



## Attorney Mark Saiki

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Re: Country Dance Teacher

I am available for free demonstrations, am willing to teach classes with almost anybody else, and you can read my dance teaching memos. However, I think that the best way to understand what I do differently, can only be shown to you, with actual students, in a classroom setting.

I worked for eight years teaching Kunsmiller Adult Education Country Dance classes, levels one, two and three. I was very popular, and classes grew to two Pinehurst classes, which had sixty people in each. My teaching method is very effective, and it is popular. Students learn quickly and they advance rapidly. The word was that I was very good at working with persons who were new to dance.

### a) **Arm Tension**

I have figured out the secret to teaching dance. Arm tension makes the dance frame, which is used to lead and follow, on the dance floor. I do not know of anybody else who teaches about arm tension. I do not know any dance teachers, who teach about connection, more effectively than I do.

I am left-handed, creative, and a deep thinker. I think outside of the box, and I ponder what feedback my students have given me. I have refined my teaching technique down to an art.

### b) **Information Overload**

**3 – 2 – 1.** Famed Trial Attorney Irving Younger said that three arguments is good. Two arguments are better. And, one argument is best. In teaching dance, when I wanted to make three points, between songs, I had to write it down (even I had trouble organizing my thoughts and remembering them). If I wanted to make two points, that was much better. However, if I want to maximize effectiveness and make couples focus on my main point, one point is by far the best. At most, each teacher should make one point, through simple commands, between each song.

“Less is More,” the Judds, a mother/daughter, country singing group, 1995. When you are teaching beginners, the more you tell them, the less they retain. If you give them a three-paragraph essay, they are not likely to recall, or practice, anything in particular. If you speak paragraphs at them, they are still not likely to retain the same things to work on. However, if you simplify your directions into easily followable commands (incomplete sentences), this maximizes retention. For example, “Boot length steps,” is a more effective direction, than saying, “It is a good idea to take boot length steps, rather than small steps, unless they are led.” Short commands makes them focus and practice the same thing. They are on the same page, rather than working on different pieces of the puzzle. As an example, when I myself was taking lessons, and I went out to practice at

Ollie's Roundup, Circle in the Square, and the Grizzly Rose, I would focus on at most three things each night. Even with my big brain and high dance IQ, I could not focus on four things effectively, during three hours of dancing.

**c) Practice Makes Perfect.**

I go over my written dance syllabus, and run them through exercises. I explain steps and turns, model good form, they walk through the turns, and then I play music. Students dance around and I catch them doing it right (Positive Reinforcement from Psychology). I give individual feedback to each couple.

**Whole songs.** I play whole songs, and let them practice. If they are doing it right, I let them know. If they are doing it wrong, and their mistakes are not common. I will switch with them and dance for a short time. If their mistakes are common, I pause the song finishes, and provide them a short command (whole class feedback).

**Switch after whole song.** Those students who are switching, generally change partners on their own, at the end of each song. Similar to the principle of 3 – 2 – 1, my dance teaching method is designed to minimize lecture, and maximize practice time. It is not about me explaining to them what to do, rather we engage in guided practice.

**NLP.** The pseudo-science of Neurolinguistic Programming says that most men are visual, most women are audio, and a minority are feelings persons. On the dance floor this means that men want to see it (and be able to visualize it). Women want to hear it. And, because dancing is done by feel, couples need to store each turn in their muscle memories. Frequent switching means that each dancer has to adapt to different individuals. Dancing together for a whole song, means that each pairing has the chance to work their problems and differences out. They can repeat each turn, until they both have it in their muscle memories. They have the opportunity to work their own bugs out. My individual feedback provides guided practice.

**d) Website.** Dance books, and syllabuses are available for County Dance and West Coast Swing.

[www.msaiiki.com](http://www.msaiiki.com)

If you have any questions, please call or write. Thank you.

Sincerely,

Mark Saiki  
Bankruptcy Attorney

