



Instituto Politécnico de Lisboa  
Escola Superior de Dança

**Rethinking traditional modes of teaching and learning Classical Dance  
using Optimal Theory with the students of the 2nd cycle Dance Course at  
PALLC<sup>o</sup> - Performing Arts School & Conservatory**

Philipp David Knapp

Advisor

Sylvia Kazumi Rijmer

Internship report submitted to the *Escola Superior de Dança* in candidacy for  
the degree in Master of Dance Education

Lisbon, Portugal  
October 2022



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For Margarete Anna Knapp

*Learning to dance means learning to think!* (Bläsing & Puttke & Schack, 2010, p.114)

He taught in such way that the dancer began to know himself more completely, and that, I believe, is the first key to serious work, to becoming an artist - to know one's gifts, one's limitations, as fully as possible. Pushkin had this ability to guide the dancer down the right path toward being realistic about his gifts, and then inspire him to work, and work hard, at making the most artistically of those gifts. He also taught me that no one else can assume this responsibility – an invaluable lesson. He didn't force you, he gave his wisdom freely, and you did what you could and would. (Baryshnikov, 1976, cited by Ward Warren, 1989, p. 82)

(...) every truth, whatever its nature, is to be experienced personally, without any intellectual, systematic or theoretical teaching. Theoretical teaching deals only with technical details, therefore remains on the surface and never leads to the centre of the subject. Theoretical effort may be excellent for playing baseball, building factories, ... but it is not sufficient to create works of art or to bring forth anything that is an immediate expression of the human soul (...) In fact, everything that has to do with the creative in the true sense is inalienable, that is, beyond the discriminating mind.<sup>1</sup> (Suzuki Teitaro, 1958, pp.10-11)

In 1976, as a high school art teacher, I stopped teaching art and began teaching people (...) I see the classroom as an opportunity not only to develop artistic talents, but to enhance students' sense of self-worth and to learn how to see themselves. (Davis cited by Hansen & Kennedy & Nack & Powers 2011, p. 25)

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<sup>1</sup> Translation by the author.

## **Acknowledgments**

Professor Sylvia Rijmer for her guidance, help and above all motivation to constantly reflect upon and improve my work.

Professor Heinz Manniegel for teaching me the movement canon of Classical Dance.

Professor Martin Puttke, who has significantly influenced my thinking regarding a contemporary approach to teaching Classical Dance.

PALLC° - Performing Arts School & Conservatory for making this internship possible and especially Elisabeth Lambeck for her support throughout this process.

To all my students, past, present and future.

## Abstract

This final internship report was developed within the Master's Degree Course of Dance Education (MED<sup>2</sup>) at the Superior School of Dance (ESD<sup>3</sup>) of the Polytechnic Institute of Lisbon (IPL), Portugal. The internship focused on the Classical Dance Technique as a research method for teaching and learning and was implemented at PALLC° - Performing Arts School & Conservatory with students of the second year (second cycle) within the academic school year 2021/2022 of vocational artistic education (EAE<sup>4</sup>). A pedagogical approach was assumed in which the teacher acted as facilitator in the student's individual learning processes. The main objectives of this research were directed towards the integration of learners' existing individual and natural movement flow using OPTIMAL Theory (OT / Wulf & Lewthwaite, *Psychon Bull Rev* 23, 2016) as a pedagogical tool of the movement canon in Classical Dance. Based on the learning process of movements according to Hotz & Weineck (1983), the research proposition was the establishment of student autonomy, motivation, and self-confidence by optimizing motor performance (short term) and motor learning (long term) through the implementation and exploration of OT.

Action-research provided the operational scheme as practice based on bodily, artistic, technical, and educational pedagogical transformation, thereby highlighting the following concepts: Classical Dance; Learning processes and OPTIMAL Theory. This specific methodology sought answers that met general and specific objectives of this work along with the selection of data collection tools such as logbook, observation grids, video recording and photography.

The final analysis reflects the different concrete implementation possibilities of OPTIMAL Theory within the teaching of Classical Dance, concluding that the teaching of Classical Dance is a holistic process in which the integration of OPTIMAL Theory proves to be a valuable pedagogical tool.

**Keywords:** Classical Dance, motor learning, OPTIMAL Theory

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<sup>2</sup> *Mestrado em Ensino de Dança (MED)*

<sup>3</sup> *Escola Superior de Dança (ESD)*

<sup>4</sup> *Ensino Artístico Especializado (EAE)*

## Resumo

O estudo foi desenvolvido no âmbito do Curso de Mestrado em Ensino de Dança da Escola Superior de Dança (ESD) e do Instituto Politécnico de Lisboa (IPL), em Portugal. O estágio foi implementado na disciplina Técnica de Dança Clássica durante o ano letivo de 2021/2022 na PALLC° - *Performing Arts School & Conservatory* com os alunos do 2º ano (2º ciclo) do ensino artístico especializado (EAE). Inspirado pelo conceito pedagógico em que o professor atua como facilitador no processo de aprendizagem individual do seu aluno, os principais objetivos desta investigação foram a integração do fluxo e movimento orgânico existente dos alunos utilizando a *OPTIMAL Theory* (OT) como ferramenta pedagógica, durante a transmissão do conteúdo do cânone do movimento na Dança Clássica. Tendo por base o processo de aprendizagem dos movimentos, pretendeu-se explorar e utilizar a OT como ferramenta pedagógica capaz de estimular a autonomia, motivação e autoconfiança nos alunos, e em simultâneo otimizando o desempenho motor (curto prazo) e a aprendizagem motora (longo prazo).

A metodologia de investigação selecionada foi a investigação-ação, onde foram produzidas investigações teóricas de base sobre os tópicos: Dança Clássica, processo de aprendizagem e OT. Esta metodologia específica procurou respostas que redarguissem aos objetivos gerais e específicos deste trabalho, juntamente com a seleção de ferramentas de recolha de dados, tais como diário de bordo, grelhas de observação, gravação de vídeo e fotografia.

A análise final reflete as diferentes possibilidades concretas de implementação da *OPTIMAL Theory* no ensino da dança clássica. A conclusão desta investigação é que o ensino da dança clássica é um processo holístico no qual a integração da *OPTIMAL Theory* se revela um valioso instrumento pedagógico.

**Palavras-chave:** Dança Clássica, aprendizagem motora, *OPTIMAL Theory*

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## **Acronyms**

OT – OPTIMAL Theory

CD – Classical Dance

CDT / TDC– Classical Dance Technique (EN) / *Técnica de Dança Clássica (PT)*

TDCon - Contemporary Dance Technique (EN) / *Técnica de Dança Contemporânea (PT)*

SAT / EAE – Specialised Artistic Teaching (EN) / *Ensino artístico especializado (PT)*

ESD - Superior School of Dance (EN) / *Escola Superior de Dança (PT)*

## **Introductory notes**

The following internship report is presented in accordance with the rules and regulations of the American Psychological Association (APA, 7th Ed.) writing format, in agreement with the academic presentations of the Superior School of Dance (ESD) and the Polytechnic Institute of Lisbon (IPL).

In dance literature, the training of dancers is recognised by Lawson (1973), Zeller (2017), Ward Warren (1989) and Kirstein & Stuart (1952) as the term 'Classical Ballet', whilst Kostrovitskaya (1968), Lörinc et al. (1995), Tarasov (2005), Vaganova (1958), Serebrennikov (2004), Bazarova & Mey (1987), Albert (1996), Peters (1991) and Pestov (1999) use the term 'Classical Dance'. In this research report, the term Classical Dance or Classical Dance Technique is used as a determined way of performing and an organic interlocking of dance steps within the movement canon of Classical Dance.

The Classical Dance terminologies used in this internship report are defined according to the following authors used in this internship report: Nicholai I. Tarasov (2005), Kurt Peters (1991) and György Lörinc et al. (1995).

The text uses the anglicised variant of the names Nicholai I. Tarasov and Agrippina Vaganova. The German spelling for Tarassow and Waganowa are used in the book source references (see References p.78).

## Introduction

The evolving, and interdisciplinary professional dance world requires not only a professional dance education which provides dance students with the necessary technical and artistic skills, but also an individual artistic capacity to contribute creatively within the contemporary choreographic landscape. Today's dancer must be able to implement the movement language demanded by filling it with content according to the visions of the choreographer, whilst contributing their own movement language and creative content as an equal collaborator/co-creator within the choreographic process (Coogan, 2016).

Traditional modes of Classical Dance (CD) transmission were often authoritarian in nature due to the teaching practices which promoted student passivity and the ballet dancer as a docile subject (Zeller, 2017; Alterowitz, 2014; Charmatz & Launay, 2011). 17<sup>th</sup> Century French ballet masters were known for their military drills during their dance classes and their pedagogical legacies have been passed down from generation to generation to the present day<sup>5</sup> (Weickmann, 2022; Lakes, 2014). By normalising homogenous learning practices and aesthetic values, a diametric curtailment of the individual's inherent sense of movement subdued the formation of an individual artistic identity. Therefore, it becomes necessary to question the need for individuated learning practices which promote and highlight individual uniqueness, dynamic collaboration within the classroom, as well as between teacher and student.

Twenty-first century dance learning therefore demands a holistic learning/teaching approach which integrates the dance student as a unique individual whose idiosyncrasy is complementary to the technical and artistic skills of the CD canon. By fulfilling the desired aesthetic and technical goals of Classical Dance (and other forms of dance) with the least possible physical harm, the paradigm of a contemporary approach to dance education is confirmed (Silva, 2021; Coogan, 2016; Sööt & Viskus, 2014; Guss-West, 2020).

The practical research of this internship study report is critically motivated by a need to optimise dance learning and dance teaching within the Classical Dance canon. Through the implementation of an existing learning methodology, entitled OPTIMAL Theory, also referred to as OT, (Wulf & Lewthwaite, 2016), which inherits a contemporary and consciousness

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<sup>5</sup> Weber, L. (2022, 2nd of june); dpa/red (2019, 17th of december); Mandalka, T. (2022, 23rd of january).

approach to learning and performativity, this research study seeks to integrate OT as a practical, methodological, theoretical and pedagogical tool to entice individual and embodied flow of movement.

The literature research began with a definition of the term ‘movement canon’ in CD, an interpretation of the goals in CD education and a detailed analysis of OT. For a deeper and better understanding of the process of learning movement was illuminated and compared with literature dealing with the movement canon in CD.

The practical teaching units available for the completion of this thesis are limited. In order to achieve verifiable and reviewable results, the focus was on learning specific and age-appropriate movements.

Following the academic guidelines as required of this Master’s Degree in Dance Teaching (ESD/IPL), this internship report has been divided into four chapters, which are further subdivided into subchapters:

**Chapter I** provides the general framework of the research study report, the academic and artistic profile of the target group and host institution, followed by a clear definition and use of the research objectives of this report.

**Chapter II** outlines the personal motivation of the research question and presents the theoretical foundations. Concepts underlying this study, providing the reader with a detailed understanding of CD, its movement canon and its goals, the mediation process in learning movements, as well as the depiction of OT.

**Chapter III** describes the methodology for the action research and an analysis of the used data collection instrument applied in this internship report.

**Chapter IV** reports the practical application of the research study, the distribution of hours divided by several phases: structured observation, shared teaching and autonomous teaching. For each phase, objectives were defined, and results illuminated.

**Chapter V** concludes with ethical questions, followed by the critical reflections born from the empirical findings of this report and bibliographical reference.

## Chapter I - General Framework

### Characterization of the school chosen for the internship

The internship was implemented at PALLC°- Performing Arts School & Conservatory, an institution founded in 2018 and the first dance and music conservatory in the city of Porto, Portugal. The institution operates both academically<sup>6</sup> and artistically and establishes the curriculum of basic and secondary education<sup>7</sup>. The guiding principles of its design, and the operationalisation and assessment of its program is to ensure that all students acquire the knowledge, skills and attitudes that contribute to achieving the competencies set out in the profile of students exiting compulsory education. It is an institution specialised in vocational artistic education with the objective of cultivating future dancers and musicians of excellence through the integration of artistic training in the field of music and dance in the second and third cycles, as well as at secondary level.

Institutions specialised in vocational artistic education in Portugal can build their own methodological line. At PALLC°, the teaching program applied in the discipline of Classical Dance Technique is based on the Vaganova Method<sup>8</sup>. The terminology used both in class and for this internship report is based on N.I.Tarasov (2005).

The dynamic curriculum applied at PALLC° adapts to the anatomical conditions of the students, thereby placing less stress on the physiological prerequisites that would otherwise have critical consequences for the physical and psychological health of the students.<sup>9</sup>

In the dance department, the school offers complementary teaching units in physical preparation, classical and contemporary repertoire, *Pas de deux*, musical education, dance history and choreographic workshops. In terms of class management, PALLC° organises its 45 minutes teaching blocks into 90 minutes units.

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<sup>6</sup> *Autorização Definitiva de Funcionamento n° 54/EPC/Norte/2018 de 28/08/2018*

<sup>7</sup> *Decreto-Lei n.° 55/2018*

<sup>8</sup> Waganowa, A. J. (2009). *Grundlagen des Klassischen Tanzes* (3th ed.). Henschel Verlag.

<sup>9</sup> During the active period of Agrippina Vaganova, and at times even today, prospective students were selected for Classical Dance education according to precisely defined anatomical criteria (Puttke, 2014). Strict physiological, artistic and mental entry tests allowed access only to the selected few. In contrast, an institution of vocational artistic education such as PALLC°, can choose to not undergo this rigorous selection process.

## **Selection of the target group**

To test a learning theory in the field of movement learning for its applicability, it is necessary to get an overview of the motor and psychological characteristics of the age group in which the study is to be conducted.

The target group of this study were four students of the second year of the 2<sup>nd</sup> Cycle of the Basic Dance Course at PALLC<sup>o</sup> - Performing Arts School & Conservatory, who were between 11 to 12 years old, and completed at least one year of vocational artistic education in dance (EAE).

The early adolescence stage (girls aged 11/12th to 13/14th; boys aged 12/13th to 14/15th) is an important phase for the restructuring of motor skills and abilities. It should be noted that individual deviations of two to three years are possible both at the beginning and during puberty (Meinel & Schnabel, 1998). According to Hirtz (1981), the general development of coordination skills is already largely complete at this stage, and after the age of 12 a phase of low developmental dynamics and sometimes even stagnation begins. There is an increase in conditional abilities, speed and maximum endurance and stamina. The whole-body movements that dominate dance training become more ponderous, "(...) the ease of movement execution and childlike lightness of execution decrease"<sup>10</sup> (Meinel & Schnabel, 1998, p.302). This leads to a reduced ability to adapt, change and, above all, learn motor skills in varied or altered movement tasks. In particular, the execution of Classical Dance Technique, which requires versatile movement skills, is conditioned by the speed of physical changes (conditional vs. coordinative skills).

The special features of this developmental phase require a high degree of pedagogical-psychological and methodological skill from the teacher. Precisely because of the sensitive state of biological evolution an application of OT can be of great benefit by "(...) promoting the specialness that every child has within him or her"<sup>11</sup> (Waganowa, 2009, p.31).

The weekly lessons for this age group at PALLC<sup>o</sup> are divided as follows in Table 1 below:

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<sup>10</sup> Translation by the author.

<sup>11</sup> Translation by the author.

**Table 1**

*Distribution of the vocational artistic education (EAE)*

<b>2° Cycle (2nd year of EAE)</b>	<b>450 minutes of vocational artistic education</b>
Complementary Dance Practices	1 x 90
Creative Expression	1 x 90
Contemporary Dance Techniques	1 x 90
Classical Dance Techniques	4 x 90
Music	1 x 90

*Note:* PALLC° focuses its training in the 2<sup>nd</sup> and 3<sup>rd</sup> Cycle of the Basic Dance Course on Classical Dance, for this reason the proportion of teaching units in CD is higher than in the other subjects.

