



**CONVERSATION GUIDE
DURING LESSONS**

10 COMMANDMENTS

WHAT TO TALK DURING LESSONS?

There was a teacher long ago who wanted to be successful. He was a good dancer, had a pleasant personality and expressed himself unusually well. However, he lost his students with the speed with which he had them. How did you lose your students? Very easily. They left because of a flood of words, in short, he was talking too much! For example, before teaching Rumba, he launched into the history of dance, starting from time immemorial and ending the story when the lesson ended. All the facts he told his pupils were really interesting but when the pupils were on their way home after the lesson was over, they started thinking about how much it cost them to listen to him!

Good teachers should know many of the general facts related to each dance, but this general knowledge should be acquired as part of your professional and cultural background. This information is only for your interest: you do not have to flood the student who goes to school to learn to dance with words. So when we discuss things like defining musical terms or other information topics, we do it to add knowledge and make you an expert in your field, not with the meaning that this is essential for teaching dance. Topics to talk about during lessons are just as important as things not to talk about. The following are ten important tips on what you can "do" and "not do", we call them the "TEN COMMANDMENTS FOR THE CONVERSATION OF TEACHERS". Take note!

1. Let the student speak.

Sometimes pupils come to school when they are nervous, tired or agitated. They need to let off steam and as long as their mind is free and peaceful, it will be difficult for them to be receptive to instructions. When a student wants to talk, let him do it. It will be good for him to have a sincere and interested listener. In addition, the student pays for the time spent with us, the dance floor should belong to him! Let the students speak and learn to be good listeners.

2. However, don't let her speak for the whole lesson!

Teachers need to be alert and alert when students become talkative. Conversing can help the student to let off steam, to put aside the nervousness and to relax, but it would not be useful for the student to make the lesson a waste of time. Students who want to sit down to talk are often the ones who later complain that lessons are a waste of time. When a student wants to speak, invite him to dance at the same time. The dance will soon prevail!

3. Don't talk about yourself.

If you digress, talking about your home, your commitments and your personal facts, you could really have a lot of fun, but what about the student? Even if you have an exceptional personality, your private life is as compelling as a good book and your family members are blue-blooded, how do you think it might help the student to talk about yourself while he is trying to learn to dance? Students take lessons to learn how to dance with others. If, after a few lessons spent listening to you, they discover that their dance has not improved, do you think it will relieve them of the fact that they remember the ancestors of their teacher were nobles? This is a difficult rule that the teacher must remember, because everyone likes to talk about themselves. To avoid this dangerous mistake, remember that nothing is more boring than listening to someone who speaks exclusively of themselves and also remember that the more you talk about yourself, the more you sell out! Your mistake will be clearly seen if you start talking in front of the mirror. Stick to what students have the right to expect from you, your specialty that is dance teaching, and you will continue to be an authority for them.

4. Don't talk about political or religious issues during class.

Everyone has beliefs and convictions rooted in both issues. Political discussions can quickly become bitter topics. Talking about politics or religion is considered bad taste in social conversations, but these are absolutely forbidden subjects during working hours. Avoid talking about

this and expressing political and religious opinions.

5. Learn to use simple comparisons in your explanations.

Psychologists say that people feel a "sense of security" when they feel they are on familiar ground. For example, when we teach Rumba movements we have found that it is very useful if we tell the student to bend his knees as if they were going up the stairs. This is a useful description because it refers to a familiar and known experience. It is easier for students to understand through comparisons rather than through intricate technical disquisitions.

The same is true even when comparisons are based on a sport the student could practice, such as golf. Suppose that a student of yours who you know and who knows that you play golf, was discouraged and said to you: "I am wasting all my time, I was better before taking lessons". You could say, "If he thinks he is learning slowly, he should remember what it is like when a person takes a golf lesson. A professional could say "keep your head down" fifty times and the person could continue to hold his head high and miss the ball. Then, all of a sudden, the person connects and performs a splendid performance. This is so in all the new things that are learned, especially in muscle activities such as golf or dancing. I am not at all worried about his progress, when learning is to preserve. Don't forget it and I'm sure it won't take long for you to become an excellent dancer, just as you learned to play golf! "

Suppose you teach a secretary, and she says, "Oh, I've never been able to take this step. I can't count the time and dance at the same time. " You may reply: "Do you remember when you learned to type? Did you think that he would never learn to write without looking at the keyboard, keeping his gaze fixed on the sheet to be copied or on the screen? Well, in a short time she has succeeded, just as she will soon be able to forget the time account but will just dance. He will learn to dance faster than to type!

