Research Article

Jessica Douglass*

“Use the mirror now” – Demonstrating through a mirror in show dance classes

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Abstract: This article investigates how a significant part of the learning process within show dance classes is performed, namely multimodal demonstrations. In particular, it focuses on how the mirror is used as a tool during demonstrations. The data consist of video recordings and ethnographic fieldwork among young adults practicing show dance. Three single cases undergo in-depth analysis using an EMCA (ethnomethodology conversation analysis) approach. The analysis shows that the understanding of a multimodal demonstration is watched into being and that the mirror functions as an extension of the teacher. In addition, the use of the mirror changes over the course of the ongoing demonstration. The participants agree on how to use the mirror and that there is a symmetrical order for how the mirror is used, which means that the responding participant follows the way of using (or not using) the mirror that is introduced by another participant. As such, this article contends that use of the mirror is a well-established practice. The article concludes by highlighting the positive effect on the learning situation when a mirror is used for demonstration in show dance classes.

Keywords: demonstrations, mirror, multimodality, dance, EMCA

1 Introduction

The movement of the body in a certain rhythmic way, generally to music, is one way of characterizing dance. Since dance is an activity performed with the body, the process of learning how to dance is, then, mainly about the body. So, when one practices in a dance class, it is noticeably an activity that is not talk-oriented, but rather it is a collaboration between talk and body, where talk is produced in relation to the body (Keevallik 2013). Thus, being able to view the teacher is of utmost importance in dance class rehearsals. “In any dance class, participants are placed in a way that enables a view of the teachers(s), either directly or through a mirror” (Keevallik 2010:416).

This article focuses on multimodal demonstrations in dance classes and rehearsals with particular attention being paid to the teacher and how these demonstrations are carried out through the use of a mirror. The activity of show dance¹ rehearsals is centered around the mirror. All the participants in the rehearsals practice in front of the mirror, which allow the dancers to observe their own postures as well as those of their fellow dancers (Radell 2013). Using the mirror enables the teacher to demonstrate choreography in the same direction as the dancers and permits the teacher to demonstrate and to observe the dancers, simultaneously. Without access to the mirror, the teacher would be required to do a mirror-image demonstration of the choreography, which requires more concentration for the teacher as well as the dancers.

Previous studies on the use of the mirror in dance class rehearsals are few. A common denominator in the studies to date (Bassetti 2009a, b; Ehrenberg 2010; Radell 2013; Radell et al. 2002; Radell et al. 2003),

¹ Show dance has its origin in jazz, funk and ballet. See Section 3.2 for a more detailed description of the dance style.

*Corresponding author: Jessica Douglass, Department of Swedish Language and Multilingualism, Stockholm University, Stockholm, Sweden, E-mail: jessica.douglass@su.se

however, is the critique of mirror use and how using the mirror affects the ability of dancers to feel the dance movements in their body rather than depending on the visual reflections provided by the mirror (e.g., Radell 2013). It has also been proposed that the use of the mirror may have negative impact on the dancers' body image (e.g., Radell et al. 2003). Although the functions of the mirror for students have been investigated, the use of the mirror by teachers is under-researched (Radell 2013). Likewise, the role of the mirror as a tool that teachers can use when demonstrating has received scant attention in earlier research (an exception being Bassetti 2009a, b). This article brings an interactional perspective to research on studies pertaining to the use of the mirror in dance classes. It aims to broaden the debate on whether the mirror should be used or not in dance rehearsals, the intention is not to critique nor elevate the use of the mirror, but rather it seeks to demonstrate how the mirror may support the learning environment (Notarnicola et al. 2014; Radell 2013, Radell et al. 2014). Therefore, the overall aim of this paper is, through a detailed interaction analysis of multimodal data, to contribute to the understanding of how a significant part of the learning process – demonstration – is carried out with the help of a mirror in show dance classes. The more specific aim is twofold: on the one hand, to illustrate how the mirror is used as a tool during demonstrations; on the other hand, to show how use of the mirror changes as demonstrations proceed over time.

The data in this article are drawn from video recordings and ethnographic work in a dance studio. The participants are non-professionals and are between 16 and 24 years old. The analysis is based on three single cases, drawn from a larger collection of demonstration sequences. The analysis is based within the framework of ethnomethodological conversation analysis (EMCA).

The organization of the article is as follows: First, a short theoretical background is presented (Section 2), followed by methodological considerations and data (Section 3). The analysis section (Section 4) is divided into three excerpts, with a discussion following each excerpt. Finally, conclusions are drawn from the results of studying the use of mirrors as a demonstration tool in show dance classes (Section 5).

2 Background

The following section is divided into three subsections based on the shift in research interest from mainly focusing on talk (talked into being), moving towards a focus on embodied interaction (embodied into being), and, relevant to this article, a focus on showing and visibility (watched into being).

2.1 Talked into being

Conversation Analysis (hereafter CA) emerged in sociology (Sacks 1992) in close relation to ethnomethodology (Garfinkel 1967). The focus of ethnomethodology is on people's methods to create order in their social worlds in everyday activities, whereas CA is interested in talk-in-interaction, i.e., the social organization of conversation (ten Have 1986). CA is known for its focus on action and sees actions as systematically organized in interaction, i.e., that actions occur in a sequential order and that these various kinds of actions (such as requests, instructions, compliments, directives) occur in a variety of social contexts. Within the framework of CA, it is becoming common to combine ethnomethodology and CA, the resulting combination referred to as EMCA.