## **Objectives**

The overall aim of this project was to teach the content of the movement canon in Classical Dance more efficiently by allowing, empowering and integrating the learners' existing individual and natural movement flow. The specific objectives of this project were:

1. To replace the traditional deductive teaching method in Classical Dance;
2. To increase the learner's autonomy and engagement;
3. To recognise the teaching of Classical Dance as holistic psychomotor education.

## Chapter II - Theoretical Framework

The following chapter discusses the author's personal motivation, the relevance of this study and definition of terms and concepts used in this internship report.

### Personal motivation

Can dance teachers reduce the need for endless repetitions of “exercises”, inside or outside dance classes, and significantly eliminate pain and suffering?

(Williams, 2011, p.33)

The learning and teaching in Classical Dance occurred for several centuries almost exclusively based on repetition and “learning by doing”. The training of the human musculoskeletal system and its psychomotor control is executed almost solely through the student's bodily sensations, leaving much to chance, and making failures as often as successes (Puttke, 2010). Crucial for realisation and control, however, is the ability to reflect on one's own movement execution in the consciousness of the performer. Frequent faulty repetitions lead to false ideas of movement and consolidate them in the motor memory (Meinel & Schnabel, 1998).

How can the learners' existing individual and natural movement flow, also referred as the ‘motor-fingerprint’ by Ballet-pedagogue and movement researcher Professor Martin Puttke (2015), be deliberately integrated into the acquisition of movements instead of deconstructively subordinated into a canonised movement vocabulary much like the movement canon in Classical Dance? Can the physical and psychological pressure on learners be reduced through the integration and stimulation of their ‘motor-fingerprint(s)’? In other words, can dance learning be more efficient if the dancer’s unique movement identity/profile/signature is included within the learning practice? How can one preserve the unique movement patterns and organisational (mental and physical, emotional, and sensorial) habits of a dancer to complement the learning of a movement technique, as clear and specific as in CD? How can a physical, mental, artistic and intellectual transformation take place which embraces the individuality of the dancer/student?

Classical Dance Technique, when taught by respecting the personal preferences, culture and emotional identities of the learner, will allow the dancer to incorporate the technical dance steps

(*Pas*<sup>12</sup>) according to their intellectual and emotional uniqueness through the encouragement towards artistic performativity. The less the dancer/learner must think and worry about mastering technical execution of the *Pas*, the more capacities and freedom for experiencing individual artistry are made possible (Wulf, 2009; Guss-West, 2021). An exclusive focus on technique would occur to schematism, hence to contentless and CD consequently into disrepute as an inartistic and exclusively technically oriented school of movement (Tarassow, 2005). By empowering the learner, the aim is focused on the education of an individual and an independent performer who will be able to translate technical skill into artistic expression.

So, how does CD teaching entice personal expressivity? The number of studies dealing with the application of dance pedagogical material to the human body is insignificant (Puttke, 2021) as reflected in the following quotation by Krasnow & Wilmerding (2015), "(...) historically, dance pedagogy was primarily concerned with the structure of dance class and appropriate instructions about teaching dance vocabularies" (p.3).

The desire to create and analyse movement learning processes is much more pervasive in sports science than in dance pedagogy (Weineck, 2016; Meinel & Schnabel, 1998; Schnabel & Harre & Krug, 2014; Wähnert, 2019). The sharing of knowledge between dance and sport is rarely exploited (Wyon, 2014) and a scientific reassessment of how movement learning functions in dance education has been absent (Simmel, 2009; Krasnow & Wilmerding, 2015). It was not until the advent of somatic practices in Western dance culture (i.e. *The Thinking Body* by Mabel E. Todd, 1937) that the first reconsideration of dance education took place. Todd (1937) recognised movement education as something holistic and referred to it as a "(...) neuro-muscular education, psychophysical education, psychomotor education" (p.11). This knowledge, however, seems to still receive very little attention in the current teaching of the Classical Dance Technique.

It is advisable to survey the existing literature on the teaching of Classical Dance. Most textbooks describe the movement canon in CD, and how to execute the *Pas*. The individual elements are described in detail in the version of the respective preferred artistic style of the school. Depending on the source, they are listed meticulously in the individual teaching phases

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<sup>12</sup> *Pas* (French):Step; "Pas" are in the extended sense all school steps [of the school of Classical Dance] (Peters, p.46).

and undoubtedly provide the teacher with a manual that is not only useful, but necessary (Sebestény, 2014; Kirstein, L., & Stuart, M., 2011; Walczak & Kai, 2008; Kostrovitzkaja, 2003; Pestov, 1999; Schorer, 1999; Lörinc, et al. 1995; Bazarova & Mey, 1987; Ralov, 1979; Lawson, 1973; Messerer, 1972; Waganowa, 1958; Beaumont & Idzikowski, 1932). Following CD exercise entitled, [*petit pas*] *Jeté at 45°* as shown in Table 2, is an example from the Hungarian textbook “Methodology of Classical Dance” by Lörinc et al. (1995):

**Table 2**

[*petit pas*] *Jeté at 45°*

<b>[<i>petit pas</i>] <i>Jeté at 45°</i></b>	
<b>I.Form.</b> <i>Jointed. With the front to the bar. On two 4/4 bars (M.66)</i>	
Starting position front to bar. 5th foot position, right foot behind. Both hands on the bar. Head in front.	
Introductory chord	
<b>1-2</b>	Pause.
<b>3</b>	Left leg <i>demi-plié</i> , at the same time dragging right foot sideways until the toe touches the floor ( <i>plié soutenu</i> ).
<b>(4)1/8</b>	Deepen the <i>demi-plié</i> .
<b>1/8</b>	Throw right leg up sideways to 45°, jumping up with left leg. (In the air the left leg is vertical, the right leg is held sideways at 45°).
1st bar	
<b>1</b>	Arrive on the right leg in the <i>demi-plié</i> (exactly on the take-off point of the left leg), at the same time as arriving bend the left leg backwards with a quick movement into the extraordinary sur le <i>cou-de-pied</i> position.
<b>2</b>	Deepen the <i>demi-plié</i> .
<b>3-4</b>	Put left foot back into the 5th foot position, into the <i>demi-plié</i> .
2nd bar	

<b>1-2</b>	Stretch legs.
<b>3</b>	Right leg <i>demi-plié</i> , at the same time drag left foot sideways until the toe touches the floor ( <i>plié soutenu</i> ).
<b>(4)1/8</b>	Deepen the <i>demi-plié</i> .
<b>1/8</b>	Throw left leg up sideways to 45°, jumping up with the right leg and repeating the <i>jeté</i> on the other side.

Note: Description of [*petit pas*] *Jeté* by Lörinc, et al. (1995, p.120).<sup>13</sup>

In the description of Table 2, the technical coordination of the (*petit pas*) *Jeté* is listed precisely, but it is omitting how the movement needs to be learned. A lack of didactic and pedagogic reference can invite artistic and technical misinterpretation and execution of the CD canon. Through the exclusion of a description of the movement ‘flow’<sup>14</sup> and movement learning process, the focus is exclusively directed at the technical execution of the step. The teacher, often a former dancer, is thus dependent on conveying their acquired movement and learning experience and embodied feelings for movement. But can one’s individual feeling<sup>15</sup> for movement be conveyed across age and gender? How does the act of teaching allow for the individualistic performativity of the student? How can technique and artistic interpretation interact within a holistic dance learning environment?

Another practical example can be seen in the technical specifications of the Imperial Society of Teachers of Dancing (ISTD) (General Graded Examinations in Dance Technical Specifications, 2016). The tables used for vocational graded examinations in dance do not describe how the *Pas* should be performed but stipulate concrete exercise sequences for each school year. No consideration is given to the actual level of development of the students. Instruction or practical advice regarding a pedagogical approach are the essence of dance teaching, learning and the implementation of a dance technique within a real time practice and remain unmentioned here as well. As concrete instructions on the practice of teaching the *Pas* are missing, the instructions endeavour to a blind and schematic imitation of the exercise described. Without critical discourse, the ‘pedagogical heritage’ will be inherited, osmotically passed on by one's own

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<sup>13</sup> Translation by the author.

<sup>14</sup> In this context, flow is understood as a motor action that moves in a steady, continuous stream.

<sup>15</sup> In this context, feeling is referred to as the undifferentiated background of one's awareness considered apart from any identifiable sensation, perception, or thought (Merriam-Webster, 2022).

teachers and previous generations - which, in terms of militaristic and vitriolic language use (Lakes, 2014), can be contrary to a holistic dance learning environment.

How is dance taught today? The predominant method in CD teaching is deductive and teacher centred. The person performing the movement (learner) receives a target form that has been broken down into many individual parts (see Table 2, pp. 8-9) and whose execution is guided by normative ideas at all stages of the learning process (= deductive). These normative target forms are usually generated by verbal, tactile and audiovisual instructions by the teacher (= teacher-centred). This strictly structured form of learning allows the teacher to precisely monitor success but leaves the learner with little self-initiative. By consciously thinking of the technical instructions, the learner emanates to a controlled mode of information processing, which is detrimental to performance as such (Wulf, 2009). The challenge of a deductive teaching method is that it can lead to teaching the sum of its parts whilst excluding the motor-cybernetic system of the learner. This subdivision of the flow of movement can reduce an individual's involvement and natural sense of movement.

Whoever wants to recognise and describe something alive, first tries to drive out the spirit, then, when he has the parts in his hand, the spiritual bond is missing, unfortunately.<sup>16</sup> (Goethe, 1808, p. 119)

A teaching style with movement control may be unnecessarily restrictive for the learner and therefore for his learning process and learning-environment. Controlled language use in class, which is also referred to as command style (Mosston & Astworth, 1994), rarely encourages the learner's voice. Shouldn't the aim precisely be to encourage the inherent individuality of the dance-student within a learning environment?

Deductive teaching favours physical, mental and emotional pressure, thereby hindering independent thought, feeling or action and forces to accommodate the teacher's approach rather than discovering individual preferences which would in turn foster the individual learning process (Wulf, 2009). In sequence it leads to a teaching approach that is diametrically opposed to the promotion of the individual.

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<sup>16</sup> Translation by the author.

An inductive teaching method, in contrast, allows for a greater promotion of individual movement feeling and environment. The learner is guided, for example, by an overarching movement idea providing a positive effect, enabling the learner not to think about the movement itself while performing it (Wulf, 2009). Here, the movement solving process develops from the individual rather than being dictated in detail by the teacher. In this form of teaching, the creativity of the student as exhibitor is increased and through "(...) individual, self-organised, self-directed and controlled learning in the sense of 'autonomous learning', i.e. self-determined" (Gasser, 2009, p.203) the highest form of all learning processes is achieved. The disadvantage of an inductive teaching method is the difficulty for the retentive teacher to monitor success. The challenge here lies in undesirable movement patterns which can become ingrained and can no longer be integrated into the exponential syllabus of the movement canon in Classical Dance.

It seems that the most comprehensive mode of teaching CD is a hybrid mix of deductive and inductive teaching methods. The decisive factor in teaching forms is the application of language. However, both the content and the teaching method are of equal importance when it comes to the individual and natural movement flow of the learner. Movements in CD shouldn't be taught nonconstructive by dogmatically rendering the description of the *Pas* (see [*petit pas*] *Jeté*, pp.8-9), subordinating the natural movement flow.

[Alexander] Pushkin<sup>17</sup> never repressed a student's individuality, ... on the contrary, he gave each one his wings to freely explore his own creative impulses. This is why his work was crowned with such extraordinary results. Naturally, the ones who felt freest in expressing their individuality were those who were the most talented. (M.M. Mikhailov, 1977, cited by Albert, 1996, p.121)

In this internship, the OPTIMAL Theory (Optimising Performance Through Intrinsic Motivation and Attention for Learning / OT) was used as a practical and theoretical mediation method to challenge conventional modes of teaching and learning practices in CD. OT aims to replace the traditional command style, promote learner autonomy and shape the existing

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<sup>17</sup> Alexander Pushkin (1907 – 1970), was a legendary Soviet and Russian Ballet teacher. His students include Mikhail Baryshnikov, Rudolf Nureyev, among others.

individual and natural flow of movement. It proposes three conditions for optimising motivation and attention focus to improve motor performance (short-term) and motor learning (long-term): Autonomy, enhanced expectancies and use of an external focus.

The aim of this study is to examine whether this learning theory can be meaningfully integrated into the teaching of the movement canon in Classical Dance.

### **Pertinence of the study**

Dance cannot be reduced to a parade of technical skills that may make sense in a class, but which, on stage, may border on the ridiculous. Technical virtuosity will always have spectators, but it is asked that dance, as well as music, represents more than that.<sup>18</sup>

(Xarez, 2015, p.129)

CD is usually teacher-centred and learned in group form. Students are divided into age groups and taught according to a programme that follows the same guidelines and criteria - regardless of the student's individual level of physical and psychological development. One of the peculiarities of CD is the multitude and variety of dance steps (*Pas*) within an exponential teaching system, inherent in the movement canon of CD. This particularity explains the tendency and challenges of CD teaching as exclusively limited to the teaching of the codified *Pas*. The above-mentioned conditions can complicate the goal of CD education, which is to enable the learner to become an individual and independent artist. The importance of the roles of teachers and learners in communicating information during the educational process is critical. Factors such as teaching that promotes autonomy, as well as the use of language in teaching movement, plays an important role in providing a holistic education that is not just about Classical Dance Technique.

Classical dance is not a technique, it is a language of art filled with content and soul.<sup>19</sup>

(Leesch, 2009, cited in Waganowa, 2009, p.11)

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<sup>18</sup> Translation by the author.

<sup>19</sup> Translation by the author.

The education of the dance student becoming an individual and independent artist gains importance already during formation, as emphasised by author Almeida (2018),

(...) technique and its execution at the highest level is not a distinguishing feature in itself, but the artistic component, namely the individuality of the dancer's personality, and (...) if these issues are relevant in the case of dance on stage, they will be even more relevant in the phase of preparing students to enter the professional world. (p.11)

The relevance of this study is justified by the need to integrate the student's individual 'motor-fingerprint' during teaching technical content of Classical Dance. A dogmatic interpretation and adherence to the *Pas* can lead to a learning process that is detrimental to the individual's sense of movement and thus deconstructive.

## ***1. Definition of concepts***

### **1.1 Classical Dance**

Classical is in relation to the appearance or form of an exemplary manner, traditionally determined and therefore valid as a standard.<sup>20</sup> (Dudenredaktion (n.D.))

Classical Dance emerged out of the desire to present as many (theatrical and social) themes as possible in dance form and on the stage as well as to establish new points of reference in philosophical debate and/or to point out social contexts or grievances (Sinzinger, 2021). It represents a specific shaping of body, space and time, whose concrete modelling of parameters is conditioned by the cultural and historical context. The movement-technical concept of Classical Dance is above all a model of the economy of the human motor system and its aestheticisation (Puttke, 2018).

The CD pedagogue and methodologist Nicolai I. Tarasov (2005) defines CD as part of the overall *Ballet complex*: Ballet formed and developed its specific means of expression, according

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<sup>20</sup> Translation by the author.

to which one distinguishes typical folk dance from historical dance, classical dance from the grotesque and also from pantomime. The term *Ballet* goes back to the Italian *balletto* (diminutive of *ballo*) and means “dance” (Dahms, 2001). According to Wolynski (1925), Ballet can be divided into three categories: "... classical dance, expressive dance and dance of the historical genre" (p.12). From today's point of view, this definition would be insufficient, as it does not consider Modern Dance nor Contemporary Dance, among others.