There are many comparisons that can be used, with activities that are familiar to students. Another example is driving a car. A new driver must

think about all operations separately, but after a bit of experience he can act automatically and can listen to the radio or converse while driving. Whether a student plays tennis, roller skates or takes language lessons, he must be encouraged to realize that it takes time to learn something new. Before choosing the most suitable type of comparison, the teacher should naturally know something more about his pupil, for this reason let's move on to the next rule.

6. Ask questions to learn more about the student.

- a. It is useful for the teacher to know the hobbies, the sports that the student likes and his occupation. You can discover these things directly because people like to talk about themselves and accept the questions asked by friendly and genuinely interested listeners. Of course, one must be quite sensitive and be careful not to "bomb" the student with a barrage of questions like this: what job do you do? do you play golf? do you like tennis? ride? do you swim or do you prefer skiing?
- b. It is easy to find out which sport the student likes. If the student takes a balancing step or a difficult rotation, the teacher can ask him: "Mr. Rossi did it very well, do you have a good balance, do you do some sports?". During a normal course of lessons, a teacher may ask: "Is your office close to our school?". What purpose would the teacher have to ask? This question could guide him to have information on the employment of the student. When a teacher knows the work of a student, he has a good foundation for thinking about suitable comparisons with dance.
- c. The teacher must then proceed to obtaining other important points. Knowing what the student does to live helps the teacher decide how and what to teach him. You will remember that there are three determining factors in planning a course:
 - d. The student's ability to learn.

is. What the student wants to learn.

C. The amount of time that can be devoted to learning.

When you discover student occupation, you learn a lot about these three factors. You get an idea of his mental capacity as well as his physical endurance. For example, when a person sits at a desk all day, you can be pretty sure that he or she will be fatigued from muscle tension. Knowing the use of the student, you get an idea of the type of social life you can afford. When you know where the student loves to go dancing, it is easier to understand the type of dance he or she may wish to learn. At this point, we want to stop and remind teachers that a wealthy pupil can afford to come to school and enjoy his lessons, fun and exercise for many years, but not everyone can do it. When a student can only afford a few lessons, his teacher should devote the most conscientious planning to these lessons, to get the student the most out of them.

A large number of our students have to save, give up and sacrifice themselves for other things to enroll in our school. If the lessons lead students to be better dancers, their sacrifices will be worth it. It would be insensitive for the teacher to do less of his best when teaching students who have little money. If you have a student whose budget is limited and who cannot invest enough in private lessons to become the type of dancer he or she wants, talk to the Supervisor. Perhaps the student's course can be planned to include extra group and party lessons, so he can learn more for his investment. We talked about the reasons why a teacher should ask his pupil questions to find out more about him: favorite or practiced occupation, hobbies and sports. This brings us to the next rule.

7. Try to find out the real reason why the student enrolled.

Students come here for several reasons: some to get more fun in their lives or to be more popular, some want to gain self-confidence, others

want to learn to dance to please a particular person or at a special event, others they still want to exercise healthily, and some work in activities that also require social skills such as dancing. Whatever the reason why a student comes to our school, he rarely recognizes him through so many words.

A student might think superficially that he came to us because the advertising space spoke of special prices, but the real reason may be that he lives too many solitary evenings and is eager to meet new friends. The special prices mentioned in the advertisement may have made the student arrive at school at that particular moment, but this is not the real, unconscious reason why he wants to learn to dance. In the beginning, teachers can only guess the real reason why his pupils want to become good dancers. If the teacher lets the student speak, all the things he will say about himself will help the teacher to have a clearer view of the student as a person. Then the teacher can imagine what the student hopes to achieve from his course of lessons. Then you can undoubtedly use your encouraging comments because you rely on them to help students achieve their real dance goals.

Why would a teacher want to know why the student takes lessons? A teacher who knows what the pupil hopes to get from prom has more means to maintain his interest in learning. Suppose you meet a student and find out, among the various things he says, that he experiences a profound sense of social inferiority. You feel confident that he is too shy to ask someone to dance or go out on a dance night with him. Suppose that one day, while dancing unusually well, you said to him: "Mr. Verdi, this was really great. I could not have done it better, everyone will be happy to have you as a partner." The student would certainly appreciate this comment. Below is a question that you will find useful. You ask, "Do you often go out dancing?" If the student wants to talk, he will tell you that he doesn't go out much, or he will tell you more about where he goes. This is a really good conversational question. Of course, you must avoid surprising or offending a pupil by asking brutal questions. First you need to know the student, then you have to show him a sincere interest. You can show them that you are interested by being good

listeners and you can prove your sincerity through the conscientious way in which you plan and teach lessons to students. When you ask a question, observe the pupil's reaction and you will immediately understand if he wants to talk about himself or not.