Talk has long been the central focus and object of study within CA, where it used to be that one studied how actions were talked into being, but more recently the perspective has shifted to all kinds of actions, that is, embodied actions. Language is an important part of the action, but not the only resource of research interest; rather, all embodied resources are of interest (Mondada 2018). Embodied resources consist of language, gesture, gaze, head movement, facial expression, body posture and body movement, as well as object manipulation, technology and body movement within space (Mondada 2013). All these resources should be treated as being potentially equally relevant to the organization of action (Mondada 2014).

While we have seen an increased number of EMCA studies adopting a multimodal perspective on interaction, multimodality is central to other influential research paradigms investigating discourse and interaction (see e.g., contributions in Jewitt 2009). For example, multimodal discourse analysis (Kress and van Leeuwen 1996, 2001) and multimodal mediated theory (Norris 2004, 2013) investigate multimodality in a variety of texts, images and other expressions that transcend verbal language.

2.2 Embodied into being

That the interest in the body within CA has increased over time is referred to as *the embodied turn* (Nevile 2015). “The embodied turn refers to the established direction change in research on language and social interaction itself, the rise of interest in the body” (Nevile 2015:122). The concept of sequentially is central to CA; however, bringing in the multimodal perspective questions the concept of sequentially, since multimodal actions are often performed simultaneously with verbal language. Mondada refers to this as “multiple temporalities and multiple sequentialities operating at the same time” (2013:585).

Activities that predominantly rely on talk (e.g., medical consultations, classroom interactions or phone calls) have been studied much more than activities where talk is less central (Mondada 2019). Different forms of physical activity, such as sports, can be placed in the latter category. In recent years, more interest has been focused on these kinds of activities. The focus of studies dealing with interaction in sports is wide-ranging, both regarding the type of sport and the research focus, but have in common that they deal with embodied activities. The studies bring different perspectives in focus, such as *embodied mapping* in basketball practice (Evans and Fitzgerald 2017), *embodied interaction* in budo sports (Răman 2018) and *embodied action* in coaching feedback in powerlifting and basketball (Evans and Reynolds 2016). Evans and Reynolds (2016) propose a new pedagogical approach based on *showing* as an alternative to the more dominant method of *telling* things that is the foundation of many pedagogical models. When dealing with embodied conduct, they argue that showing is a much more persuasive way of demonstrating than verbal explanation. Răman (2019a) highlights the *embodied response* in budo, when the teacher bodily demonstrates a technique together with a partner, and the partner responds to the demonstration through body movement. When analyzing an activity that is centered around the body (e.g., budo or dancing), and where embodied resources are as necessary as verbal conduct, it is vital to bear in mind that certain embodied resources can serve the same function as words. As Kendon points out: “there are many different ways in which visible bodily action may be employed to accomplish expressions that have semantic and pragmatic import similar to, or overlapping with, the semantic and pragmatic import of spoken utterance” (2013:8).

Dance practice and traditional teacher-led classroom interaction share features such as the interaction being distinguished by the teacher doing most of the talking and by the pedagogical responsibility being on the teacher (see also Răman 2019b). Teaching in a dance class is much like teaching physical skills (Goffman 1974), and the teaching consists of an instructional setting where a skilled participant is teaching the less experienced participant. When teaching a physical skill, the instructions are often performed through bodily demonstrations (Stukenbrock 2014). Demonstration is a tool for instructing (Răman 2019b; Răman and Haddington 2018), and the difference between an instruction and a demonstration is that a demonstration needs to be performed with at least two modalities. The teacher does not merely “describe” the action through talk nor merely “perform” the action through their bodies. The multimodal features of the demonstrations are what differentiates it from instruction. A demonstration is by nature embodied (Răman 2019a), and the demonstration is performed by using either the teacher’s body or the participants to illustrate the movements.

2.3 Watched into being

In many styles of dance, the practice takes place in front of a mirror. Earlier research on the mirror in dance classes has been done from different perspectives and provides inconclusive results concerning the mirror as a tool for learning. The function of the mirror as a tool for correction and technique training has been examined by several scholars, especially in the field of dance pedagogy (e.g., Dearborn and Ross 2006; Ehrenberg 2010; Radell 2013). These studies focus on the mirror as a tool for dancers to see the relationships between body parts, as well as correct and incorrect positions, and the perspective of the student is the primary focus. Some research has found that learning can be affected negatively by the mirror, as the learner focuses too much on how the movement looks and not what it physically feels like (Ehrenberg 2010). Nevertheless, some results show that retention of body movements is better when learning with a mirror than without (Dearborn and Ross 2006).

Furthermore, while the mirror and its possible effects on the learning process have been investigated, the role of the mirror when demonstrating has been under-researched. The present study aims to fill this gap through an in-depth analysis of how the mirror is used and how it contributes to interaction.

3 Methodology and data

Methodologically, this study is situated within the framework of ethnomethodological conversation analysis (EMCA). An important part of EMCA is its ethnographic approach. Since the practice of dance consists of activity-specific features, such as the use of music, performing as a group and the relation between practicing and performing, it is important to have knowledge of the setting. Through ethnographic fieldwork, it became possible to gain knowledge about this particular setting through the observable behaviors of the participants. Fieldwork not only enables trust to be established with participants before undertaking recording and helps inform decisions on how and when to record, but it also provides critical resources for coming to understand the activities in which people are engaged (Heath and Luff 2014). When approaching the data and selecting examples, CA principles were followed. First, the data were subjected to repeated unmotivated viewings (Schegloff 1996:172), meaning that the data was not approached with any pre-formulated theories or hypotheses in mind. Secondly, the repeated viewings led to an awareness of the central role of the mirror in demonstrating activities, which was subsequently subjected to an in-depth interactional analysis.