With the founding of the *Académie Royale de Danse* in 1661 by King Louis XIV, Ballet emancipated itself from courtly society. The foundation stone was laid as an independent art form and subsequently also for Classical Dance itself. Under the direction of Pierre Beauchamps, the dance steps (*Pas*), i.e. the technical-aesthetic content of Classical Dance, were codified (Liechtenhan, 1993) and an academically formulated (school) style and method emerged that provided the basis for professional dance training (Dahms, 2001). In the centuries that followed and up to the present day, the *Pas* were further developed and refined thanks to several prominent dance teachers like Auguste Vestris and Carlos Blasis (Ward Warren, 1989). In its basic forms and prerequisites, the Classical Dance Technique has changed little since that time. Various perspectives and styles emerged worldwide, influencing the respective schools and vice versa. In this way, Classical Dance can be seen as a living instrument whose scope of vocabulary and level of difficulty is growing exponentially.

## 1.2 The movement canon in Classical Dance

Vaganova formulated in theory and proved in practice essential principles of executing poses and movements in classical dance, principles that applied equally to woman and men. As a result, this development of the methodology of dance led to a mutually enhancing and enriching experience for both men and woman (...) (Albert, 1996, p.123)

The stock of movement for which certain rules and laws apply in Classical Dance can be described as “movement canon”. The movement canon in CD, according to Bläsing & Puttke, & Schack (2010), consists of about 450 independent, fixed *Pas* - which are the common denominator of CD and the foundation of its choreographic basics. Traditionally, these *Pas* are practised and integrated into a training system lasting several years. Depending on the

institution of professional dance training, the duration of the education varies from six to nine years. The number of teaching hours is at least twelve academic hours per week with an academic year lasting ten months (Tarassow, 2005; Lörinc, G., et al. 1995).

For this internship research, the Vaganova Method was implemented as the base for this research work. Agrippina Vaganova<sup>21</sup> introduced in the 1930s into her teaching methodology the stylistic and technical variety of movements/steps and choreographic foundations of the French, Italian and Russian schools which included their CD perspectives (Tarassow, 2005). The dynamic physical and mental application of the syllabus testifies to a holistic approach and the exponential growth of the syllabus as well as the integration of different body schools of CD attest the evolutionary thinking behind Vaganova's methodology (Waganowa, 2009).

### **1.3 Objectives in the teaching of Classical Dance**

The objective of Classical Dance is to teach the student through exercises the conscious shaping of the three basic parameters of body, space and time in the form of a certain movement complexity, so that hers is able to move freely, in a variety of ways, expressively and according to the choreographer's ideas (Tarassow, 2005). To achieve success in conscious shaping, it is not the constant rigidity of a movement that needs to be learned, but a meaningful adaptation which enables the student/performer to convey emotions and narrative (non-verbal) content as well as to depict abstract, theatrical and social moments and motifs.

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<sup>21</sup> Agrippina Yakovlevna Vaganova (1879 – 1951) was a legendary Soviet and Russian Ballet teacher who developed the Vaganova Method (Waganowa, 2009).

## 2. Acquisition process of movements

Learning a sequence of choreographed movements involves a series of cognitive processes (observation, simulation, imitation and repetition) that can be studied through brain mapping. The learning of choreographed dance can be organised in three stages: the cognitive per se, the associative and the autonomous. In the last stage, automatism allows the dancer to establish new neural associations and singularize his movements.<sup>22</sup> (Ribeiro, & Teixeira, 2009, p. 95)

Learning process is the acquisition of mental, physical and social knowledge and skills. Learning can be defined as a process of relatively stable change in behaviour, thinking or feeling, as a processed perception of the environment or awareness of one's own movements (Zimbardo & Gerrig, 1999). There are various methods of movement learning. These methods serve to structure and prepare the desired subject and provide the optimal conditions for learning it. The aim of learning a movement in an organic and technically skilled way, is to enhance functionality and improve energy expenditure (Weineck & Hotz, 1983). The process of learning new movements can be divided into two categories, acquisition and application, and are illustrated as follows in Table 3:

**Table 3**

*Movement learning process*

**Acquisition**

1. first confrontation with an exemplary demonstration of movement, transmitted in any way or form;
2. construction of an initial movement concept and attempt of a first design within the framework of an internal movement model;
3. first attempt of "putting into action" and first evaluation, feedback and corrections; consequence: differentiated movement imagination, more precise movement conception through a more specific inner movement model;

<sup>22</sup> Translation by the author.

4. increasing specification: of framework and fine and gross motor skills (beginning of the perfection process).

#### **Application**

1. internal repetition thousands of times (mental/ideomotor) and actual repetition (practice) alternated and in combination in situations of little variety;
2. consolidation: modify and vary in as many environmental aspects as possible ("flexibility through stability").

Objective: to be able to have a promising movement behaviour at any time and in any place.

Note: Table taken from Hotz & Weineck (1983, p.14).<sup>23</sup>

To be able to perform a movement it is always essential to acquire (Acquisition) the idea of movement necessary to perform (Application) the movement. This process is also described as a sensorimotor execution mechanism (Meinel & Schnabel, 1998). The learning of a new movement takes place,

(...) the better, the faster and more rational (successful), the more knowledge the learner (and to an even greater degree the teacher!) has about the nature of the things they are learning, or about the nature of the structure of the movements themselves.<sup>3</sup>

(Meinel & Schnabel, 1998, p.147)

Learning a movement is more successful the more extensive and differentiated the information the learner has about the desired movement idea. This means that the learner must be able to filter out the 'important' information about the movement from the initial flood of information.

The *cognitive architecture of dance movement*, and in particular of the transitional movements, must be learnt, understood and absorbed by the dancer. He or she must *know, prior to the beginning of the movement, why the movement is executed,*

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<sup>23</sup> Translation by the author.

otherwise it may be meaningless. This clearly demonstrates the interrelation between cognition and biomechanics. (Bläsing & Puttke & Schack, 2010, p.108)

For movement activity, two main aspects of human learning, mental and motor learning, should be distinguished. The first is directed primarily at the acquisition of knowledge, mental abilities and skills. The second aims at developing their own sense of the right or most effective way to solve a task where they no longer need to rely on feedback. The result is called “motor skills” (Stangl, W. 2022). Mental and motor learning are closely interconnected and condition and develop each other. As a rule, motor learning always means the acquisition of the idea of movement necessary for the realisation of the action - as the determined inner model - in connection with the acquisition of the movement capacity - that is, the sensorimotor execution mechanism. The conscious promotion and inclusion of sensorimotor execution mechanism and motor skills in the acquisition of new movement patterns is of fundamental importance, especially within a holistic artistic dance medium where technical skills are closely interlinked to artistic performativity.

## **2.1 Objectives in the process of acquiring movements in Classical Dance**

The goal of learning a Classical Dance movement is its perfection in terms of optimised execution of the codified movement patterns. However, the perfection of a movement pattern can only emerge as soon as the inner image of the movement includes all aspects relevant for the optimal realisation and the body from a physiological point of view (sufficiently developed neuromuscular patterns) is capable of optimal execution. The objective of teaching movements in CD is to achieve an organic and technically coordinated, economic and efficient execution of the *Pas* without disturbing or even destroying the unselfconsciousness of the motor-cybernetic movement system.

Harmony, ease and naturalness of a movement sequence depends objectively on the economy and efficiency of execution, as well as the organic coordination of the various and interdependent movements of the legs, arms, body and head. Through the socio-aesthetic feedback effect, efficient movement execution appears harmonious and "natural"<sup>24</sup> to the viewer/observer. Also, through improvement in energy expenditure more space and capacity for artistic interpretation are available (Wulf, 2009). For this reason, movement patterns should not be imposed, but carefully integrated into the movement sequences of the CD canon.

When learning specific movements in Classical Dance it is therefore essential to equip oneself with knowledge about the meaning and structure of the movement to be learned. Only then can learning take place in a successful and desirable manner. Simultaneously, it can be counterproductive for the flow of movement if the learner is flooded with information regarding the correct execution of movement (Wulf, 2009). Focusing on the details of movement interferes with the cybernetic movement system<sup>25</sup>, which would unconsciously work more efficiently.<sup>26</sup>

When the performers think about their body movements, they tend to use conscious control processes that are relatively slow and interfere with more automatic, fast reflexive control mechanisms. A focus on the self, such as an internal focus on the body, is associated with activation of the brain's performance. (Wulf, 2021, p.VIII in Guss-West, 2021)

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<sup>24</sup> „Natural" refers to the dance context perspective as derived from nature (Authors perspective). CD is an artificially imposed body technique which must be honed, embodied, and subjectively understood over a certain period to enable the dancer to become natural looking. The efficiency of movement can only be achieved once the dance student has cognitively and artistically embodied the movements so as to be able to interpret and perform them with ease thereby enabling idiosyncratic interpretation and artistry.

<sup>25</sup> The cybernetic movement system, whose control centre is our central nervous system (CNS), unconsciously produces optimised movements. This assumption is based on the knowledge that nature has found optimal solutions to many problems (i.e. from quadruped to biped) in the course of evolution (Smith, 1978). The CNS optimises movements by trying to reduce the amount of force required - which technically translates into minimising the torque on the joints (Lu & Chang, 2012).

<sup>26</sup> This is reminiscent of the story of the centipede. When he was asked how he managed to move so many legs in unison, the question made him stop and think. This stopping and thinking caused great confusion among his legs, each trying to move in its own way. Thus, the centipede lost its life (Suzuki, 1958).

### **3. *OPTIMAL Theory***

Many theories in recent decades focused on how specific practice conditions affect the processing of task-related information and thus learning, important recent evidence supporting motivational and attentional effects on performance and learning is ignored (Lewthwaite, 2016). Traditionally, movement learning takes place when movement tasks are given by the teacher: The learner receives feedback on the execution of the movement which is usually oriented towards corrections as well as guided instructions that relate to body movements. In this scenario, however, three conditions are combined that are detrimental to the learning process:

1. students enjoy little autonomy;
2. self-confidence is not sufficiently fostered;
3. an internal focus of attention prevents rapid progress in learning.

Due to the combinations of the above three processes, what follows is a chain reaction of motivation, performance and learning, which reinforce each other negatively. However, to optimise the learning of movement skills, a methodological approach is needed that combines positive motivation and effective external focus instructions in CD learning (Wulf, 2018). This approach is taken by OPTIMAL Theory (OT).

The OT was first published in 2016 by Rebecca Lewthwaite and Gabriele Wulf (Lewthwaite, 2016; Wulf & Lewthwaite, 2017) and integrates neuroscientific findings on movement learning from the last two decades. OT describes the essential conditions for optimal movement learning and explains the ways in which these conditions directly influence movement performance and long-term learning of motor skills.

Three indispensable conditions seem to improve motor performance (in the short term) and motor learning (in the long term): Autonomy, enhanced expectations, and an external focus. All three conditions contribute independently to learning and should therefore be components of all teaching and learning processes. The result of these conditions can be a self-reinforcing cycle that further increases motivation and fosters learning progress.

OPTIMAL Theory can bridge independent learning, autonomy, performativity and the positive

process of learning from an individual perspective when learning the movement canon in Classical Dance.

### **3.1 Autonomy**

The need to be able to act autonomously and make one's own decisions is universal.<sup>27</sup>  
(Wulf, 2019, p.34)

The ability to act independently and self-determined is called “autonomy” and represents a basic need of every human being (Deci & Ryan, 2008). When the need for autonomy is satisfied, positive effects result which are independent of age and gender and can therefore be described as universal. A self-reinforcing cycle is created: Increased motivation in practice, learning and training leads to better execution of movements and, above all, to further progress in learning.

However, granting autonomy in the motor learning process does not mean that all decisions should or must be made by the learner. Even small choices in decision making are very motivating. For example, the feeling of autonomy in movement learning is already established when the learner is allowed to decide which exercises, or how many repetitions to perform (Wulf, 2019). Given choices that have nothing to do with the purpose of execution can also influence learning progress. In one study dealing with accuracy, one control group had the choice of selecting the colour of the ball with which the test was administered. The second control group had no freedom of choice about the colour of the ball - it was 'imposed' on them (Wulf & Chiviakowsky & Cardozo, 2014). It is indisputable that the colour of the ball is irrelevant when it comes to a test of accuracy. Surprisingly, however, the control group, which was allowed to choose the colour of the ball, showed faster learning progress and higher accuracy in test performance. The performance outcome is measurable and is clearly dependent on the satisfaction of the basic need for autonomy.

Wulf (2007, 2016) describes the form of word choice as a significant influencing factor for successful movement execution and speed in motor learning. It can be differentiated into autonomy-supportive and controlling (Wulf et al., 2014), whereby the development of

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<sup>27</sup> Translation by the author.

autonomy leads to more efficient learning, and:

(...) gives the learner choices, provides feedback at the request of the learner, highlights good aspects of task performance while mostly ignoring mistakes, avoids references to body movements, and instead directs the performer's attention externally to the task goal this can enhance performance and perceptions of autonomy which in turn would likely increase learners' self-efficacy. (Wulf et al., 2016, p. 1406

In daily classes, the use of language can therefore determine whether a movement sequence is imposed or allows autonomous action during execution. The use of language is important because it determines the effectiveness of the success or failure of verbal instructions. Instructional language, i.e. verbal instructions, can be divided into two generalised polarities:

1. autonomy-promoting language: wording that gives the learner a sense of choice and autonomy;
2. control language: language that focuses on control and allows little choice for an individual approach to training or mastery of a movement (Guss-West, 2021).

Table 4 shows how word choice influences whether an instruction is autonomy-supportive or dictates the use of language that does not allow for decision-making behaviour. The usage examples refer to instructions in teaching Classical Dance.

**Table 4**

*Autonomy-supportive vs. Controlling language*

	<b>Autonomy-supportive</b>	<b>Controlling</b>
<b>Factor</b>	I have two exercises to improve your jumping performance - with which one would you like to start?	I have two exercises to improve your jumping performance for you - start with the first one.
<b>Autonomy</b>	White or grey - what colour should your training clothes be?	Your training clothes are white.

*Note:* Table taken from Guss-West (2021, p.180).

### 3.2 Enhanced Expectancies

Effective teaching not only involves imparting information and understandings to students (or providing constructive tasks, environments, and learning) but also involves assessing and evaluating students' understanding of this information, so that the next teaching act can be matched to the present understanding of the students. (Hattie & Timperley, 2007, p.88)

When students' expectations of future performance are raised, it has a positive impact on their own learning. Enhanced expectations are transmissible through positive feedback, generous definitions of success, or visual illusions that make a goal seem bigger (Wulf, 2019). Thus, the teacher can play an active role in enhancing the learner's performance expectation, as can be seen in Table 5 below. However, if movement executions are frequently commented on by pointing out errors and with corrections, this can have a counterproductive effect on the learner's self-confidence. The conviction that one can master the movement task (or even of executing it without errors) is an essential prerequisite for optimal learning. Teachers can promote this self-confidence in different ways. Positive feedback plays an essential role. Another possibility is to leave an unsuccessful execution of the movement without comment instead of intervening immediately with corrections. Performance expectations can also be enhanced by making a motor task seem less difficult. For example, Wulf, Chiviakowsky, and Lewthwaite (2012) demonstrated the following: A group of women, before being taught a balance task, were told that equally experienced individuals would master the task relatively quickly. Compared to a

control group, this group achieved greater performance gains during the practice phase and even showed better learning outcomes the following day - "due to a single sentence spoken before the start of practice" (Wulf, 2018, p.38).

This finding is of great pedagogical-psychological importance when it comes to teaching motor skills. The teacher enables the learner to progress optimally by strengthening their self-confidence and promoting self-efficacy (autonomy). Wulf (2018) notes that under certain circumstances failure or criticism can possibly be inciting. However, this is only the case if the learner already has a high level of self-efficacy and knows that they can achieve better performance with appropriate effort.