8. Make students proud to have signed up.

This rule somehow has the effect of telling the student "You're right!" And everyone likes to be told that they are right. When a person takes dance lessons, they are often worried, regardless of whether they are sensitive, about spending so much time, money and making efforts to learn how to dance. The student is usually led to be doubtful when he feels discouraged. Furthermore, the student's family and friends can often make fun of him about his attendance at school and even if they are good-natured jokes, they can insinuate doubts into his mind. It is necessary to reassure students from time to time and one of the ways in which to say to the student: "Yes, you are doing the right thing", is to remind them of the benefits of dancing.

What do you think are some of the good qualities of dance

Below are nine of the many qualities of social dance:

- 1 dancing is a fun exercise
- 2 dancing is a good way to relax
- 3 Dancing increases confidence in one's own skills
- 4 Dancing lasts a lifetime: you are never too old to dance
- 5 Dancing is not a seasonal hobby
- 6 Good dance helps to heal one's shyness
- 7 Good dance improves posture
- 8 good dancers are popular and are very popular partners

9 dancing is fun

It doesn't matter why a student enrolled, they will be happy to hear how dancing can benefit them. For example, an elderly pupil would like to be told by her teacher: "I was looking in the mirror as we danced, she is starting to move her feet really well, her steps are light! The dance certainly has no age limit, and she is as young as her dance. "

9. Choose conversations that will increase the student's interest in dancing better.

We know that when a student becomes more qualified, he becomes much more anxious to become truly experienced, as he never imagined he could become when he got here. A middle-aged man who enrolled in a short conservative course for his dance may feel repulsive if the Manager suggests that he add Swing or Mambo to any extension of his course. However, after getting a good Foxtrot, Waltz and Rumba, he may be quite ready for a balanced Bronze, Silver or Gold program for all dances.

It is the responsibility of the teacher to encourage the student towards a more complete and interesting program. If a student in the school has had an exceptionally happy holiday thanks to dancing or has discovered that dancing is a good requirement in the world of work, mention these facts. With older students, point out that dancing has no age limit and that they can acquire skills that will be envied by many young people.

When you know that a student is one of the best dancers in the school, and has been selected for a performance at a school party, talk to him about it. Make your students anxious to see it. Talk about the special events for the school courses, talk about the students who will be rewarded for passing a level and what they got from the dance. Give your students the concept that when they get a recognition of their level at the Trophy ball they have complete proof of their achievements. We all know that if we can do one thing well, we get a lot more fun doing it. Do not be shy about expressing yourself. If you really feel that a student would gain more value by becoming an exceptional dancer than he ever thought possible, tell him.

10. Be genuinely encouraging.

Encouragement should not be understood as something falsely flattering and honeyed. Everyone feels resentful in the face of non-sincere compliments. If you had a cold, very red eyes and nose, you would believe someone who says "How well I see you!". As teachers, you must honestly help students learn quickly by saying encouraging things as often as possible. In fact, all the praise you make will have a sincere and credible basis. Make a habit of looking for positive points that you can sincerely praise, and you will be surprised at how many you will find. Get to know your students. Take personal interest in their progress. Be proud of what they do, and then you will encourage them to do their best.

We summarize:

We have just discussed ten important rules about conversation during lessons. Now I will repeat the "Ten Commandments" slowly, so you can take notes and memorize them better:

- 1 Let the student speak.
- 2 Don't let the student speak for the whole lesson.
- 3 Don't talk about yourself.
- 4 Don't talk about political or religious issues during class.
- 5 Learn to use simple comparisons in your explanations.
- 6 Ask questions to learn more about the student.
- 7 Try to understand the real reason why the student enrolled.
- 8 Make students proud to have enrolled.

9 Choose conversations that will increase the student's interest in dancing better.

10 Be genuinely encouraging.

However, even if you have chosen the correct things to talk about during the lessons, there are two personal qualities that will influence everything. The first is represented by your vocabulary and the choice of words. The other is the tone of your voice.

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