3.1 The practice of dance

The dance class consists of two activity frameworks (Broth and Mondada 2013; Goodwin 2007; Råman and Haddington 2018): teaching and practicing. However, these activities are different for the students and the teacher, as the teacher either teaches or observes, while the students either observe or practice. In focusing mainly on the teacher's role, the teacher moves between two activities: demonstrating and observing. Moving between the two different activities has been studied in dance classes before (e.g., Bassetti 2009a, b; Broth and Keevallik 2014), but also in judo classes (Råman and Haddington 2018). In the current data, the teacher can move between the two activities of teaching and observing, whereby the teacher, for the most part, first observes the dancers² and then demonstrates. The transition between observation and demonstration shows how the mirror is used in the data. As revealed by ethnographic work, certain parts of

² See Figure 1.

Figure 1: Observing.

the room carry institutional meaning (Råman and Haddington 2018) for the participants. This is evidenced in my data when the teacher is ready to demonstrate in front of the mirror, as she moves to the location where the potential for visual attention is maximized, and the area becomes associated with demonstrating choreography. On the other hand, when the teacher is going to observe the students' performance the teacher turns around to face the group (see Figure 1).

3.2 Transcribing

Transcribing talk within CA is mainly done by using the conventions developed by Jefferson (2004); for transcribing embodiment, however, no common system exists, and a wide range of conventions are used (Nevile 2015). There are different approaches to representing embodiment in transcripts, but the majority of researchers dealing with embodiment provide images in order to have visual evidence to support the analysis. A multimodal transcript is often given one line for speech and one line for the embodied description (Nevile 2015). This article transcribes verbal conduct, according to Jefferson (2004). The multimodal details are both verbally described and combined with images. The method of visually representing actions is based on conventions developed by Goodwin (e.g., 2018). Embodied actions are transcribed verbally based on conventions developed by Mondada (2007).³

3.3 Data

The data for the present study are video-recorded dance classes in a dance style called *show dance*. Show dance has its origins in jazz, funk and ballet. It is performed in a group and is taught to be a performance on stage. It is a scenic dance where the dancers focus on scenic expression and stage presence. Show dance is constantly evolving and is inspired by other styles, including street dance,

³ See Appendix for transcription conventions.

Figure 2: The room.

disco, ballet and salsa. The classes in these data are led by one teacher, and approximately 15 students participate in a typical class. For this study, the data are from two groups of young adults aged 16–24 years. The groups are advanced and taught as *performance choreography* (Keevallik 2014), but all the participants are non-professional dancers. The participants are both female and male, and all speak Swedish.

The analysis is based on three single cases drawn from a collection of 81 demonstrations in 8 h of video-recorded dance classes. Of the 81 demonstrations, the majority (56) are done in front of the mirror, making this a well-known and commonly used practice for the participants. In the room where the dance classes take place, one wall is covered by a mirror; this is what the teacher refers to as the front of the room, and it is also the direction students are orientated toward at the beginning of class (see Figure 2). Three different cameras were used in the study, to capture different angles of the room.

Figure 3 illustrates how the exact same move can look different, depending on which camera is used.

4 Analysis

In order to show how the mirror is used during demonstrations in detail, I focus on three excerpts, which are subdivided into shorter excerpts to make the analysis easier to follow. In the transcript, the dance teacher is represented by T (teacher), and the dancers are, for the most part, treated as a unit and are represented by D (dancers) in the transcript. A single isolated dancer is marked by D1, D2, etc.⁴

⁴ For full details on transcription, see Section 3.1.2 and the Appendix.

Camera 1

Camera 2

Camera 3

Figure 3: Different angles.

4.1 Excerpt 1 – kanske [maybe]

The excerpt begins with the teacher observing the dancers as they practice a part of the choreography;⁵ the teacher starts the demonstration while the dancers are still dancing. During the entire demonstration, the music is playing, and the teacher is making a “live” demonstration, meaning that she has not stopped the dancing of the dancers, but instead joins in during their dance. At the beginning of the excerpt, the music is fading, but the teacher does not turn it off completely; rather, it plays softly in the background.

The duration of the demonstration is 16 s

⁵ See Section 3.1.1 for further information about different stages of practice.

Excerpt 1a

1 D: #1dancing and facing the mirror

fig: #im1

2 T: #2observes the dancer while they are dancing

D: dancing and facing the mirror

fig: #im2

When T observes the dancers, her back is against the mirror and she faces the dancers directly. The dancers are facing the mirror while dancing (im1, im2). Excerpt 1a (lines 1–2) is taking place just before the actual demonstration begins.

In excerpt 1b below the teacher starts her demonstration.

Excerpt 1b

3 T: #3starts a movement with her upper body facing the dancers

D: dancing facing mirror

fig: #im3

im3

4 T: #4moves upper body down towards the floor

D: dancing

fig: #im4

im4

In line 3, the teacher’s demonstration begins with T joining the dancers in their practice, and this continues on line 4. The dancers continue to dance and to face forward. So far, the demonstration is monomodal. The verbal part of the demonstration starts on line 5. (See excerpt 1c below.)