**Table 5**

*Enhanced expectancies*

Factor	Feedback positive	Without feedback (positive)
Enhanced expectancies	Most dance students your age will benefit from this practical task.	We will see if the exercise helps you.
	That last jump was very good. Please jump again, as high as you can.	Please jump again, as high as you can.

**3.3 External Focus and Internal Focus**

A focus on environmental affect is defined by Wähnert (2019) according to Wulf (2007) as an external focus of attention (i.e. when throwing a ball, the focus is on the target), a focus on the body itself as an internal focus of attention (i.e. when throwing a ball, the focus is on the hand/ball). An external focus of attention can provide an effective solution as instruction for the improvement of the performance of a movement. Independent of the motor ability or skill level, an external focus of attention is superior to an internal focus in all aspects. This is measurable, and therefore demonstrable, by factors such as movement accuracy, maximal force, or movement economy (Wulf, 2019). Classical Dance teachers (and also teachers/instructors in other disciplines such as Volleyball, Football, Tennis among others) often give instructions that relate to body movement and thus evoke an internal focus (Guss-West, 2021; Wulf, 2009).

Of course, they [teachers] also see some learning gains [in evoking an internal focus] and thus feel validated in their method. However, this is not to say that greater learning gains cannot be made with instruction that evokes an external focus. In fact, one often sees better, more fluid and more efficient movement, even with small changes in word choice. An external focus of attention on the intended movement effect does not mean that a sense of correct movement does not develop. Quite the opposite! Not only the movement itself, but also the feeling for the movement is of course not cancelled out by an external focus.<sup>28</sup>(Wulf, 2019, p.35)

We have established that an external focus of attention directed towards the intended effect of the movement leads to better motor learning outcomes and motor performance. Its independence of performance level and skill type, age, or physical and mental ability argues for its use (Wulf, 2018). Wulf (2018) goes on to describe that almost 200 studies have now proven the advantages of movement instructions that evoke an external focus (i.e. ball throwing: the focus should be on the target to be hit rather than on the throwing motion). Not only do they show positive effects in terms of effectiveness (balance, precision, technique, etc.), but also in terms of movement efficiency or economy. Another particularly important point for its use when teaching Classical Dance Technique is the degree of automatisisation, which increases with an external focus, so that there is more attention capacity for other things, such as artistic interpretation (Wulf, 2018; Bläsing & Puttke & Schack, 2010).

At first glance, it may seem easier to use an internal focus on a command style/control language unreflectively. This is probably due to the assumption of being able to influence the learner movement to be corrected in a more tangible and effective way. However, with this control approach, the learner is passive and becomes dependent on the constant feedback from the teacher regarding physical execution (which promotes explicit learning). In contrast, by using an external focus, the movement learner can be provided with a tool that encourages implicit

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<sup>28</sup> Translation by the author.

learning.<sup>29</sup> Ongoing learning to know and master one's motor fingerprint, the movement learner achieves this goal more quickly and smoothly if instructions for movement execution are formulated in such a way that they evoke an external focus rather than an internal focus. Please see Table 6 below for examples of verbal language in CD teaching:

**Table 6**

*Focus of attention: Examples of External Focus and Internal Focus*

<b>Factor</b>	<b>External focus</b>	<b>Internal focus</b>
<b>Focus of attention</b>	Imagine a hot air balloon is lifting you up.	While balanced (in 5th position of the legs), both legs are equally loaded, the back muscles stabilise the trunk while the spine is vertically aligned.
	When you jump, lift the floor up.	In the jump you have to fully extend your feet and knees immediately.

### 3.4 Feedback

The effect of feedback is influenced by the difficulty of the objectives and tasks. The greatest impact is achieved when objectives are specific and challenging, but task complexity is low (...) to be effective, feedback has to be clear, objective, meaningful and compatible with students' prior knowledge (...) feedback is more effective when there is a low level rather than a high level of perceived threat to self-esteem (...) (Hattie, 2015, p.208)

Feedback can be considered the most critical and effective aspect of teaching and learning. Used correctly, it motivates the student to achieve the criteria for success in learning the *Pas* in Classical Dance. In the previous subchapters the importance of the guided use of

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<sup>29</sup> An example of implicit learning in children is learning a language: "Children learn overly complex syntactic relations in word sequences during language acquisition. In the process, rules that are difficult to verbalise are learned and successfully applied"<sup>29</sup> (Kiesling & Koch, 2012, p.83).

language in teaching learning content was established. For this reason, the following outline provides insight into the use of optimal feedback as an instructional tool:

Feedback is one of the most powerful influences on performance. It is important to distinguish between different types of feedback, as some types of feedback are more effective than others. For example, the praise for successful completion of a task is not effective (Guss-West, 2021; Hattie & Clark, 2019). The most effective forms of feedback for the learner are when they relate to the learning objectives. Praise, while well-intentioned, contains little or no information related to learning (Hattie & Clark, 2019). Feedback is not about rewards, but about providing information about the task. Properly applied feedback can be a key factor in the successful teaching of movement, as well as the corrections that may be needed to achieve the desired movement performance. Targeted, clear and meaningful feedback can guide and motivate learners to achieve their goals and enhance the learning process (Khan et.al., 2017).

Guss-West (2021) summarises that effective feedback should include the following elements: “(1) motivation, evaluation or value judgement; (2) concrete, formative information about the observed performance; and (3) prescriptive feedback or advice aimed at the progression of technique or the desired artistic objectives...” (p.202). Furthermore, from a neuroscientific point of view, Guss-West (2021) argues that when giving feedback, it is important to support dancers' attention and focus, and not overload them with too much information which could override neuronal networks and thus lead to a deterioration of performance and learning<sup>30</sup> (Wulf, 2021 in Guss-West, 2021). In order to facilitate better understanding, attention, response and thus successful learning through feedback, the sentence structure should consist of the following components (Guss-West, 2021, p.202):

<b>motivation or evaluation</b> and name: + what I observed (+ <i>advice</i> )
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Feedback is therefore information about the task that bridges a gap between what has been understood and what should be understood. As a guide to formulating an effective response, reference can be made to the FACTS formulated by Wiggins (2012) as: Formative, actionable, clear, timely and supportive. Formative feedback focuses on the observed task

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<sup>30</sup> See story of the Centipede (p.19 of this document).

and the learning objectives or learning outcomes identified for that task, rather than randomly addressing many aspects of overall performance at once. It is personalised and specific to an interpreter or a group. Whereas actionable feedback must be concrete and tangible. Clear feedback information should be understandable, easy to implement, transparent, and above all, it should be receiver-centred and intended to support the interpreter, rather than formulated in an idiosyncratic way that only the sender can understand. In most cases, the earlier you get feedback, the better (timely and supportive).

## Chapter III - Research Methodology

### Action-research

Action research is the systematic study of professional situations conducted by teachers themselves with the intention of improving them.<sup>31</sup>(Altrichter & Posch, 2007, p.13)

Considering the research nature of this internship project, action research was considered the most appropriate way to methodologically determine the study.

Kurt Lewin (1946) coined the term “action research” in his 1946 article *Action Research Minority Problems*. Action research involves a comparative study of the conditions and effects of various forms of social action, as well as the research that leads to it. *Research* is intended to gain knowledge about the social practice, simultaneously *Action* is intended to innovate that similar practice. In relation to the present work, both activities are carried out by the same person, the author. As action-researcher, a dual relationship to practise is adopted: an exploratory-research and an interventionist-action. From a primary perspective, action research is used as a classroom research method and from a secondary perspective, as a tool for improving the quality of teaching Classical Dance. Both perspectives can either complement and/or cause conflict. Thus, the tension underlying action research can be both an opportunity and an obstacle to the research approach.

McTaggart (1996) notes that "(...) action research is not a 'method' or a 'procedure' for research, but a series of commitments to observe and problematize through practice a series of principles for conducting social research" (p.249). The action research process is subject to a number of rules and must follow a sequence of specific research steps which can be divided into four phases:

1. planning;
2. action;
3. observation;
4. reflection.

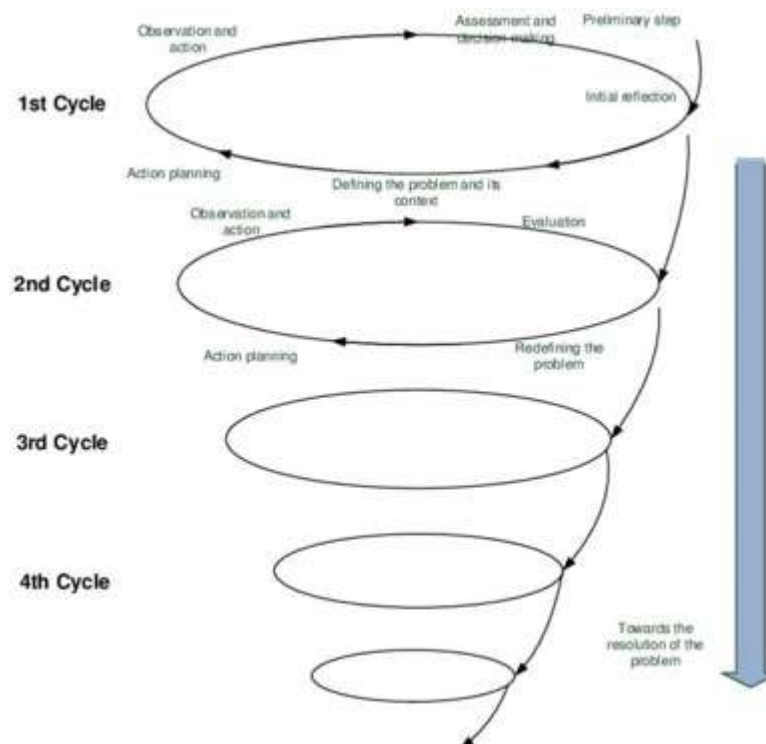
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<sup>31</sup> Translation by the author.

The continuous and cyclical nature of this type of research entices repeated evaluation and reflection at the end of each phase, as "what is intended with this methodology is mainly to pursue changes in practices in order to achieve improvements in outcomes, usually this sequence of phases is repeated over time (...)"<sup>32</sup> (Coutinho et al., 2009, p.366). At the end of each phase, it is therefore recommended that an evaluation and reflection take place. The aim is to determine whether adjustments and changes need to be made in relation to the methodology applied. Action research is thus a reflective process of repeated problem-solving by an individual. Using a spiral system of vertical progression, as shown in Figure 1 below, or progressive cyclical phases, each cycle consists of planning, action and gathering facts resulting from the outcome of the action.

**Figure 1**

*Lewinian Spiral*



*Note:* Figure taken from Santos & Morais & Paiva (2004).

<sup>32</sup> Translation by the author.

## Data collection instruments

Observation is systematically organised into phases, aspects, places and persons, relating to social propositions and theories, scientific perspectives, and in-depth explanations, and is subject to control for veracity, objectivity, reliability and accuracy.<sup>33</sup> (Aires, 2015, p. 25)

Research techniques form the basis of data collection. The instruments of data collection used for this internship report were documentary analysis, structured observation grids, a logbook, a questionnaire survey, photographic images and video recordings. The collected information represents the result of the observation and experimentation processes to be accumulated during the internship. Thus, the process of data collection is a consequential process of empirical and dynamic research combining both techniques and instruments with its objectives as outlined according to the author's perspective in Table 7 below:

**Table 7**

*Data Collection Instruments*

<b>Data collection techniques and instruments</b>	<b>Objectives</b>
<ul style="list-style-type: none"> <li>- Observation Grids</li> <li>- Logbook</li> <li>- Non-participant observation</li> <li>- Photographic images /Video recording</li> </ul>	Survey of the technical and artistic characteristics of the selected.
<ul style="list-style-type: none"> <li>- Documentary analysis</li> <li>- Observation grids</li> <li>- Logbook</li> <li>- Non-participant and participant observation</li> </ul>	Survey of particularity of the form of teaching/class typology used by the principal teacher.

*Note:* Table shows data collection techniques and instruments and the associated objectives, by the author (2022).

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<sup>33</sup> Translation by the author.

## Plan of Action

The internship regulations stipulate that this proposed project will be divided into a total of 60 hours, divided into three periods of the academic school year. The total of hours was scheduled as follows in Table 8:

**Table 8**

*Scheduling of the 60 hours*

Academic Year 2021/22	Total amount of hours	Fulfilled period of time
Structured Observation	8 hours	4 <sup>th</sup> of October until 29 <sup>th</sup> of October
Shared Teaching	8 hours	2 <sup>nd</sup> of November until 30 <sup>th</sup> of November
Autonomous Teaching	40 hours	1 <sup>st</sup> of December until 30 <sup>th</sup> of May
Other activities	4 hours	December - June

*Note:* Table shows the scheduling of the 60 hours of internship, by the author (2022).

## Planification

The data collection instruments, and the objectives of the implemented OPTIMAL Theory were planned as follows in Table 9 below:

**Table 9**

*Distribution of data collection instruments, objectives, and strategies*

Timetable	Data collection instruments	Objectives	Strategies
	Logbook;	Analysis of interpersonal action processes (teacher - student / student – teacher).  Analysis and	

8 hours of structured observation	Photographic images /Video recordings; Structured observation grids;	definition of technical and artistic deficiencies.  Determination of the current level of motivation and self-assessment of current learning progress.	
8 hours of shared teaching	Logbook; Structured observation grids.	Introduction to OPTIMAL Theory through a given lesson.  Promotion of students' autonomy and motivation.	Testing the use of an external focus in the execution of a 'simple' movement and subsequent analysis with the students.  Apply the use of an external focus in the execution of an exercise.  Analyse with the principal teacher the best strategy for shared teaching.
40 hours of autonomous teaching	Logbook;  Structured observation grids;  Photographic images/Video recordings.	Development of the use of OT in the teaching unit given.	
		Promotion of students' autonomy.	Give freedom of choice within the exercise regarding the degree of difficulty.
		Promotion of students' motivation.	Use of positive feedback and enhanced expectancies.
Promotion of quality in movement execution through an external focus.	Encourage/stimulate students to create their own (motion) images.		

		Recording of the student performance with structured observation grids.	
4 hours of other activities	Logbook	Concretisation of application of OT during an extracurricular context.	Accompaniment and preparation for a school performance.

*Note:* Table shows distribution of data collection tools, objectives and strategies, by the author (2022).

## Chapter IV - Internship: Presentation and Application of the Study

### Preambular Considerations

The practical application of this study took place in the 2<sup>nd</sup> cycle of the school PALLC<sup>o</sup>- Performing Arts School & Conservatory during the academic year 2021-2022, between September 2021 and May 2022.

Following the action research methodology, specific research tools and techniques (see Data Collection Instruments, Chapter III, p.30) were selected for this study to obtain reflective data.

In the first phase of the study, an analysis of the planification of the three periods of the academic school year 2021/22 (Annexure A), the curricular study plan of the 2<sup>nd</sup> year (*Programa da Disciplina de TDC* /Annexure B, pp. 8-11) as well as the educational objective (*Projeto Educativo*, PALLC<sup>o</sup> 2020-23/Annexure C) of PALLC<sup>o</sup> was conducted to get a detailed insight into the functioning and organisation, as well as the educational mission of the official dance course. The research was thus "(...) also focused on the researcher's perspective and [implied] a search and reading of written documents which are a good source of information"<sup>34</sup> (Latorre, 2003, cited by Coutinho, 2019, p.370).

