetic and art, musical education, cultivating a sense of taste, and realizing a healthy way of life. Repeatedly a dance teacher becomes a role model. In order to work successfully in the profession, a dance teacher must be aware of the nature of his work. There are enough conflicting questions about the professional activity of a dance teacher, for example, what are the main professional functions, should a dance teacher also be a choreographer, or is managing a dance group/studio a self-evident professional duty? The answers must be found in the experience of dance teachers. The purpose of the article is to reflect an important stage of the specific research (Research of a dance teacher's professional identity) and to analyze the content of interaction between the components of dance teacher's professional identity. Research basis includes 95% of students from all higher education bachelor dance programs in Latvia. Approximately 11.38% dance teachers from Latvia participated in the research. Respondents were dance teachers with different education level, work experience, age, as well as a wide representation of genres. As a result of the research, the interrelationships and interactions of the dance teacher's professional identity components have been revealed and characterized.

Keywords Professional Identity, Professional Identity of a Dance Teacher, Professional Identity Components, Professional Identity Component Interaction

1. Introduction

With the increasing globalization, the acceleration of the pace of life and the availability of new information technologies in everyday life, the cultural processes taking place in the world are rapidly entering Latvia and influencing people who work in various fields of art. These conditions determine the need for representatives of the art professions to acquire comprehensive and high-quality knowledge in the specialty in order to increase their competitiveness in its broadest sense [12]. In order to work successfully in the profession, a dance teacher must be aware of the essence of their work. There are enough controversial questions about the professional activity of a dance teacher, for example, what are the main professional functions, should the dance teacher also be a choreographer, is a professional duty to lead a dance group self-evident? The answers must be found in the experience of dance teachers themselves, because there is no professional standard for the profession "dance teacher" yet. Dance education study programs implement this profession in combination with others - "Dance and Rhythmics Teacher", "Teacher of Dance and Culture".

In the learning process, dance teachers create opportunities for students to acquire knowledge, skills and attitudes towards history, social norms, national culture [5], foreign cultures, the symbolic meaning of dance, and the aesthetics of dance are mastered. Acquisition of choreography, structure of dance lesson and realization of dance performance reflects the content of dance pedagogy and its influence on the balanced development of students'

personality. In these processes, students gain skills of cooperation, teamwork, independence, self-analysis, self-evaluation, self-regulation, and identify the value of art and work. The dance teacher takes care of the students' physical, psychological, mental and social development, in cooperation promoting artistic and aesthetic, musical upbringing, cultivating a sense of taste, and realizing a healthy lifestyle. Most of the time, the dance teacher becomes a role model.

Nowadays, the boundaries of dance art have expanded, promoting the emergence and development of new dance genres and styles in Latvia, therefore the need to perceive, understand and analyse the information gained daily becomes relevant. Competent teachers with a high level of professional knowledge, skills and attitudes are needed to promote understanding of modern/nowadays dance art processes in society [12]. To find a unified content and directions of activity for the profession "dance teacher", it is necessary to study the professional identity of a dance teacher and the conditions that form it.

How is the chosen profession perceived, how deep are the responsibilities in professional activity? In the creative industry, the line between fixed working hours and personal time has almost disappeared, as professional activities can become a way of life. Outside of working hours, the dance teacher prepares for classes, chooses the musical material, and prepares new exercises. When coming home from work, costumes, advertising materials are made, specialists from other fields are contacted to organize concert activities because additional working hours are not allocated for these activities either in the state-paid workplace or in the private sector.

In Latvia, there are studies on dance composition, ballet and its history, technical performance of classical dance and character dance movements, dictionaries of classical dance terms, literature on the performance of movements of various dance genres, but dance pedagogy has not been studied enough. There are some works by foreign researchers on the pedagogical aspects of dance and psychological processes during the creation of dance [17]. There is a lack of research that would substantiate a scientific approach to dance pedagogy. In Western literature, dance pedagogy is considered more in the process of art school dance education, there are teaching models, methodological recommendations, different approaches to lesson planning [3, 7, 9, 11].

In recent years (2020-2021), there is a desire to change trends in dance research by actualizing pedagogical processes [8]. However, the specifics of each culture and the context of each country's pedagogical development must also be taken into account.

The profession of dance teacher lacks theoretical tools to strengthen its position in the process of competitiveness of the modern society. For dance pedagogy in Latvia to gain new development opportunities, a study is needed, which involves dance teachers from all regions of Latvia, teachers with specialization in different dance genres.