Excerpt 1c

5 T: #5ja exakt

yes exactly

T: #5moving her arms in front of her chest facing the dancers

D: #5dancing with big arm movements

fig: #im5

im5

The teacher utters the first verbal part of the demonstration, while at the same time she moves her body together with the dancers. She says *ja exakt* [yes exactly] to encourage the dancers to continue dancing. In excerpt 1d below, T is turning around in order to dance in the same direction as the dancers.

Excerpt 1d

6 T: #6å sen får ni börja direkt

and then you start directly

T: #6turns around from the dancers to face the mirror*-->

fig: #im6

im6

In line 6, T is making a turning movement that is not part of the choreography, but is instead a way for her to turn around and perform the movement in the same direction as the dancers. When T says *direkt* [direct] (line 6), she stops her movement and faces the mirror (im6). T can now start the demonstration, while facing the same direction as the dancers.

See excerpt 1e for the beginning of her moving backwards.

Excerpt 1e

7 T: -->*_{#7}Så ni kan liksom göra hurt _{#8}so:

so you can DP/like do hurt so

T: _{#7} facing the mirror start moving backwards *-->

claps right knee with right hand _{#8}Claps left knee with
left hand

D: standing still facing forward

fig: _{#im7} _{#im8}

im7

im8

8 T: #9go:::d börja på den sidan röra #10er

go:::d start on that side to move

T: --> #9moving back with big arm movements

D: standing still facing forward

fig: #im9

im9

T: --> * #10stops moving backwards facing forward

D: facing forward

fig: #im10

im10

In excerpt 1e, both the teacher and the dancers are looking into the mirror. In lines 7–8, T shows what these backward movements should look like and is using the lyric from the song to connect the right movement to the correct beat of the song. T says *så kan ni liksom göra* [so you can DP do], and then she uses two words from the lyrics, *hurt so*, while at the same time she slaps her knees. From line 7, the dancers have stopped dancing (im7) and are facing forward. They maintain their positions until T is done with her demonstration in line 10 (excerpt 1g). After T has shown the backward movement, she stops (im10) and continues to face the mirror.

The sequence of moving back is over, and T stops and faces the mirror. (See excerpt 1f.)

Excerpt 1f

9 T: #11ja:: kanske↑
yes maybe

T: #11facing the mirror

D: facing mirror

D1-2: nods

fig: #im11

T looks into the mirror and utters a comment *ja kanske* [yes maybe] to the dancers, while making a thinking face at the same time (im11). None of the dancers reply verbally to the question, but two of the dancers nod after T says *kanske* [maybe], and all the dancers are facing the mirror. By making the comment and stopping her demonstration, the teacher gives the dancers a chance to comment on or to accept the demonstration. The dancers use two kinds of *embodied response* (Råman 2019a), one in which two dancers nod (D1–D2), and another in which the rest of the group continues facing the mirror and stands by for the next part of the demonstration.

T ends the demonstration. (See excerpt 1g below.)

Excerpt 1g

10 T: #12 *samma del en gång till*

same part one more time

T: #12 *looking into the mirror*

walks towards teachers' corner

D: *looking into the mirror*

fig: #im12

T ends the demonstration in line 10 by telling the dancers to dance the same sequence once again, *samma del en gång till* [same part one more time], as she moves away from the center of the room towards the music equipment. She continues looking into the mirror, while walking away (im12), as the dancers are all face forward. The dancers are now in their starting positions.

4.1.1 Discussion of Excerpt 1

In excerpt 1, several different roles of the mirror can be discerned, and the use of the mirror changes throughout the excerpt. The use of the mirror is also different for the teacher and the dancers. At the beginning of excerpt 1, the mirror is used by the dancers while practicing a part of the choreography, and for the teacher to observe the dancers. However, when T decides to turn around (excerpt 1d) in order to dance in the same direction as the dancers, the use of the mirror shifts. The dancers can now use the mirror both to see themselves and also to see T's demonstration. Line 6 (excerpt 1d) shows how the teacher makes the transition to the demonstration position, a move that the dancers do not follow, since they know the choreography; this also provides evidence that they are well aware of the framework of the practice. By her turning around, the use of the mirror shifts, and T is now provided the chance to use the mirror as a tool while demonstrating. Before this (excerpts 1a, b, c), the mirror only worked as a tool for the dancers. Line 7 illustrates an example of the importance of visibility, since the dancers only have the teacher's words from the song, *hurt so*; thus, in order to know what to do they have to see the teacher's body. The mirror increases the communicative potential of each smallest gesture by broadening the visibility field (Bassetti 2009b). The mirror functions as an extension of the teacher, since it allows the dancers to mirror the teacher's body. Excerpt 1 illustrates that the mirror is essential, because the meaning is not just being talked into relevance, it is also *watched into relevance*. The orientation to the mirror, by all the participants, highlights the importance of the mirror for gaining an understanding of the choreography at a certain point in time (see excerpt 2f.). By using the mirror when demonstrating, the teacher is making the demonstration visually available to all the dancers, while also maintaining their formation, that is, they are facing the direction that they should in order to perform and can also incorporate their physical relations to their fellow dancers into their understanding.