During the study, structured observation grids were used to categorise the current performance level of the observed students. These grid scores, created during the structured observation phase, served as benchmarks, and permitted comparison at the end of the study (see Appendix A). The grid scores were broken down into three parts: Characterizations of the students/class, observation of the teaching methods and strategies in the teaching of movement in class, and diagnosis of the actual state of the students in terms of technical qualities and weaknesses. This instrument enabled "(...) a pre-defined observation protocol structured according to the dimensions that [the researcher intends] to observe in the field"<sup>35</sup> (Kumar, 2011 cited by Coutinho, 2019, p.136).

The logbook was used to record the events which were considered pertinent. This tool was also seen as a summary of the lessons held (see Appendix B).

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<sup>34</sup> Translation by the author.

<sup>35</sup> Translation by the author.

The videos and photographs taken during the structured observation phase recorded the level of achievement of the students observed and provided a standard for comparison at the conclusion of this study (see Appendix C). "In educational researchers' search for understanding, photographs are not answers, but tools to get to the answers"<sup>36</sup> (Bogdan & Biklen, 1994, p.191). Used in conjunction with other observation techniques to obtain factual information, they are a "(...) means of remembering and studying details that might be overlooked if a photographic image were not available to reproduce them"<sup>37</sup> (Collier 1976, cited by Bogdan & Biklen, 1994, p.189). The same applies to the video recordings, which also offer a variety of further observation possibilities. For example, in slow-motion mode, details important for this study can be determined in relation to the learning process and the execution of movement.

The video and photo recordings served as visual evidence and proof of development for the monitoring of the teaching process as well as for the concrete application of OT. Additionally, the collected material helped for the final reflection.

In describing the events of all phases of the internship, reference was made to the logbook, the analysis of video and photographs and the reflections of students/the class community, whichever was deemed more relevant by the author.

The trainee teacher's participation in school activities outside the classroom extended throughout the internship and included attending teacher meetings, participating in parent meetings, and leading and conducting rehearsals for the school performance.

The legal guardians of the students in the class agreed to participate in the study and the associated production of written reports, photographic and video material. The duly accepted consent form is attached (see Annexure D).

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<sup>36</sup> Translation by the author.

<sup>37</sup> Translation by the author.

## 1. Structured Observation - Description

The Structured Observation took place in October 2021 and consisted of six lessons, nine hours in total, conducted in the second year at PALLC<sup>o</sup> - Performing Arts School & Conservatory.

The Structured Observation was divided into two phases - the review of the subject-relevant teaching material and the making of observations (see Appendix A) in the context of the Classical Dance lessons.

To get a deeper overall picture of the educational institution and its pedagogical values, the program of the 2<sup>nd</sup> year (see Annexure B) and educational project (see Annexure C) were studied during this phase. For a more detailed understanding of the performance level and teaching goals of the 2<sup>nd</sup> Cycle, the target group for this study, the planification of the academic year, which was divided into three periods and already prepared by the principal teacher (see Annexure A), were also analysed.

The information gained from these documents assembled the theoretical foundation for the teaching content, on which the research objective was based. It also enabled the trainee teachers' individual planning, especially in the subject Classical Dance, to be aligned with the principal teacher.

In addition to getting to know the students personally, the following helped define the goal of the structured observation phase:

1. Gathering relevant information regarding the behaviour, attitudes and engagement of both, the class community as well as the individual student;
2. Gain impression of the artistic-technical momentary state of the students;
3. Recognizing and making visible the cognitively induced imaginative processes during movement performance. I.e., How is the dance movement cognitive processed? What are the students thinking while executing a movement? *Actively thinking* and involved in the process of executing the movement, or were they merely imitating the given movement sequence? Do the students have an autonomous capacity for self-criticism, cognitive presence, and awareness in self-learning?

The results from these analyses were used to assemble meaningful information to begin the implementation of this study, considering clearly defined objectives. As a result, conclusions were drawn about a meaningful application of the OT.

## ***1.1 Teaching Units***

In the following, the teaching units content made during this phase as well as the critical observations are reproduced. Only details found to be most important for the author are described. During the teaching units, the author of this research took a position as teacher trainee of the principal teacher.

### **1.1.1 The first teaching unit**

The trainee teacher was introduced to the students by the principal teacher. He was given the opportunity to present a brief overview of the internship he would be undertaking and the objectives of his studies before he became an observer of the class led by the principal teacher.

The teaching unit followed a shortened form of the traditional structure of a lesson in Classical Dance (*Barre, Centre, Allegro*). Before the actual start of the class, the students' bodies were prepared with a two-part 10 – 15 minute warm-up.

The first part of the class was a general warm up and aimed to stimulate their cardio-pulmonary circulation: Five to ten minutes of gentle running to raise the body's temperature to the ideal level of an increased metabolic rate, higher oxygen supply and therefore a better preparation for muscles and joints. The rise in body temperature increases the nerves' excitability, the reaction and contraction time decreases, and the sensitivity of the sensory receptors raise. The capacity of concentration was improved due to the increased circulation within the brain (Simmel, 2009).

The second part of the class was the specific warm-up preparing those muscle groups that are particularly utilised when dancing, such as foot, leg, torso and arm muscles. The specific warm up varied and was based on the dance specific needs of the students as well on the teaching goals of the teacher. In this particular lesson, the focus was on stabilising the ankles.

After the warm-up, the teaching started on the *Barre*. The teacher demonstrated each exercise precisely with technical precision and musical accompaniment. The exercises on the *Barre* included:

*Demi- and grand-plié;*

*Battement tendu;*

*Battement tendu jeté;*

*Rond de jambe par terre;*

*Battement fondu;*

(Dynamic) Stretching at the *Barre*.

The students did not always succeed in performing the sequence correctly and rarely in the quality of movement shown and desired by the teacher. The weak and inaccurate arm control was especially noticeable. Instead of harmoniously accompanying the whole sequence of movements, the arms rather "stood in the way".

In the exercises *Temps lié par terre*, *Battement tendu* and *Pas de bourrée* performed in the Centre, the lack of arm-coordination continued.

During the execution of the first exercise sequence at the *Barre* (*demi-plié/grand-plié*) weak / unstable risks and inaccurate knee guidance, especially when bending the legs, could be observed. The teacher corrected with shouted words such as "knee out" and "don't roll in", which proved to be effective at the moment, but easily forgotten or not applied in the following exercise.

At the end of the lesson, in the *Allegro* part, two more jump sequences were given:

*Temps sauté* and *Pas chassé* through the diagonal. It was observed that the incorrect knee guidance and weak/unstable risks continued in these exercises thus diametrically opposed to a technically correct and harmonious execution.

### **1.1.2 The second teaching unit**

The second teaching unit initiated as the first, with a two-part warm-up. During the execution, the students were always reminded by the teacher of the technically correct execution to be observed.

After the warm up, the work at the *Barre* began and the exercises of the previous lesson were repeated. In conversation with the principal teacher, it was explained that especially in this age

group, sequences of exercises are taught which are kept unchanged over a certain period. This, to allow the students, after an initial exposure to the sequences - a first draft within the framework of an inner movement model – enabling them to concentrate on fine motor skills and coordination. It was observed that most of the exercise sequences could only be roughly remembered and executed in sequence. The focus of the students was clearly on the execution of the step sequence, which led to a loss of quality regarding the technical aspect. The observed hollow<sup>38</sup> back is particularly noteworthy, forced turnout, a shortened iliopsoas or also an increased tension of the lumbar back extensors can lead to a hollow back posture. The resulting shortened lumbar muscles restrict mobility, overstretch the abdominal muscles and increase the pressure on intervertebral joints of the lumbar spine. With every impact load (i.e. jumps) the spine suffers an increased overload and for this reason this posture can be considered as harmful for a healthy progress of the student.

In the Centre, the exercises from the previous lesson were repeated and further exercises, such as the following were learned:

*battement tendu jeté;*

*demi rond de jambe 45°, en dehors and en dedans;*

*battement fondu (en face).*

The principal teacher placed great emphasis on the correct dynamic execution of the *battement tendu jeté* and used the following ideokinetic strategy to improve the motor-outcome of the student: „Imagine that your foot is a match and the floor is phosphorus - how will you light the match?“

The image supported the quality of movement recognisably.

The teaching unit ended with the same *Allegro* exercises of the previous lesson.

### **1.1.3 The third teaching unit**

The third teaching unit started with a two-part warm-up and slight modifications of the specific warm-up. The focus of the teaching unit was on the feet and their articulation skills: a "foot dance" was taught to age-appropriate pop music. This dance included different ways of moving on the feet, such as walking on the half toe, lifting the feet in a gallop, walking on the heels,

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<sup>38</sup> A hollow back is defined as increased lordosis of the lumbar spine.

walking on the inside and outside of the foot. This dance animated the students and promoted their concentration and memory skills in a playful way.

Subsequently, the work at the *Barre* began. In contrast to the previous lessons, the first exercise was a *battement tendu* in a simple exercise structure and slow tempo facing the *Barre*. The teacher asked the students to use all the muscles and feet explored in the *foot dance* when performing the *battement tendu*: "I want to see a crescent foot during extension in each of your feet". It could be observed that the students were focused on the execution, on the quality of movement and especially on the lengthening. Less attention was paid to the stance leg during execution, resulting in a loss of quality of the overall posture.

The exercise sequences learned in the two previous lessons were repeated and some students could already remember the sequence better. However, the quality of movement demonstrated in the first *battement tendu* was not visible.

In the Centre, not all the exercises from the previous lesson were repeated, but instead a rudimentary waltz form (*pas balancé*) was learned. The students danced on a  $\frac{3}{4}$  beat through the diagonal with braced arms. On the accent on the first note, a step was taken with forward movement and bent knees, on the second and third note, two forward steps were to be taken with stretched knees on half point. The students were very motivated to master the given task. An execution with musical accompaniment was only partially successful.

In the last part of the lesson, two further exercise sequences, *petit pas échappé* and *petit pas assemblé*, were given. The quality of the execution was in need of improvement. Despite the sufficiently technically challenging demands of the exercise, the students had obvious difficulties in executing them, which was at least partly due to a flattening of concentration.

#### **1.1.4 The fourth teaching unit**

In the fourth teaching unit, the warm-up was held in a condensed version and more time was spent on giving and repeating designed exercises.

All the exercises learned in the previous lessons at the *Barre* were performed. Some exercises were repeated due to both poor technical-musical execution and incorrect sequence of execution. Worth mentioning in this teaching unit were the individual reactions to the principal teacher's formulation of the movements, the exercise as well as feedback in general: depending on how the feedback or correction was verbalised, a seemingly different effect on the students' proprioceptive understanding was observed (i.e. fear, stress, joy, motivation...). When verbally

indicating movements, it was noticeable that the wording had a direct influence on the execution. For example, the indication to extend the knees during the *relevé* resulted in a rigid, finite action instead of a continuous flow of movement towards the ceiling.

In the further course of the teaching unit, the exercises previously learned in the Centre were repeated. Special attention was given to the basic waltz form (*pas balancé*). The students were visibly delighted and motivated to dedicate themselves to this exercise task again. Compared to the previous teaching unit, the execution was stagnant, although the principal teacher gave numerous help and corrections. It seemed as if the help and formulations given were not understood or did not take effect.

The teaching unit ended with the repetition of the *Allegro* sequences previously learned. The students were verbally instructed to “remain in the air”, which visibly motivated them. However, they were not able to do so, which was due to the incorrect knee guidance and consequently body-posture - not only from an artistic-aesthetic but also from a biomechanical point of view.

### **1.1.5 The fifth teaching unit**

In the fifth teaching unit, the warm-up was condensed and more time was spent on the exercises. The principal teacher spent more time giving detailed corrections. For example, during the execution of the *demi-plié*, special emphasis was placed on correct arm coordination during the execution of the movement. One student had noticeable difficulties in executing the required coordination pattern. After repeated explanations, the principal teacher asked the student to perform the *demi-plié*. The student was unable to do so and the more she tried, the more stressed and deficient she became in the execution of the exercise. The principal teacher then asked in a calm voice: "What are you doing here? Who among you wants to be a dancer?" The atmosphere in class was felt by the trainee teacher to be tense. Two students answered that they wanted to become dancers, the remaining two students could not give a clear answer to the question. After all the exercises were executed at the *Barre*, the lesson continued in the Centre. After the first exercise in the Centre, *Temps lié par terre*, the principal teacher asked each student individually "What are you thinking about when you do this exercise?" The question was visibly unexpected, and the first student stammered, "that I keep my *en dehors*". "What else are you thinking of?" the principal teacher insisted, whereupon the student indicated that she was thinking of the foot

stretch. The other students, who had more time to prepare an answer, repeated what the first student had already said and simply added, "I'm thinking of the correct arm positions".

After this conversation, the principal teacher had the students do the exercise again and there was a clear increase in the quality of the movement execution in the thought processes given by the students. This leads to the conclusion that the exercises before the teacher intervention were mostly performed without actively thinking/focusing on the execution of the movement. The exercises were simply "imitated" (emptiness of thought during movement).

Due to the additional time needed for corrections, not all the previously learned exercise sequences were performed in the centre and *Allegro* was completely omitted.

### 1.1.6 The sixth teaching unit

The sixth teaching unit was structured similarly to the previous one. The warm-up phase was shortened, and more time was spent on detailed corrections, especially during the *Barre* exercises. One student was already able to implement the coordination patterns and movement qualities learned from the previous lesson relatively convincingly, whereas the other three students seemed to be starting from scratch. The observing trainee teacher could perceive a latent frustration in the teaching ambitions of the principal teacher. As a result, compared to the previous lesson, there was even more focus on the corrections to be observed. The persistence led to a break in the lesson flow, which was felt to be even more counterproductive for the students' concentration. Some exercise sequences were repeated several times without the students being able to implement the large number of corrections given. For example, the corrections given in *battement frappé*, a new exercise that was introduced today, were:

1. only the lower leg moves;
2. the stance leg extends upwards;
3. the pelvis remains immobile in the sense of stable, i.e. independent of the movement of the playing leg;
4. the elbow of the arm in the second arm position stays horizontal;
5. the foot of the playing leg always remains extended, except that the ankle joint is bent in the *sur le cou-de-pied*;
6. the playing leg knee is aligned as far as possible to the side (*en dehors*);
7. the *battement frappé* is an even stroke inward and outwards.

Individually, i.e. if only one correction was concentrated on, it could be implemented. However, if all the listed corrections were to be considered, this led to a stiff execution of movement and

lack of movement-flow - by focussing on all the given corrections, there was a conscious intervention in the movement process and an image of "the whole" was missing.<sup>39</sup>

This suggests that the students did yet have the ability to create a clear overall movement image on their own.

Due to the additional time needed for corrections, not all the already learned exercise sequences were performed in the Centre and *Allegro*.

## ***1.2 Results of the Structured Observation Phase***

The teacher's tasks in ... classroom are (1) to conduct the class so that it is both physically beneficial and instructive, (2) to provide objective and constructive criticism regarding technique and artistry, (3) to encourage self-discovery and nurture the development of each's student unique artistic qualities, and (4) to create a positive and inspiring atmosphere for learning. (Ward Warren, 1989, p.71)

The objective during the Observation Phase of the internship was to analyse the state of motivation, class environment as well as define technical and artistic deficiencies to enable a point of reference for the following phases.

It was generally noticed that the students complied with the rules inside class and common regulations of the school. Specifically for the teaching units in Classical Dance Technique, that the uniform was worn, and the hairstyle was arranged when entering the classroom. The community of the class was cooperative and focused, at least in the first part of the lesson. In the last third of the lesson, a decline in the ability to concentrate and a decrease in engagement

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<sup>39</sup> "I found it disturbing, when learning technical steps, if someone was telling me an order which was 'chiselled in stone' and it had to be like this! Looking back, what I was taught in this traditional method just didn't work for me. When you teach small kids, you have to let them do things wrong. Teaching a saut de basque the other day the way I had been taught to teach: 'It's a *battement*, a *à la seconde*, a *passé*, a stretched foot', I thought, that wasn't the way I learnt it! Someone showed me, I tried to mimic it and gradually work it out myself. Ballet has been going for hundreds of years and evolved into the most economical way of working. When the body just tries things, it finds the economical way. Once you find the more or less right way, then it's easy for a teacher to fine-tune it. If something is cut into pieces too small, you can't see the whole. It's just not dance (...)