This research on professional identity component interaction is a part of the "Research of the professional identity of a dance teacher" [6] and its aim is to study and determine the content of dance teacher's professional identity and its componential interaction.

2. Materials and Methods

Research Methods

- **theoretical** methods: analysis of normative documents and literature, modelling;
- **empirical** methods: Explanatory Sequential Mixed Method Design is used in the phenomenologically oriented empirical research and it involves data collecting in two stages:
 - quantitative method – questionnaire;
 - qualitative methods – partially structured expert interviews.
- **data processing and data analysis methods in quantitative research:** data analysis – descriptive statistics, statistical modelling; **processing** – MS Excel, SPSS version 23. The gained data were analysed with:
 - primary methods – descriptive statistics (mean, standard deviation, minimal value, maximal value, cross tables);
 - secondary data processing methods – measure of internal consistency (Cronbach's alpha), Kolmogorov – Smirnov test, Spearman's correlation coefficient determination, factor analysis.
- **data processing and data analysis methods in qualitative research:** thematical analysis, content analysis.

Research basis includes 95% of students from higher education bachelor dance programs in Latvia, and also a pilot group of students from Estonia and Russia:

"Dance and Rhythmics Teacher" – Riga Teacher Training and Educational Management Academy (RTTEMA); "Choreography", "Teacher in Dance and Culture studies" - Jazeps Vitols Latvian Academy of Music (JVLAM); "Contemporary Dance" – Latvian Academy of Culture (LAC); "Sports and Dance Teacher" – Liepaja University (LiePU).

University of Tartu Viljandi Culture Academy (TU) students from bachelor study program "Dance Art" participated in the research representing Estonia. Students from University of Humanities (UH) bachelor study program "Art of Choreography" participated in the research representing Russia – Yekaterinburg.

Respondents were dance teachers (11.38% from all dance teachers in Latvia) with different education level, work experience, age (22-80 years). Teachers represented

such dance genres as classical dance, Latvian folk dance, contemporary dance, jazz dance, modern choreography, hip-hop and street dance, ballroom and social dances, character dance, oriental, line dance, senior and ladies dance, tap-dance, contemporary ballet, dancing for the disabled. 59.5% respondents represented one dance genre and 40.5% respondents work as representatives of 29 different collaborations of dance genres mentioned above.

In the course of the study "Research of a dance teacher's professional identity" [6], identity and its structure was analyzed in philosophy, psychology and pedagogy.

Based on the collected characteristics of professional identity [4, 1, 14, 10], it is assumed that professional identity arises in a development process of important component of professional activity in which an individual interacts with society, events and improves as a result of experience.

Analysing research on teacher's professional identity [2, 13, 18] on professional identity in psychology [15, 16], were determined the components of a dance teacher's professional identity (hereinafter - DTPI): dance teacher's professional philosophy, dance teacher's professional knowledge to use skills, dance teacher's professional roles, dance teacher's artistically creative work, attitude towards professional activity of a dance teacher and professional image. Based on these components, a DTPI model was developed, the criteria and indicators of the professional identity were determined, as well as the interaction of these components was studied and characterized.

In order to statistically substantiate the interaction of components, the research uses the Cronbach's alpha coefficient to determine whether it is permissible to calculate an average between several questions included in the scale and to show the internal coherence of the scale. For internal consistency, the Cronbach's alpha coefficient can range up to 1. Data are reliable if the coefficient is greater than 0.5. The test shows that the Cronbach's α of empirical research is 0.933, so it can be assumed that the

data are reliable.

The Kolmogorov-Smirnov test confirms that the data distribution is non-parametric, so the Spearman correlation calculation test was chosen for further analysis. A Spearman correlation matrix has been developed to determine mutual correlations. The calculated correlation coefficient (r) is rounded to 3 decimal places.

The aim of the Spearman correlation test performed in the empirical research was to find out that correlations occur, and which variables interact with the statements made in the survey. It is important to understand whether DTPI components interact, does the interaction occur and, most importantly, whether all the components interact with each other. Only correlation coefficients that showed a statistically significant correlation were evaluated. Since at the number 1, it can be concluded that the variable is the same, at the number 0 the variables are independent, and at the number -1, the relationships between the variables are opposite, the correlations above 0.2 are also analysed as significant enough in this research.