By the end of the excerpt, the mirror is being used as a tool to allow the dancers to slow down or to stop T in her demonstration, and T uses it to allow for this possibility. This results in the dancers giving their acceptance of the comment through an *embodied response*, a few by nodding, but most of them by facing the mirror to show that they are ready to continue.

4.2 Excerpt 2– använd nu spegeln [use the mirror now]

Before the demonstration begins, the teacher has been observing the group practicing a choreographed sequence with music.⁶ The teacher goes to turn off the music and steps onto the floor in front of the mirror to give an additional demonstration. This additional demonstration is built on earlier ones and follows from the teacher watching the dancers practice, where she has detected a sequence in which the group is moving at different paces, and she wants to stress to them that they need to perform together. The excerpt begins when T is in front of the group, facing the mirror.

The duration of the demonstration is 22 s.

⁶ See Section 3.1.1 for further information about different stages of practice.

Excerpt 2a

1 T: #₁använd #₂nu spegeln #₃spegel spegel spegel≈

use the mirror now mirror mirror mirror

T: #₁facing mirror #₂points both hands towards mirror

#₃waving hands up and down towards mirror*-->

fig: #im1 #im2 #im3

The excerpt commences with the teacher facing the mirror (im1) and uttering *använd nu spegeln* [use the mirror now]. At the same time as she says *nu* [now], she points with both hands towards the mirror (im2) and then repeats *spegel spegel spegel* [mirror, mirror, mirror], and she also waves several times at the mirror (im3). When T starts to talk, not all of the dancers are focusing their attention towards her in the mirror, but when she says *nu* [now] (im2) and points towards the mirror, the group readjusts and faces forward.

The teacher starts her demonstration in line 1 with a multimodal directive by using the words *använd nu* [use now], which is a verbal directive, together with her arms pointing towards the mirror. The teacher is speaking explicitly about the mirror, reminding the dancers about the function of the mirror as a tool for them to use when practicing.

What happens next is represented below in excerpt 2b.

Excerpt 2b

2 T: ≈ #₄Så länge vi har den liksom ≈
 as long as we have it DP/like

T: * #₄Stops moving arms pointing toward mirror with both hands

D: facing forward

fig: #im4

The teacher continues in line 2 by saying *så länge vi har den* [as long as we have it], referring to the fact that the group is soon going to be performing this choreography on stage, and when on stage there will be no mirror in which to see themselves. As soon as she starts saying *så* [so] in line 2, she stops moving her arms and just points towards the mirror (im4).

At the beginning of excerpt 2 (excerpts 2a, b), the teacher is focusing on the possibility of using the mirror. The mirror's function as a tool for correction is well known to the dancers, as evidenced by the fact that the teacher does not need to explain what they should be using the mirror for.

The next step is for the teacher to start the demonstration of the movement. (See excerpt 2c.)

Excerpt 2c

3 T: ≈ #₅här #₆när jag går med höger≈
 here when I walk with right

T: #₅arms down #₆lift hands moving body to the right

fig: #im5 #im6

In line 3, the actual demonstration begins, and it starts with the teacher making a deictic reference by saying *här* [here]. *Here* is used to show the dancers where in the choreography she wants to make a comment, and the body movements of the teacher are crucial to telling the dancers what she means by this. By using her body, the teacher can make the dancers understand exactly where in the choreography she wants to focus her demonstration (im5), and this is made possible and is facilitated by the mirror.

The demonstration continues in lines 4 and 5 (excerpt 2d), where the group is watching the teacher demonstrating the choreography.

Excerpt 2d

4 T: ≈ #7så ska kroppen följa med ≈
so the body should follow

T: #7facing forward turning upper body to the right* -->

fig: #im7

5 T: ≈ så att #8kroppen inte är kvar #9här när jag gör≈
so that the body won't stay here when I move

T: * #8lower body turned right upper body turning left*-->
* #9shifting side lower body
turning left and upper body turning right

fig: #im8

#im9

In line 4, the teacher continues the demonstration by saying *så ska kroppen följa med* [so the body should follow]. She starts to move her upper body to the right (im7), and she (line 5) shows the dancers how not to hold the body (im8) and says *så att kroppen inte blir kvar här när jag gör* [so that the body won't stay here when I move]. She then moves her upper body from right to left (im9). During this demonstration, the teacher looks into the mirror as the dancers watch her in the mirror (im7).

T continues her demonstration and adds more clarification about the move. (See excerpt 2e below.)

Excerpt 2e

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6 T:      ≈ #10utan att kroppen följer me≈
           so that the body follows
T:        #10facing mirror with body in same direction
fig:      #im10

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7 T:      ≈ #1ditåt till höger å #12ditåt till vänster #13ditåt≈
          this way right and this way left this way

T:      #11move body right*      #12turns move body left #13turns
          move body right

fig:      #im11                      #im12                      #im13

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The teacher comes back to the middle again, still facing the mirror (im10). At the same time, the dancers are still facing forward (i.e., looking into the mirror) and have been doing so since the demonstration began (im10).

In line 5 (excerpt 2d, above), the teacher is showing an example of what not to do with the body, and in excerpt 2e, line 7, she starts showing the correct way to move (im11). Her gaze is still towards the mirror, and the group is still facing the mirror (im11). The direction of gaze can have different purposes. First, it is a way for the teacher to maintain eye contact with the dancers, and that eye contact is mediated through the mirror. It can also be linked to the fact that the dancers should look in that direction when performing this part of the choreography.