I really wonder how I made it through. I was so unconscious of what I was doing. I was just 'dancing'! On the other hand it worked! Maybe it's better not to be so conscious about it – because then it was dance" (Timo Kokkonen, 2021, cited in Guss-West, 2021, p.189).

was regularly observed. The students were motivated and interested in CD. Two of the four students stated that their future career aspirations were to become professional ballet dancers. Several factors were defined to influence a student's concentration and attention span, external and internal to the class. The external factors cannot be influenced by the teacher, for example: The students have no lessons in CD from Friday to Sunday. On Mondays the students struggled generally to stay focused for a longer period of time. On Thursdays, the students had a lesson in Contemporary Dance Techniques when they joined CD class and were often physically and mentally fatigued.

Internal factors were mainly the personal motivation and mood of the principal teacher and the flow of the lesson. When giving corrections or explaining exercises, it is easy to get tangled up in details, which can not only cause a break in the flow of the lesson, but also to a loss of the students' ability to stay focussed and concentrated.

In addition to the technical and artistic deficiencies that could be identified, as well as abundance of corrections to be given, the following pedagogical considerations arose:

In which order should corrections be made? What should be corrected first? When wording had a direct influence on the execution, how should a correction be formulated to enable a more beneficial movement output? Should everything be corrected in one lesson? At what point can the students no longer apply the information they have received? How can given corrections be internalised and transferred to another sequence of exercises or even into the next lesson?

The question how long the exercise structure should be maintained, raised in the second teaching unit of this phase. The renowned Dutch Contemporary Dance Choreographer Anouk Van Dijk (2010) advocates keeping the same exercise phrases for as long as possible justifying with the so called "power of repetition", where specifically the repetition of the same exercise would allow the students to go deeper into the exercise. The questions here are 1) to what extent the students' ability to concentrate must be developed so that they are able to repeat the movement task repeatedly and 2) to what extent the students' cognitive ability must be developed to be able to look at the exercise independently from a different angle and work on it each time it is repeated.

To answer the main question of the fourth teaching unit of how a correction should be formulated to avoid a rigid, finite action, Guss-West (2021) recommends the use of the 'gerund'. The gerund supports "(...) a sense of movement continuity, give a sense of space for

the individual and a focus on the effect of the movement and thus enable physical performance” (Guss-West, 2021, p.183).

In the sixth teaching unit it was noticed that if everything was corrected at once, the flow of the lesson would be interrupted. It became clear that an important point about not correcting everything at once is the limited attention span of the students. Or as Ward Warren (1989) sums up in one sentence: “One of the arts of teaching ballet [Classical Dance] is being able to choose what to say or not to say (...)” (p.79). Even if the students could concentrate on all the corrections concerning coordination that are important for a successful execution of the exercise, this hindered the learning process: Focusing attention can lead to impaired performance ("choking under pressure" Wulf, 2007, p.2) and the intended integration of the student's natural flow of movement is left out.<sup>40</sup>

## **2. Shared Teaching - Description**

The Shared Teaching Phase took place in November 2021. For this phase, eight hours were planned and divided into six teaching units of 90 minutes each (nine hours in total). The teaching content following the movement canon of Classical Dance, was pre-determined by the principal teacher (see Annexure A) based on the curriculum at PALLC° (see Annexure B). Before each Shared Teaching unit, the principal teacher and trainee teacher agreed upon shared dynamic teaching practices which reflected the way the trainee teacher would actively intervene. The aim of the Shared Teaching units was to familiarise the students with the trainee teacher (and vice versa) and provide the trainee teacher the opportunity to teach his own exercises in accordance to the teaching content.

The previous phase, the Observation Phase, determined the technical and artistic challenges within specific movement sequences and associated movement quality.

In this phase, the Shared Teaching phase, the first practical application of the OT took place to enable the students to personally experience improvements in movement learning and execution. The OT was used as a pedagogical tool to eliminate motor deficits and to strengthen the students' motivation and self-confidence.

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<sup>40</sup> See Chapter 2.1- Objectives in the process of acquiring movements in Classical Dance - The story of the centipede ( p.18 of this document).

## **2.1 Teaching Units**

In the following, the teaching units' contents made during this phase as well as the critical observations are reproduced. Only details found to be most important for the author are described. Before the start of this subsection of the internship, it was agreed that during this phase the exercises given by the principal teacher would be maintained and partly enriched with exercises of the trainee teacher, if the teaching process would allow.

### **2.1.1 The first teaching unit**

Before the first teaching unit, it was agreed with the principal teacher that the exercises at the *Barre* would be accompanied by the trainee teacher, while the principal teacher would withdraw into an observing position. At the beginning of the lesson, the principal teacher informed the students that the trainee would take an active part in the teaching process in the following weeks and that he would be partly autonomous in the teaching.

The lesson began with a warm-up (*foot dance*) under the guidance of the principal teacher. After the warm-up, the trainee teacher was given leadership of the lesson (starting with exercises at the *Barre*). The aim of the first teaching unit during this phase was to enable ownership in the learning process as a practical introduction to the objectives of this study. For example, the economic approach of movement was explained to the students before the execution of *demi-plié* (the artistic effectiveness of a movement in Classical Dance, i.e., the harmony, lightness and naturalness of a dance movement sequence depends objectively on the economy and efficiency of the execution, as well as the good coordination of the various complementary movements of the legs, arms, body and head). Through a subsequent discussion/conversation with the students, awareness of an economical approach of movement should be further strengthened. This step was considered important due to the promotion of students' autonomy (ownership in the learning process) and raised expectations (enhanced expectancies). It can be stated that a lot of time was spent on this process and the actual physical execution was comparatively short. A conscious engagement during the execution of the movement could be observed, but the coordinative requirements could not be executed by all students. Before the exercise was performed to the left side, the trainee teacher asked a student to explain the movement to be performed in its sections. This was done out of the motivation to force a clear mental picture of the movement. The trainee acted as a facilitator in the description process and helped with the formulation. All students were able to achieve a better

result when performing on the left side. The same method was used with the remaining exercises at the barre exercise. As a result, the *Barre*-work consumed almost two thirds of the entire teaching unit.

The principal teacher took charge of the class in the Centre, while the trainee changed into the observing role. The following previously learned exercises were executed with slight variations:

*Temps lié par terre;*

*Battement tendu;*

*Battement fondu (en face);*

*Temps sauté;*

*Petit pas assemblé;*

*Petit pas échappé.*

The question arose as to when the learned correction would be anchored in the sub-conscious and thus become part of the motor-fingerprint. Another observation from the first Shared Teaching unit is a critical view of time management in the classroom, since there is a need to give sufficient time in the process of learning, teaching and sharing. Should the teacher stay stuck within a traditional systemic class model, or is he/she free to deviate from the dogma and teach individually?

### **2.1.2 The second teaching unit**

The second teaching unit followed the same teaching pattern as the first and the trainee took over as class leader for the exercises on the *Barre*. The objectives of the lesson was to review the corrections given the previous day and to hold the exercises at the barre in a condensed form compared to the previous lesson.

After the general warm up, the class began at the *Barre*. The first exercise sequences were performed without prior instructions or corrections by the trainee. It could be observed that the students were primarily concerned with the sequence of exercises than with the corrections discussed in the previous lesson. After the execution of the *battement tendu jeté*, the students were asked what had been discussed in the previous lesson regarding this exercise and what corrections had been given (integration into the learning process/fostering autonomy). Only after being directly addressed, most of the students could remember the corrections given. The

trainee concluded that mental memorisation of the corrections had taken place but could not yet be reliably recalled.

Subsequently, each student was given the task to memorise (one by one) one of the exercises together with the corresponding corrections and to keep them for the next teaching unit (fostering autonomy and self-responsibility).

After the last exercise at the barre the principal teacher took charge of the class in the Centre, while the trainee teacher switched into the observing role. The exercises of the last teaching unit were repeated.

### **2.1.3 The third teaching unit**

Before the third teaching unit, it was observed that most of the students were engaged in the exercises and corrections assigned to them in the previous lesson before the lesson started. As in the previous lesson, the *Barre* was held by the trainee teacher. To save time, no warm-up was held in this lesson and the work at the barre started immediately. The goals of this teaching unit were ownership/autonomy of the learning process and to motivate, stimulate, and activate correct movement execution.

With the start of the teaching unit, each student showed her classmates and the trainee teacher the exercise for which she had been given the responsibility in the previous lesson and gave the associated corrections. After the demonstration and explanation, the exercise was performed by all students with musical accompaniment. With visible eagerness, the students showed that they had remembered the sequence and visibly internalised the corrections given by their classmate. All students showed a clear difference in the quality of their movement execution.

### **2.1.4 The fourth teaching unit**

The fourth teaching unit was led by the principal teacher until the completion of the *Barre*, after which the trainee teacher took over the leadership of the teaching unit. The aim of today's lesson was a concrete application of an external focus during the execution of the movement.

One aim was to correct the sickle foot during extension while executing the *battement tendu* exercise. For this purpose, a simplified *battement tendu* structure was performed: Starting position: fifth foot position, right leg in front. First external focus: the heel leads the leg forward to maximum extension (leg and foot). Second external focus when returning to the starting position: the little toe guides the movement and brings the foot “back home”. The students were

instructed by the trainee teacher to focus only on the heel when opening and the little toe when closing during the execution of four *battements tendu* to the front. An improvement in the target correction was observed and the foot sickled less. Subsequently, the *battement tendu* sequence designed by the principal teacher was performed and the students were told to continue focusing on the given images (external foci) during the execution. The leg guidance in the exercise sequence, the quality of *battement tendu*, could be transferred. However, this was at the expense of another technical error: the pelvis, the centre-of-gravity, behaved unsteadily during the execution of the *battement tendus*.

As the lesson progressed, external foci were used for the further exercises in the centre. It was observed that not all given external foci worked equally well and some images reflected an internal rather than an external focus. A conclusion from this teaching unit was therefore to create a vocabulary list with internal and external foci, which should enable the trainee to act more efficiently in the following lessons (see Appendix D).

### **2.1.5 The fifth teaching unit**

After prior consultation, the fifth teaching unit maintained the teaching structure of the previous one. The aim of today's lesson was to continue with the concrete application of an external focus (see p.23) to ensure correct movement execution of inaccurate knee guidance during *demi-plié/grand-plié*.

The teacher trainee started the work in the Centre with a simple execution of several *demi-plié/grand-plié* in the first and second foot position. The aim was to use the simple exercise structure to enable the students to focus their mental concentration on the external focus: "The elevator" (the pelvis / centre of gravity) moves down and up evenly.

After repeating this exercise several times, a steady flow of movement was achieved in which the pelvis remained aligned on the horizontal plane. It was consciously accepted that the outward rotation of the legs and consequently the foot position were secondary in this learning phase.

In the next learning phase, the students were given another external focus (and enhanced expectancies): "We imagine that there are two chairs to the right and left of us. We want our knees to push the chairs to the side." The students were able to implement the new image, which resulted in a higher quality of movement.

### **2.1.6 The sixth teaching unit**

The sixth teaching unit maintained the structure of the previous one. The aim of today's lesson was to deepen the corrections learned in the previous lessons (correct foot alignment; accurate knee guidance during *demi-plié*) and to apply them to the exercise *Temps lié* in the Centre.

In a first execution, the corrections given in the previous lessons could not be transferred to the *Temps lié* exercise. In a conversation, the teacher trainee asked the students about the corrections they had learned in the previous lesson. The students were able to remember the corrections and were asked to repeat the exercise and to apply the corrections, with a better but not satisfactory result. The teacher trainee then filmed the students during the execution of the exercise and showed the video to the students afterwards. As soon as they could see themselves doing the *Temps lié*, the students realised that the given correction had not been implemented. The teacher trainee asked the students to describe what they saw on the video and what they would improve if they repeated the exercise (autonomy in the learning process).

### **2.2 Results of the Shared Teaching Phase**

The objectives of the shared teaching phase were to establish a closer bond/trust relationship between student and trainee, to sensitise the students to the topic of the internship research and to apply the OT concretely by addressing the shortcomings identified in the structured observation phase.

It was observed that the students' motivation could be visibly increased through autonomy/ownership in the learning process. Defining a movement goal and subsequently delegating the auto-responsibility towards the student to achieve the learning goal proved to be effective and self-confidence fostering. By allowing an individual approach to movement execution, an incision into the cybernetic movement system was avoided at the same time.

During the fourth teaching unit, a situation arose in which the technical execution was rectified. Students were able to implement and transfer the given correction, but at the expense of another technical-aesthetic factor in the execution of the movement. This led to the question that arose already in the structured observation phase as to which corrections should be given and in which order. The answer of which "errors" are tolerated to achieve a certain correction can be broken

down using Professor Martin Puttke's *morphemology*<sup>41</sup> (DANAMOS). Puttke (2014) states that the *morphemes* – which represent the basis for any biomechanical structure and cognitive architecture of a movement - offers the teacher the possibility to determine the essential movement goal and in which order which errors should be corrected. For example, if the pelvis is unsteady during the execution of a *demi-plié*, it is unnecessary to correct the arm position before the pelvis is correctly positioned.<sup>42</sup> To determine the "correct" essential characteristic of a movement, Göhner (1992) differentiates between a biomechanical-technological approach, a sports pedagogical approach and a development of the functional understanding of movement, whereby he favours the latter in the sense of his conception of movement. Meinel & Schnabel (1998) conclude that the biomechanical-technological as well as the sport-pedagogical aspect can be regarded as "(...) suspended in the functional approach to the problem of the correctness or quality of movement." (p.76).

Following Puttke *morphemology* the teacher should be enabled to set certain focal points of concentration in her/his methodological-didactic work. It is important to mention here that it is not a matter of training individual actions during the movement, but of always grasping the 'wholeness' of the movement flow.

The applied feedback method from student to teacher by verbalising the corrections/movements to be performed by the students was important for two reasons: (1) It allowed the trainee teacher to verify the student's understanding of the corrections and (2) enabled the student to create a cognitive architecture to perform the movement correctly. This assumes that a movement can only be executed correctly the more clearly the biomechanical is visible in the mind's eye and neglecting this active thinking process often leads to incorrect technical-artistic execution.

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<sup>41</sup> *Morphemology* is a concept that redefines and simplifies human movements as the basis for every artistic dance style. The core of this new definition of movements and its application in contemporary dance didactics is the system of seven movement morphemes. They represent the smallest, indivisible kinetic units, which are nevertheless semantically and functionally meaningful. These smallest movement patterns extracted from the motor system of the human body are understood as movement morphemes (Puttke, 2014). The seven morphemes are: 1. translation and rotation of the centre of mass; 2. body axis; 3. lifting (and lowering) of the leg ; 4. bending (and stretching) the leg; 5. bending (and stretching) the leg (independence of the lower leg from the upper leg); 6. rotating the leg; 7. body rotation, during which the legs keep their position in space.

<sup>42</sup> Meinel (1998) also advises a similar approach. From the multitude of possibilities to characterise the form of a movement process, he selects the features "(...) whose expression is an essential, visible expression of movement coordination." (p.76). This formation of the essential characteristics is based on the generalisation of experiential knowledge and through the analysis of conditional and causal relationships of the observation by the teacher/instructor of filmed sporting movement sequences. This approach should enable the teacher/instructor to accentuate the essential characteristics of a motor movement action (i.e., the position of the hips while executing a *demi-plié*).