One of the tasks of this research is to establish that the interaction exists between all components of the DTPI model, but it is not assumed that these components cannot function without each other. The theoretical connection of the components is based on the existence of interactions and the formation of mutual relations between the components. In the Spearman matrix, the correlations of all statements have been performed (3600 correlation coefficients), on average the four most significant coefficients (240 coefficients) have been selected for each statement. The coefficients proposed for the analysis of each statement are decomposed into components, thus determining which components interact and influence each other.

After the analysis of the correlations between statements, it has been established that the relations of two criteria results in various mutual influences of these criteria (see Table 1).

Table 1. Dance teacher's professional identity component interaction








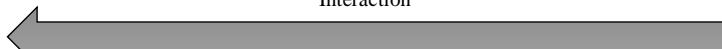
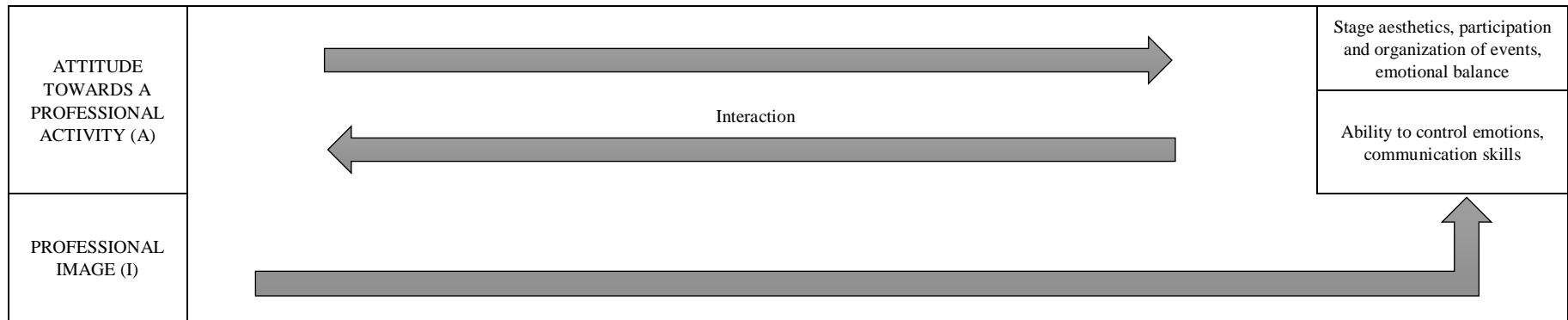
DTPI components	Interaction	KS	R	ACW	A	I
PROFESSIONAL PHILOSOPHY (PP)		Based on values, courage to express an opinion	Values and their promotion in students, goal setting	Based on Values	Values, goal setting	Goal setting, confidence in professional activity
	 Interaction	Selection of pedagogical methods, critical analysis of professional traditions	Cooperation and organizational skills	Periodic updating of movement language	Stage aesthetics and punctuality	The role of image (physical, visual) in communication
PROFESSIONAL KNOWLEDGE TO USE SKILLS (KS)	 Interaction	Selection of pedagogical methods	Selection of pedagogical methods according to dancers age	Selection of pedagogical methods according to dancers age	Selection of pedagogical methods according to dancers age	Selection of pedagogical methods, critical analysis of professional traditions
	 Interaction	Cooperation and promotion of balanced personality development, selection of corresponding pedagogical methods	Artistic creation as inner necessity	Punctuality, protection of children's rights, self-improvement	Cooperation, communication and individual style	
PROFESSIONAL ROLES (R)	 Interaction	Role realization – educator and manager	Responsibility for the dance group/studio, realization of educators' role	Roles of an educator and manager, promotion of balanced personality development		
	 Interaction	Artistic creation, immersion into choreography	Punctuality, protection of children's rights, self-improvement and its organization	Cooperation, professional growth, taking care of appearance		
ARTISTICALLY CREATIVE WORK (ACW)	 Interaction	Artistic creation, usage of choreographic skills	Artistic creation			
	 Interaction	Self-improvement, involvement in projects, organizations, organizational skills	Physical and visual image development, self-improvement, emotional balance			

Table 1 continued



DTPI component “professional philosophy of a dance teacher” significantly interacts with:

- knowledge to use skills – selection of pedagogical methods according to dancers age, ability to critically analyse professional traditions;
- professional roles – promotion of cooperation between dancers in the process of learning dance, responsibility for dance group/studio activities, event planning, cooperation with specialists from other areas;
- artistically creative work – desire to periodically renew and supplement the usual movement language;
- attitude towards professional activity – respect of stage aesthetics, punctuality in professional activities;
- professional image – confidence in developing style and appearance, significance of maintaining physical shape in cooperation and communication;

DTPI component “dance teacher’s professional knowledge to use skills” significantly interacts with:

- professional philosophy – substantiation professional activity in values (respect and responsibility), courage to state opinion on the significance of profession and its necessity;
- professional roles – realization of the educator’s role, cooperation promotion, selection of corresponding pedagogical methods, promotion of personality development;
- artistically creative work – a search of new choreographic methods, ideas and solutions, revelation of diverse themes, artistic creation;
- attitude towards professional work – respect of stage aesthetics, punctuality, creation of dance character according to the age of the dancers, professional self-improvement;
- professional image – cooperation and communication with parents, colleagues, those interested in the art of dance.

DTPI component “professional roles of a dance teacher” significantly interacts with:

- professional philosophy – promoting values (honesty, respect and sense of responsibility) in students/dancers, putting forward goals of professional activities;
- professional knowledge to use skills – selection of pedagogical methods according to dancers age;
- artistically creative work – artistic creation and ability to deepen an understanding of the process of creating a dance;
- attitude towards professional activity – responsible attitude towards stage aesthetics and protection of children’s rights;
- professional image – cooperation and communication with parents, colleagues, those interested in the art of dance, care for the appearance, attendance in professional improvement events.

DTPI component “artistically creative work of a dance

teacher” significantly interacts with:

- professional philosophy – grounding professional work in values (honesty, respect), cultural behaviour;
- professional knowledge to use skills – selection of pedagogical methods according to dancers age;
- professional roles – realization of the educator and manager roles;
- attitude towards professional activity – a need to improve professionally, involve in professional organization, projects, organizational skills;
- professional image – development of visual and physical image, professional growth, emotional balance;

DTPI component “attitude towards a professional activity of a dance teacher” significantly interacts with:

- professional philosophy – goal setting, grounding in professional values (honesty, respect, responsibility);
- professional knowledge to use skills – selection of pedagogical methods according to dancers age;
- professional roles – dance teacher as an educator, sense of responsibility towards a dance group/studio (event organization and forehanded planning);
- artistically creative work – desire to seek new choreographic solution, ideas, movement language and the use of compositional skills in dance;
- professional image – ability to control emotion in cooperation and communication.

DTPI component “Professional image” significantly interacts with:

- professional philosophy – goal setting and forming a strong and justified confidence/conviction in personal professional activity;
- professional knowledge to use skills – selection of corresponding pedagogical methods, critical thinking in analyzing traditions of profession;
- professional roles – realization of an educator and manager roles, confidence in promoting balanced development of student’s/dancers personality;
- artistically creative work – a search and creation of new choreographic methods, ideas and solutions, periodical renewal and replenishment of usual movement language, creation of new dances as an inner necessity;
- attitude towards professional activity – respect of stage aesthetics, attendance and organization of events, emotional balance.

3. Conclusions

In the world that requires elasticity and ability to change as a norm, questions about identity, including professional identity, of people in the 21st century are one of the challenges. These challenging questions occur because of escalating metamorphosis in the family, relationships, biographies of individuals and professional environment. If the professional identity is being researched in psychology

and medicine, then in pedagogy, especially in dance pedagogy, these studies are less. Dance pedagogy includes the transfer and inheritance of attitudes, knowledge, skills, experience, which is rarely fixed theoretically - by publishing the developed and tested methods, techniques and their impact on students.

The study of teacher's professional identity is significant in the education of aspiring dance teachers, continuing education and self-education in order to conceptualize the content of education and pedagogical support. The empirical research establishes that, as a result of Spearman's correlation coefficient analysis, the components of a dance teacher's professional identity form interactions. These interactions are manifested as influences, which ensure the continuous formation and change of professional identity.

The content of dance teacher's professional identity components is realized in dance teachers' professional activity - professional values, creativity, attitudes, cooperation, communication, knowledge integration and critical analysis, skills to use the acquired knowledge, studio/group management and confidence in the need to promote balanced development of students' personalities.

The empirical research establishes that, as a result of Spearman's correlation coefficient analysis, the components of a dance teacher's professional identity form interactions. These interactions are manifested in primary and secondary influences, which ensure the continuous formation and change of professional identity.

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