The teacher continues her demonstration right away. (See excerpt 2f below.)

where the body is used both to show exactly how the dancers should use their own bodies (copying T), while at the same time showing that the teacher can use her body as a tool to explain how to move.

In line 9, the teacher follows up what was previously said in line 8 (excerpt 2f) by saying *följer med hela massans liksom rörelse* [you follow the crowd's DP/like movements]. The teacher's verbal conduct tells the dancers that they should focus on synchronization, and she displays this with her body. Both the teacher and the dancers are still facing the mirror, and in line 9 (im16) the dancers continue looking into the mirror as the teacher moves backwards. By doing so, they can see both the teacher's demonstration and the rest of the group, which the teacher refers to when she says that they should follow the crowd's movements (im16).

This part of the teacher's demonstration has now come to an end. (See excerpt 2g below.)

Excerpt 2g

10

T: facing mirror
D: facing mirror
fig: #im18

In line 10 (im18), everyone is still looking into the mirror at the point that the teacher's demonstration finishes. When standing in this formation, one student asks a question, as shown in excerpt 2h.

Excerpt 2h

11 D1: #19å då kollar man rakt fram
and then you look straight ahead
T: facing mirror
D1: facing mirror
D: facing mirror
fig: #im19

12 T: #20.1, #20.2, #20.3 ja

yes

T: facing mirror arms pointing
towards mirror

fig: #im20.1, #20.2, #20.3

As soon as the teacher stops her demonstration (excerpt 2 g), D1 makes a request for clarification (line 11) *å då kollar man rakt fram* [and then you look straight ahead], and this request is formulated as a question seeking confirmation. When D1 (im19) asks the question, both the teacher and the dancers are still looking into the mirror. In line 11 (im19), the mirror is used to mediate what is happening behind the teacher, on the dance floor. The mirror facilitates the interaction, in that D1 can ask a question, and T does not have to turn around to answer the question and can maintain focus of the entire group at the same time.

When the teacher answers the question asked by D1 (im20), she continues looking into the mirror and answers *ja* [yes] at the same time as she is pointing her arms forward, towards the mirror (im20.3). The teacher's arms are not supposed to point towards the mirror, according to the choreography; rather, this is a way for the

teacher to emphasize that the dancers should look straight ahead as the dancer asks her question. The dancers continue looking into the mirror during the teacher’s response.

4.2.1 Discussion of Excerpt 2

The demonstration starts with an explicit multimodal directive that the dancers should take advantage of the mirror when practicing. After that, both the teacher and the dancers use the mirror throughout the demonstration. This excerpt provides evidence that the use of the mirror is a well-established practice in this dance class environment, since the teacher does not have to explain to the dancers how they should use the mirror (excerpts 2a, b, f), but the teacher has to repeatedly remind the dancers of the mirror’s existence. In excerpt 2, the use of the mirror is commented on explicitly by the teacher by her actively encouraging the dancers to look into the mirror. This is a situation (e.g., excerpts 2a and 2f) that occurs in several different demonstrations throughout the data from these dance classes. So verbally commenting about the mirror as a resource is not a unique situation, but rather it is something that occurs repeatedly in the data. Furthermore, the request to use the mirror is also done with bodily resources, mainly by pointing towards the mirror (e.g., excerpt 2b). So, the use of the mirror is a practice in dance classes that does not need to be explained, and it is noted in the recurring verbal and multimodal acts of utilizing the mirror’s potential.

The action which takes place in lines 1–2, when the teacher directs the dancers to use the mirror, should be treated as a multimodal directive and not as a demonstration, since a demonstration needs to be performed with the body as a tool for showing the choreography. In these excerpts (excerpts 2a, b), the teacher uses her arms to point towards the mirror and not as a part of the demonstration.

When the teacher is observing the group before the excerpt begins, the mirror has no function for her, but for the dancers the function of the mirror is two-parted when they dance – it serves as the audience’s view, and at the same time it works as a tool for being able to see both their own movements and those of the dancers around them. That is, it works as a tool for possible correction and to keep the group synchronized. The first activity shift is at the beginning of excerpt 2 begins, when T goes from observing to demonstrating, and as she does so the role of the mirror shifts. When the demonstration is over and a question is asked (excerpt 2h), yet another role of the mirror is revealed, whereby the mirror functions as a tool to keep the group focused and for T to include the group in the answer, while at the same time allowing for the possibility of continuing to dance or of demonstrating, if necessary.

Additionally, there is a symmetrical order in the use of the mirror, meaning that when T is facing the mirror and is focusing her attention there, the dancers follow and focus on the mirror (e.g., 2a). This is made extra clear when there is a question asked (e.g., 2h) that is mediated through the mirror, which the teacher is also using to answer the question. An asymmetrical order would, for example, be if a dancer asks a question through the mirror and T turns around to face the dancers to answer that question.

4.3 Excerpt 3 – Slide [slide]

Before excerpt 3, the teacher has been observing the dancers practicing and has noted the need for clarification concerning a part that should be performed at a slower pace, then that the speed should increase and then finally that they should move on to a jump. The teacher’s demonstration is interrupted by a student who asks a question (excerpt 3d). Right before the excerpt begins, the teacher steps into the middle of the room in front of the mirror to begin her demonstration.

The duration of the demonstration is 12 s.