This underlines the findings from the previous teaching units that performance is not only directly dependent on cognitive demand but also on the capability of its comprehension.

Frequent faulty repetitions lead to a wrong idea of the movement, which in turn solidify in the motor memory. However, this is a hindrance when learning and perfecting movement sequences (Hotz & Weineck, 1983). The student cannot "understand" the teacher's advice accurately, because the correct own movement perceptions cannot be connected with the linguistic or visual correction instructions. This could be demonstrated in the fifth teaching unit, in which the students were able to perform a set exercise task convincingly ("elevator"). When asked by the teacher trainee if they found the movement-task easy or difficult, one student replied: "The task was easy to fulfil because it was very easy to understand!" This underlines that the clearer the cognitive demand, the clearer the performance.

When the collective was made responsible for remembering given corrections, the corrections could only be remembered after explicit requests. However, as soon as there was an individual task with a targeted transfer of responsibility, the corrections could apparently be anchored more deeply and implemented convincingly.

### **3. Autonomous Teaching - Description**

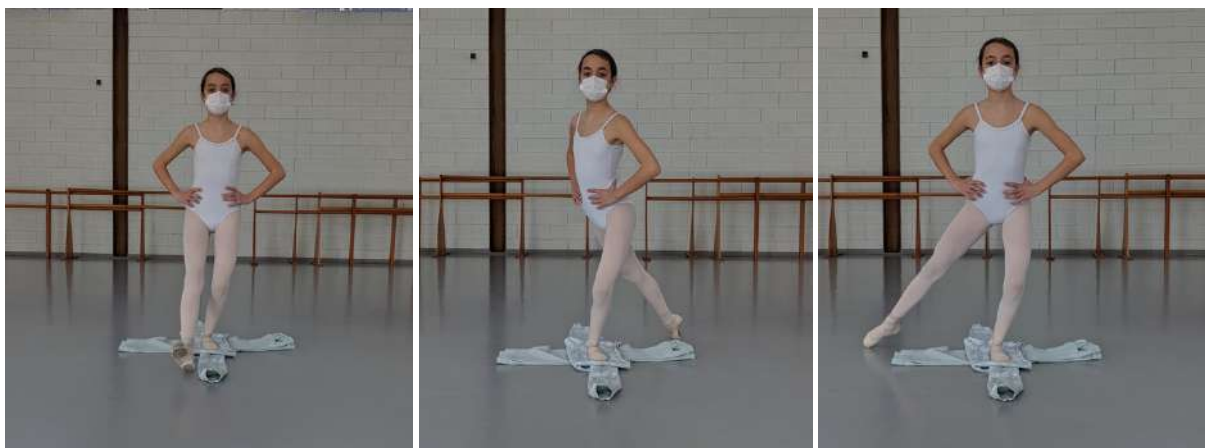
The Autonomous Teaching phase took place between December 2021 and May 2022. For this phase 40 hours, which equals 27 teaching units of autonomous teaching were planned. The teaching units were planned and held independently by the trainee teacher. The principal teacher was present during the teaching units and observed the teaching process as well as an implementation of OT. After each lesson, an evaluation/feedback discussion took place between the trainee teacher and the principal teacher on whether and to what extent the application of OT could be successfully applied. For a better overview and control, the teaching units were divided into a total of four blocks, each with one of the following focal points: Autonomy (seven teaching units), Enhanced Expectancies (seven teaching units), External Focus (seven teaching units) and Autonomy - Extended Expectations - External Focus (six teaching units). The following section does not describe each lesson individually, but rather summarises the findings from each block that were considered the most important and significant for this study. The author was aware that it was not possible to conduct an entire lesson with only one teaching strategy.

### 3.1 Structure of Teaching Unit

The structure of class of the principal teacher was followed and a specific and a general warm up was held before each lesson. The exercises of the specific warm-up, as Figures 2 – 5 below demonstrate, were aimed at improving the weak points of the students, observed during the previous phases: Control and stabilisation of the ankle, correct knee guidance when bending the leg.

**Figure 2**

*Student executing the "Y - Exercise"*



*Note:* These figures demonstrate "Y - Exercise", an exercise to train control and stabilisation of the ankle. Picture by the author, 2022

**Figure 3**

*Students executing Relevé on a stool*



*Note:* These figures demonstrate the exercise *Relevé* on a stool. By lifting the heels up and down it is trained control, strength and balance. Picture by the author, 2022.

**Figure 4**

*Students executing High Knee – Balances*



*Note:* These figures demonstrate Students executing High Knee – balances to train control, strength, flexibility, balance. Picture by the author, 2022.

**Figure 5**

*Student executing "Table bend"*



*Note:* These figures demonstrate Student executing "Table bend" to train control, strength, flexibility and balance. Picture by the author, 2022.

### 3.1.1 Block One: Autonomy

In this block, the aim was to enable the students to act more autonomously within the teaching units. The following strategies regarding autonomy were implemented in multiple teaching units:

The students:

- a.) were asked to choose their place in the room/ at the *Barre*;
- b.) were given the choice of the level of difficulty in the execution of certain exercises;
- c.) were given the choice of which exercise should be executed first in the Centre;
- d.) were allowed to think of and apply individual images that would serve the goal of the movement;
- e.) were in control of their teaching unit when learning *pas emboîté*;
- f.) integrated autonomously new technologies in their learning process;
- g.) acted as role models, which led to the promotion of self-confidence.

Usually, the students have a fixed place at the *Barre* and in the Centre assigned by the teacher. To give the students more autonomy, they were allowed to choose their own place/position in the room during the following teaching units. After the second lesson, the students had found 'their' place and did not change it. It was therefore suggested to stimulate the students to change their position at regular intervals, especially to prevent the students in the second row from relying on the students in the first row to remember a sequence of exercises. At the same time, the students were stimulated to act autonomously on a regular basis.

Within certain exercise sequences developed for the age group, the students were given the freedom to choose the level of difficulty of the execution. Exercises were *battement fondu* on half point or on flat foot; *Temps lié par terre* or at 90°; Eight *temps sauté* or sixteen. After performing the exercise, the students were asked why they had chosen the particular level of difficulty. Some of the answers were self-reflective "Since I cannot yet control the outward rotation of my standing leg sufficiently, I prefer to keep on working on the *temps lié par terre*." The cooperation of the students was perceived as committed.

Students were actively involved in the design process of the lesson when asked which exercise they wanted to start the work in the Centre with. In this way, the students were able to take ownership of the learning process, which led to higher motivation.

Before performing an exercise, autonomy was encouraged, and each student was asked individually which image would serve the movement goal. By defining and naming a movement image, active cognitive participation in the execution of the movement was to be enabled. After the exercise, the students were asked whether they had managed to think of their image throughout the exercise. The students were self-critical and honest when admitting that they were not always able to keep the focus on the image during the whole exercise. The following statement was made: "In order to improve, I have to think about what I am doing. I must not just do it." This self-reflection helped the teacher as a mediator to monitor the student's cognitive performance level. By acknowledging their own status quo, the students first step into betterment is realised through self-assessment.

When learning the *pas emboîté* with the knees half bent forward to 45°, the rhythmic-musical movement translation could not be implemented by all students. Following the leitmotif of enhancing auto-responsibility and autonomy to the students/class, the students were encouraged to clap the beat. As soon as the hand clap was musically correct, one student at a time was asked to perform the *pas emboîté*, with each leg thrown at 45° on a beat. While the teacher acted as facilitator, the students were in control of the teaching unit and subsequently autonomously of their learning processes.

It came to an integration of new technologies when students were encouraged to film each other with their mobile phones during the performance of an exercise sequence and its subsequent self-evaluation (peer-to-peer). This strategy had several positive effects: It enabled independent learning, learning through observing, self-critique and thus presupposes a deep understanding and immersion in the material to be taught. The teacher accompanied this process as a facilitator.

When a student performed an exercise in an exemplary way, she was asked to repeat the exercise alone while her classmates observed her (fostering self-confidence). It was important to clearly communicate to all students why a student should demonstrate this exercise. For example, "Your execution was exemplary and by demonstrating it you can help your classmates to generate a clear movement model so that they will also perform the exercise as well as you." This pedagogical action positively stimulated both the student performing the exercise and her classmates. In the feedback discussion after the teaching unit, this pedagogic action was

considered functional, although a controlling language was used. To get a more efficient outcome of autonomous learning, the question should have been formulated "Who wants to demonstrate the exercise?" instead of "You will demonstrate the exercise".

### **3.1.2 Results of Block One: Autonomy**

The Autonomy Block proved to be a motivation and performance promotor in the mediation of Classical Dance. The different approaches and strategies allowed the students to recognise their own learning status. The feedback received from the students during the lessons not only helped the teacher understand the student learnings, but also made the students an active and autonomous designer of the learning process (Narciss, 2006). Self-reflection in learning through an evaluation of their videos made thus became an important tool for autonomous learning.

The use of non-controlling language in the role-model-strategy is critical. By non-controllingly asking the class community who wants to show an exercise as a role model for the remaining students, the following risk is associated: Students, who had not yet mastered the movement task perfectly could come forward to demonstrate the exercise. As a result, a poor movement pattern would be presented and the observing students could misunderstand the demonstration as "correct": Here the question arises as to whether the use of autonomy-supportive language would be justified if this is associated with the risk that the students could be shown a defective movement pattern.

### **3.2.1 Block Two: Enhanced Expectancies**

In this block, the aim was to investigate the influence of enhanced expectancies on motivation and its association to motor learning. For example, learners' expectations were raised by giving criteria for "success" that were relatively easy to meet or inadequate execution of a movement task was left to be commented on.

The following strategies regarding enhanced expectancies were implemented in multiple teaching units:

Enhanced expectancies were applied:

- a) through musical acceleration when executing exercises;
- b) through explanation of developmental stages of the exercises;
- c) through target-oriented feedback;
- d) through in-class and exercise-based competition.

Enhanced expectations were integrated by adapting the movement goals of certain exercises, e.g. *battement frappé*: The exercise was given at a musical pace appropriate to the student's level of capacity. Before the exercise was performed by the students, they were informed that if the exercise was performed well, a faster musical tempo, or in other words, a higher performance level, would be achieved. The *battement frappé* was executed by the students with visible motivation.

The exponential developmental stages of the exercises performed were explained more intensively (enhanced expectancies), which, according to the teacher, led to an increase in the students' attention. Example *battement tendu jeté piqué*: "The *battement tendu jeté piqué* originates from the *battement tendu jeté*, which in turn originates from the *battement tendu* and leads into a *grand battement tendu jeté* and *grand battement tendu pointé*. The *battement tendu jeté piqué* is concretely applied in a jump, namely the *petite cabriole*, which is created by striking both stretched legs together."

When a student presented a remarkably weak performance in the execution of the *Adagio* in the Centre, she was asked by the trainee teacher after her performance what she had thought of. The student stated that she had thought of "nothing". This "mental shutdown" during the execution of the exercise manifested itself in weak performance. The student was asked to describe the exercise and its inherent movements, which she did well after several attempts and received positive praise: "You were able to explain the exercise particularly well compared to other students in your age group" (positive feedback including enhanced expectancies). The student was then asked to physically perform the exercise sequence again. She was able to perform all the movement qualities she mentioned with significant improvement.

The goal, or rather the expectation, in the held balance competition was to see who could stand on one leg the longest. Once the performance of the students had levelled out, the expectations were raised: it was not only important to be able to balance on one leg, but also to be able to balance on *demi-pointe* and in a certain position (*retiré/passé*).

It was observed that the competition situation motivated and stimulated three out of four students. Only one student, although technically one of the strongest, was the first to give up commenting "I can't do it". It can be concluded that a competitive situation is not always perceived as positively stimulating but can even be perceived as inhibiting performance.

### **3.2.2 Results of Block Two: Enhanced Expectancies**

The positive impact on the students' own learning was tested and proven when expectations of their future performance are raised.

Positive feedback was primarily used to convince students that they would be able to perform a particular movement task, which promoted self-confidence, increased motivation and ultimately improved motor learning.

In feedback situations during some of the teaching units, praise was often directed at students in general. This may have led to a feeling of inclusion and equality between the students, but was useless as concrete feedback to improve movement performance (Hattie, 2019; Guess-West, 2021). It was therefore suggested that praise should be addressed directly to the recipient and not to the general public.

During this phase it became clear how important it was to take time to explain and to make sure that the explanations were understood. The clearer the expression and use of language, the clearer the "cognitive architecture" and subsequently more accurately the exercise was conveyed, understood, and executed.

### **3.3.1 Block Three: External Focus**

The aim of this block was to create an external focus of attention in the respective exercise sequences, whereby attention was directed to the movement effect on the environment in order to improve/enhance motor learning. The following strategies regarding an external focus of attention were implemented in multiple teaching units:

External foci of attention were applied:

- a) by translating movement tasks in images;
- b) in combination with student-teacher feedback (increasing autonomous learning);
- c) by giving time to internalise thinking and movement patterns;
- d) by giving various images (i.e. counter-image);
- e) foster imaginative thinking;
- f) by verbally describing (and singing) the movement task;
- g) by defining and focusing on the essential functional expression of a movement coordination;

h) by focusing on the word content (gerund).

Since the first teaching units, images as external foci were integrated into the teaching language for correction purposes. For instance, a student had a hollow back tendency, and since the first autonomous teaching unit she was given the following image (external focus) to straighten and lengthen her axis: "Imagine you have a jacket on and you close the zip". In the following given teaching units, the word "jacket" was sufficient as a "correction" to rectify the student's posture. Another example where teaching with an external focus was successfully applied is the *Temps sauté*: The students were told "to lift the floor into the air with their feet". The height of the jump was significant and verifiable compared to a mere statement like "jump".

One strategy increasing the mental activity in relation to an external focus could be implemented in this teaching unit by individually asking the students before the execution of an exercise/movement the following questions:

1. What are you planning to do better than the last time you did this movement?
2. What will you think about while you execute the movement?

After the execution of the exercise, the students were asked the following questions:

1. Were you able to concentrate on what you had planned during the execution of the movement?
2. What would you like to improve if you did it again?

After having answered these questions, the students performed the exercise again. A significant increase in concentration and quality of the aspects/objectives mentioned by the students regarding the execution of the movement could be observed. It can be said that a short exchange before the exercise clarified the images/meaning/thought processes and thus enabled deeper/efficient memorisation and focus during the execution.

More time was given on the learning process to internalize thinking and movement pattern. Returning to the example of *Temps sauté*: Before the first execution of the jump, no information nor image was given about the execution. However, before the second execution, the image of "taking the floor with the feet up" (see Figure 6 below) which was indicated and already applied in a previous unit was communicated. During the execution, the quality of the jump improved, but the head was looking towards the sky and thus did not comply with the codified rules of the

*Pas*. Before the third execution, another image was given as external focus: "Pushing against the ground" (see Figure 7 below). The jump quality was the same as in the second execution but improved in terms of aesthetic/codified rules of the *Pas* since the head kept its position and therefore led to a harmonious movement image.

**Figure 6**

*Student executing a Temps Sauté (A)*



*Note:* These figures demonstrate a student executing the *Temps Sauté* using an external focus, i.e. "taking the floor with the feet up". Picture taken by the author, 2022.

**Figure 7**

*Student executing a Temps Sauté (B)*



*Note:* These figures demonstrate a student executing the *Temps sauté* "pushing against the ground". Picture taken by the author, 2022.

This discovery was discussed in a subsequent feedback session with the principal teacher, who recommended that when using images in which the movement goal was packaged, the students should also be offered a counter-image. When performing a balance in *passé/retiré* on half point, the students should not only think "up" but also "press down". In the spirit of Anouk van Dijk's *Countertechnique* „(...) the weight going out-side the central axis, and (...) by sending something else the other direction you can stabilise yourself, (...)“ (Van Dijk, 2010 quoted by Diehl & Lampert, 2010, p.65).