Excerpt 3a

1 T: #₁här e de/t lugnt #₂ § don't put the § eh:
 here you go easy § don't put the § eh:

T: #₁bends upper body to the left moving arms towards the
 floor #₂ stops down

fig: #1 #2

D: facing forward

The demonstration begins in excerpt 3a, line 1, with the teacher saying *här e de lugnt* [here you go easy]. *Här* [here] is a deictic reference used in the same way as in excerpt 2c (line 3). To show what *här* [here] stands for, the teacher places her body in the position in which she wants to start the demonstration (im1). Additionally, to emphasize what part of the choreography she wants to demonstrate, she sings a bit from the music that belongs to that part of the choreography (*don't put the*).

At the beginning of the demonstration, the dancers are facing forward. D2 is looking into the mirror to watch the demonstration, since she is standing a bit in front of the teacher. The other dancers are all standing to

the right of the teacher and, in order to see her arms, especially the right arm, they have to look into the mirror. So, for the purpose of visibility, the placement of both the teacher and the dancers in front of the mirror is central to the development of the demonstration.

The teacher builds on her previous demonstration and now starts the demonstration of the side movement. (See excerpt 3b.)

Excerpt 3b

2 T: *slide*_{#im3} på *blame* _{#4}eh:::

slide on blame

T: moves upper body up from down bent position _{#3}fast transition to the right lifts arms up to the sides and moves with a gliding move to the right stops _{#4}puts arms down stands still facing forward *—>

D: facing forward

im3

fig: #3 #4

im4

Since the focus in this demonstration is on working at different paces, the teacher begins in excerpt 3a (line 1) by saying *här e de/t lugnt* [here you go easy] and refers to the fact that they should move slowly, and the actual speed difference is shown by T's movement. In excerpt 3b (line 2), the teacher straightens her body and takes a quick step to the right, while using the term *slide* (im3). She then stops and faces forward (im4). The stop is made both with the body and by T becoming silent. The dancers are all facing forward into the mirror. In line 2, when the teacher says *slide på blame* [slide on blame], her use of the word *blame* is in reference to a line from the song.

The teacher continues to sing in excerpt 3c below.

Excerpt 3d

4 D1: å där e #8 det inte nå #9speciella armar≈
and then it isn't any particular arms

D1: #8lifts arms towards #9head then down towards
the floor

D: #9facing D1

T: #9facing D1

fig: #8 #9

im8

im9

5 D1: ≈liksom #10upp eller så
DP up or so
D1: #10lifting arms up and down
fig: #10

im10

D1 waits until T is standing still before she asks her question. T's verbal turn is completed before she lands, but D1 waits until the body movement is also completed before she takes the verbal turn. This stresses the importance of the body within these kinds of demonstrations. The turn is not completed when it is verbally and syntactically complete but has to be bodily completed as well.

D1 initiates her question as soon as T hits the floor. Her question concerns the position of the arm when doing the slide. She first lifts her arms to her head while T is looking at her. When she has her arms by her head, she utters *speciella armar* [special arms], and the other dancers turn their faces toward her. All participants keep their gaze towards D1 as long as she is asking the question (im9). D1 continues her question by adding an example of how the arms should possibly be positioned (im10). She is asking her question using both verbal and bodily resources. Her arms are moving up and down at the same time as she is asking *liksom upp eller så* [like up or so] (im10). By using the discourse particle *liksom* [like] and *eller så* [like up or so], she is signaling that

she is not certain whether moving up and down is the expected and correct way to use the arms. The teacher's response comes directly after the question. (See excerpt 3e.)

Excerpt 3e

6 T: #11nej man kan göra dom hur som≈
no you can do them anyhow
T: #11gaze at D1 lifts hand in front of body
D1: #11gaze at T lifts left hand touch forehead
D2-4: #11facing T
fig: #11

The teacher starts her answer in line 6 by saying *nej* [no], looking at D1 while speaking (im11). When T starts responding to D1, the dancers shift their gaze towards the teacher.

It is difficult to capture exactly where the dancers are looking in a single frame grab, but when studying the video, it is easier to see because one can observe the slight movements of their heads, which shows that their gaze shifts. This is the case with D3 in image 11. But if we compare the direction of her head from the frame grab in line 5 (im10), it shows that she is not facing sideways anymore (im11).

T turns around and continues her demonstration. (See excerpt 3f below.)

Excerpt 3f

7 T: ≈men bara att #12typ en slide eller glidning≈
 just make sure to do a type of slide or sliding
 T: steps away towards mirror with a sliding move stops
 fig: #12

im12

8 T: ≈ #13kommer på blame
 comes on blame
 T: #13walks small steps toward center of mirror
 D1: gazes at T
 D2: gazes at T
 fig: #13

im13

T continues by adding yet another demonstration with a focus on the importance of the slide movement. She utters this while she is making the move away from the dancers (im12).

During the whole question-answer sequence, D1 and T maintain eye contact. But when T decides to expand on her response, she turns away and demonstrates the move while walking back to her starting position in front of the mirror, in order to continue the demonstration from the middle of the room facing the mirror (im13). The demonstration ends with the teacher walking back to the middle of the room, where the demonstration began. In excerpt 3g (im12, im13), the dancers follow the teacher with their gaze when she moves away. The demonstration ends when T comes back to the middle of the room, and she turns her back against the mirror and looks at the dancers, saying that this was all for today and that they should continue next time. So, the demonstration begins and ends from the same position.

4.3.1 Discussion of Excerpt 3

When the teacher stands before the dancers gazing into the mirror, she creates joint visual attention, and she can make more effective use of embodied resources when demonstrating, since the mirror captures different angles of her body for the dancers than there would be if she faced them. The same movement from the teacher looks different depending on where in the room the observer stands (e.g., Figure 3). The mirror is a prerequisite for being able to make a multimodal demonstration that all dancers should be able to take part in. By using the mirror, all participants have the same opportunity to see the teacher from all angles.

Excerpt 3 illustrates how turn-taking is carried out during these demonstrations and emphasizes the importance of the body. In excerpts 3c and 3d, the dancer waits until T's turn is not only verbally and syntactically complete but bodily completed as well. This illustrates her awareness of the body and its importance in demonstrations.

In excerpt 3d, the symmetrical use of the mirror is once more visible, and it is as vital as before (excerpt 2). However, this time, since the question is being asked without facing the mirror, the answer is replied without facing the mirror as well.

The demonstration both begins and ends in the middle of the room, in front of the mirror. This shows the institutional importance of the mirror, and the placement of the teacher and dancers in front of the mirror. It also shows that this is something the dancers are well aware of, since they readjust themselves (im12) to follow T on her way back to the middle of the room (im13). This is done so that once more they can have joint focus into the mirror, in what they know of as the starting point for dancing.

5 Conclusion

Based on the analyses presented in this article, several uses of the mirror during demonstrations in show dance classes were identified. Firstly, this study has shown that the use of the mirror is a well-established practice. The teacher has built the majority of her multimodal demonstrations around the mirror, and the dancers are well aware of how they should use the mirror as a tool for improving their dancing. The use of the mirror is not discussed in these advanced groups, and all the participants agree on the use of the mirror for practicing, evident in all three excerpts, in which the participants physically orient themselves towards the mirror when the teacher is about to demonstrate. Doing so allows for creating joint visual attention and a common focus.

Secondly, the mirror is used as a tool for creating visibility that makes it possible for the teacher to demonstrate in the same direction as the dancers, and parallel to this the dancers can see the teacher's body in the mirror as well as observe themselves and their co-participants. The mirror contributes to the enlarged visibility field and, in doing so, it allows for both the dancers and the teacher to be able to use different resources for achieving a common understanding, built on both visual and verbal resources. In other words, the meaning is being *watched into relevance*. In these cases, the mirror functions as an extension of the teacher, and the mirror contributes to the possibility of making multimodal demonstrations that are accessible to all the participants. Furthermore, the analysis also highlights the importance of the embodied parts of the demonstration and how synchronized verbal and multimodal resources are. This is also relevant to turn-taking and how bodily actions are treated as being equally important as verbal actions (e.g., excerpts 1g, 3c, 3d). Evans and Reynolds (2016) proposed that more attention in learning should be paid to the view of *showing* as a new pedagogical approach. The results of the present study support such a view. The understanding of a dance movement is enabled by watching the teacher perform it multimodally; therefore, the watching done by the dancers requires that the teacher needs to show. In show dance classes, this showing goes hand in hand with the mirror's function as a tool for facilitating watching.

Thirdly, the use of the mirror changes during a demonstration sequence, and it also involves different processes for the teacher and the dancers. Since this article mainly focuses on the teacher, the shifts in the use of the mirror take place whenever the teacher starts a new activity, such as moving from observing to demonstrating (e.g., excerpts 1b, 2a) or during question and answer sequences (e.g., excerpt 2h). Even though

the use of the mirror changes within the activity, all excerpts show that the use of the mirror follows a particular order in which the responding participant follows the way of using (or not using) the mirror introduced by the other party (e.g., excerpts 2h, 3d, 3e). In this article, this is referred to as the symmetrical use of the mirror. No asymmetrical use of the mirror was found in the data.

Overall, the mirror is an essential tool for the teacher when demonstrating. Several aspects would make demonstrations more complicated for the teacher and the dancers if the mirror did not play a part in these demonstrations. The mirror can be treated as an artifact that participates in the interaction, an artifact that allows for the teacher to not have to demonstrate all the choreography in the opposite direction. Furthermore, without the mirror, the teacher would have to explain many more details verbally, which would be far more time-consuming. The group also benefits from the created joint visual attention and shared focus.

Returning to criticism on the use of the mirror, this study does not contribute to discussions about body image and thoughts that dancers might have about using the mirror during their practice or how it affects their ability to “feel” the dance. On the contrary, the results of this study establish that the mirror is an effective tool for demonstrating, with several important functions that contribute to effective demonstrations and learning situations. If the mirror is treated as a tool for demonstrating, as this study contends that it should be, the actual use of the mirror is not something that affects body image per se, but rather it functions as a way to enhance learning in certain kinds of settings.

Appendix Symbols used in the transcripts

Talk has been transcribed according to conventions developed by Gail Jefferson (Jefferson 2004 for a full description).

The first line of the transcript indicates the original spoken Swedish turn. The second line is the English translation of the original speech turn. Participants’ embodied conduct is marked in grey under the English translation.

Embodied actions are transcribed according to following conventions:

φ	singing
-->*	gesture or action described continues until the same symbol is reached
fig	the exact point where a screenshot has been taken is indicated
#	with a specific sign showing its position within the turn at talk

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