In contrast to the image given for keeping *balance* on one leg halfway up (*relevé* / parallel footstand): the students were asked to imagine a hot air balloon lifting them towards the horizon. The aim of keeping the balance could not be realised satisfactorily, because thinking exclusively "upwards" led to instability of the supporting leg. The instability of the supporting leg could also be attributed to insufficiently trained muscle strength. Further pictures were experimented with: "The lift (the pelvis) goes up (external focus)", "The supporting leg sticks into the ground (external focus)", "Your lower leg of your playing leg lifts you up", "While you lift yourself up, you push the supporting leg down at the same time" (cf. Van Dijk in *Countertechnique in Tanztechniken 2010*, pp.62-65). The students responded with varying degrees of success to the assistance given. When asking a student who successfully performed the balance, about what she was thinking about, she replied, "I was just thinking that I had to stay up". This led to the trainee teacher's assumption that an overload of information and corrections that were supposed to improve the execution led to a stressful situation due to pressure to succeed and thus to a reduction in performance. As a result and to overcome this blockade, the already successfully applied method of a playful in-class balance competition was called. The students were asked to forget all hints and help and to concentrate only on "staying on top". The students responded with above average motivation to the stimulus of an in-class competition. The competition was held and all students were able to stay balanced for longer than with the help given beforehand. This observation leads the author to conclude that motivation to achieve a movement task (enhanced expectations) is more purposeful and decisive than working with an external focus.

The effectiveness of an external focus as a teaching strategy in movement learning was observed in the exercise *battement développé*. Since the execution of all four students was judged to be insufficient, the students were asked in turn to instruct the *battement développé* exclusively verbally - without any gestural accompaniment. The verbal instruction forced the

students to vividly imagine and reproduce the "mechanical" sequence of the *battement développé*. It was almost impossible for the students to describe the sequence of movements. After several attempts, it was possible to correctly indicate the order in which the *battement développé* was performed. After the successful description, the exercise was performed and a significant difference in quality of execution was noticed (see Video 1<sup>43</sup>).

The focus was on improving arm coordination, which was deemed needing improvement during the structured observation phase. In connection with the DANAMOS concept<sup>44</sup> (Puttke, 2014), the forearm (5th *morpheme*) was defined as an essential functional expression of movement coordination. The students were told the following before the execution of the 1st *Port de bras*: "Your forearm goes the predetermined way of the arms all by itself. You see in your inner eye only the forearm 'flows'." The students were able to visibly concentrate on the movement task/focus given. The correct execution was fluid, easy and natural. Subsequently, the improved arm coordination was performed with an already learned *demi-plié* combination. Here the students were asked to focus on two main external foci: (1) the pelvis is a lift going down and up and (2) the forearm 'flows' the way of the arms all by itself. The whole movement task could be solved very well.

As in the fourth teaching unit of the structured observation phase observed assumption that the wording has a direct influence on the execution of the movement, special attention was paid to the verbalisation of the combination. For example, saying "stretch your legs" was avoided and the gerund "lengthening legs" was used instead. The students initially performed the movement task (*battement tendu*) without any visible difference in movement-quality. Through the trainee's intervention, the students were asked to explain the difference between 'stretch' and 'lengthen' in order to become aware of the divergent meaning of the words. Subsequently, the combination was performed again. By focusing on the word content, the movement outcome in terms of movement quality was visibly improved.

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<sup>43</sup> <https://vimeo.com/742320030>

<sup>44</sup> See p.52 of this work.

### 3.3.2 Results of Block Three: External Focus

During this block, the application of an external focus of attention could be applied in a variety of strategies. It was made visible that its application led to visibly better motor learning results and motor performance. The use of external focus when instructing movements proves to be purposeful when it comes to maintaining and integrating the motor fingerprint into the movement canon of Classical Dance.

In the case of an overload of images, it was shown that a stress situation can occur. On these terms of stress, anxiety or pressure to succeed, the conscious control processes diminish, which corresponds to a temporary regression to earlier stages of learning (Pijpers & Oudejans & Bakker, 2005), in which performance is not very reliable (Wulf, 2007).

In the feedback conversation with the principal teacher following statement was made: "At the *Barre*, through external focus work, I sensed aliveness in their [the students] presence and execution of movement. When you introduced the exercise in the diagonal [*Adagio*], they started with the movement image and faded slowly out, which made their execution heavier." This raises the question of how long the attention span can be sustained by the students to ensure successful use of an external focus. Even if the application of some images was implemented promisingly by the students, a desired "anchoring"/internalisation most of the time did not take place when executing the same exercises in the following teaching unit.

When using an external focus in class, there were occasional language barriers in giving a concrete and detailed focus/picture of the movement. The mother tongue of the trainee teacher not being Portuguese, created a language barrier pertaining to creating clear pictures with few words. What at first appeared to be an obstacle when it came to conveying a clear image in a short time with just a few words, was transformed into a pedagogical tool by enhancing autonomy to the students by creating their own images and share them with their classmates.

### 3.4.1 Block Four: Autonomy - Enhanced Expectancies - External Focus

In this block, the aim was to combine the three OT learning enhancing tools already used separately and to apply them while teaching content of the movement canon in CD. The following strategies regarding an autonomy, enhanced expectancies and external focus of attention were implemented in the remaining six teaching units:

- a) constantly involving the student in the learning-teaching process,
- b) consciously verbalising the given movement task;
- c) adapting/enhancing short term goals/expectancies of movement tasks.

Students were more involved in the learning-teaching process. Before performing each combination, the students were asked which images they wanted to focus on during the exercise (autonomy + external focus).

Through consistent questions about the main goal/movement objective of the exercises to be performed, the students were firmly involved in the learning process. In addition, it was also possible to check whether the instructions given in the previous lessons had been understood.

Undivided attention, or rather a consistent focus on an external focus, could be ensured, when:

1. students were supposed to guide the exercises verbally (external focus + autonomous learning);
2. students were supposed to "sing" the exercise (*Pas de bourrée en tournant*) while performing it (external focus).

Here follows an example of a *Pas de bourrée en tournant* in Table 10 below:

**Table 10**

*Pas de bourrée en tournant*

Measure	Description	Observation/Coordination of the arms
2/4	Starting position: In 5th <i>épaulement croisée</i> position, right leg in front	
1		<i>Bras bas</i>
2		<i>Allongé</i>
3-4	right leg in <i>demi-plié</i> , left leg in <i>sur le cou-de-pied</i> behind	Go through <i>Bras bas</i> and 1st position of arms. Right arm to 2nd position, left arm to 1st position.
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1 – 2	<i>Pas de bourrée</i> to the right	Head goes from Point 2 over Point 1 to point 8; Arms in conformity.
3 - 4	<i>Pas de bourrée</i> to the left	Head goes from Point 8 over Point 1 to point 2; Arms in conformity.
5 – 6	<i>Pas de bourrée en tournant</i>	Head goes from Point 2 over Point 8 to point 8; Arms in conformity.
7 - 8	<i>Pas de bourrée</i> to the left	Head goes from Point 8 over Point 1 to point 2; Arms in conformity.
1 – 8	Repeat the exercise	

*Note:* This table (in conformity with Fewster, 1988) shows a description of the exercise *Pas de bourrée en tournant* using the Soviet System as designation of spatial orientation (Ward Warren, 1989). The teacher trainee is the author of this exercise, 2022.

The head rotation in the *pas de bourrée en tournant* prepares for the movement action in the *pirouette* (the head/eyes are the last to leave the starting point and the first to arrive at the new destination). After initial difficulties with the alignment of the head, the "spatial orientation song" was developed together with the students (see Video 2<sup>45</sup>). They were asked to sing the positions of the head in rhythm with the music. As soon as the song could be sung correctly, i.e. the spatial points were made conscious, the exercise was performed again with a better result. The cognitive involvement could even be strengthened if the students had to sing simultaneously during the physical execution of the exercise.

The strategy already used in the previous block of positively influencing the movement outcome by consciously verbalising the movement task was continued. The movement task of the *battement tendu* ("lengthening legs") experienced an increase in the degree of difficulty (enhanced expectancies) through the concrete indication that the heel initiates the movement. The students responded with above average motivation to the new stimulus which was reflected in an increase in the quality of the movement.

Due to the absence of a regular teacher, two classes were combined in one lesson. As one class was a more advanced level (third-year students), the trainee teacher decided on the following strategy: the students of the advanced level demonstrated their exam exercises and taught them to the second-year students. Before this peer-to-peer exchange occurred, the second-year students were told the following: "Because of your good progress in the curriculum, you will be allowed to perform practice sequences of a higher grade today". The third-year students were allowed to choose a second-year student to work with in the rest of the lesson (conditional-autonomy). The third-year students were very motivated because they were given responsibility and space to work independently (autonomy). The second-year students also showed motivation as they were allowed to work with a technically challenging exercise and a more experienced classmate. During the peer-to-peer process, the second-year students were very engaged and

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<sup>45</sup> <https://vimeo.com/742320156>

motivated in learning the technically challenging practice sequences (enhanced expectancies) (see Video 3<sup>46</sup>). The trainee teacher acted as a mediator in this lesson.

The students were given the task of creating a vocabulary list, which had to be done in partner work. A "translation" into movement pictures was to be found for the learned examination exercises (external focus) (see Appendix E). The exercise was then performed, and each pair presented the images they had found, which were translated into movement, before performing the exercise. This led to a profound engagement with the idea of movement, with the teacher acting only as a facilitator (autonomy in learning process) (see Video 4<sup>47</sup>). The exercise performance was filmed by the teacher and evaluated self-critically by the students in the next lesson (autonomy in learning process). The instruction process for the execution of the exercise was repeated in the lesson with an increase in the level of difficulty with the addition of musical accompaniment (enhanced expectancies).

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<sup>46</sup> <https://vimeo.com/742320230>

<sup>47</sup> <https://vimeo.com/749531034>

### **3.4.2 Results of Block Three: Autonomy - Enhanced Expectancies - External Focus**

It was noted that the self-reinforcing cycle of the OPTIMAL Theory, which increases motivation and thus promotes learning progress could be applied with positive results.

Although all students were very engaged and motivated during the peer-to-peer process with the third-year students, this form of teaching should be viewed critically. Movement patterns can be passed on from the older to the younger students that have not yet been fully understood or internalised by the older students themselves. This can lead to undesirable movement patterns being learned and quickly internalised due to the high motivation of the extremely receptive students. The teacher's intervention in certain situations thus seems necessary, even if it would result in an interference with autonomous learning.

### ***3.5 General results of the Autonomous Teaching Phase***

In a moment of impatience, a student was told by the trainee that her parents would be informed about her poor class attendance and cooperation. This was done out of the motivation to encourage the student to be more active and participative in class. It was consciously accepted that this threat - to inform the parents - could also have a negative effect on the student's behaviour. In the feedback discussion after the teaching unit, this situation was addressed. It was noted that the concentration difficulties of the student, but also of the other students, regularly occur after the weekend, i.e., when the students have no lessons in Classical Dance for a "longer period". It was agreed to pay more attention to the student in future throughout the whole lesson.

Each student needs his or her own time and an individual amount of attention from the teacher. Since each individual has his own learning speed, the following question arises: how much undivided attention should be given to one individual in the class community while the rest of the class community is left out? How can personal development be promoted within group lessons when time is limited?<sup>48</sup>

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<sup>48</sup> The iCiF model (Individual Coaching and Interactive Feedback in Dance Education) could help to find a balance and equal distribution of the teacher's attention towards his students, as it combines individual coaching and interactive feedback into a teaching method on the basis of a specifically developed category system that motivates students to critically and reflectively deal with their own development possibilities (Biondi, 2016, Cover).

In several feedback discussions with the principal teacher after the teaching units, it was pointed out that the trainee teacher should take more time to give the students the opportunity to apply or even internalise the given corrections. However, to maintain the rhythm of the lesson, it seemed necessary to the trainee teacher not to dwell too long on corrections. At the same time, it was necessary to give enough time to the process of understanding a movement as well as to the "thinking and grasping" of a movement. After all, that was the actual goal of teaching: the transmission and understanding of content and not its schematic and thoughtless imitation.

The question arose as to how much time could be spent on internalising corrections within a teaching unit, but also spread over the teaching period, if the curriculum did not allow for "persevering" for too long? Quality over quantity in the execution of movement?

It was suggested by the principal teacher, that teaching method and technique should not override the artistic and singular component of the art form, dance. Indeed, dance learning in the classroom is one component of what makes a dancer/artist, and preferably be complemented by theatre visits, and choreographic repertoire.

The main insight from this phase is that individual learning mainly co-participates within the dynamics of group learning and not the other way around. During the internship, we tried to consider the two poles of individual learning processes and group learning dynamics in the teaching process to minimise the social divide and optimise time management in terms of lesson content.

## **4. Other activities**

The trainee's involvement in other activities took place at different times between December 2021 and July 2022. The participation resulted from the integration of the trainee into the annual plan of the cooperating school.

From the autonomous teaching phase onwards, it was necessary to participate in the regular teacher and evaluation meetings in order to share important information about the students' behaviour, motivation, engagement and development, as well as to receive suggestions for practices and pedagogical strategies.

The trainee teacher spent a further total of 10 hours on choreographic work for the final performance in July. During the choreographic process an application of the OT was possible. The hours allocated for participation in other activities were exceeded and totalled 30 hours, but considered important for a broader knowledge of the functioning of a formal teaching institution and the responsibilities and functions of a teacher within the EAE.

## Chapter V - Critical Reflections

### Ethical considerations

The confidential and anonymous treatment of participants' data is considered the norm for the conduct of research. Researchers should recognise the entitlement of both institutions and individual participants to privacy, and should accord them their rights to confidentiality and anonymity. (Bera, 2021, p.21)

It should be ensured that both, self-assessments and video recordings of students made for this study, were stored securely. The video material can only be accessed and viewed on the video platform with the links<sup>49</sup> assigned by the author (Appendix C) and via the enclosed USB stick. Written consent was obtained from the students' legal guardians (see Annexure D) to use the data collected for this study. It must be ensured that there is no direct or indirect breach of the agreed confidentiality and data protection when publishing the research results. It is known that anonymity is difficult to guarantee in digital contexts. Records are kept in accordance with the prescribed data protection regulations (*Lei n.º 41/2004*)<sup>50</sup>.

The anonymity of the participants must be guaranteed. However, since the field research is conducted in a small and close-knit community, it was difficult to prevent some members of that community at PALLC° from learning some details about the research conducted.

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<sup>49</sup> The password for the links is sent on an external document by email to the coordinator of the course. After the defence of this work, the online video material will be deleted.

<sup>50</sup> <https://dre.pt/dre/legislacao-consolidada/lei/2004-106523049>

## Final Reflection

I do not intend to ‘teach’ you, but to enable you to learn at your own rate of understanding and doing. (Feldenkrais cited by Ruecker, 2022, p.1)

Contemporary dance education in the 21st century requires a rethinking of the traditional role of the dance teacher: from simple knowledge transfer to a process of supporting young dancers in their personal development while respecting socio-cultural characteristics (Sööt & Viskus, 2014). Every behaviour in a social situation has a communicative character and thus a direct influence on our actions (Watzlawick, 1974). Dance educators therefore not only train the aesthetic, technical and artistic components of the body, but also play a crucial and critical role in the development of the individual. In the classroom, in addition to communicating the content of the lesson, the dance teacher has a special task as mediator and facilitator: to involve and encourage each student with their individual, intellectual, emotional, physical, social, aesthetic, creative and spiritual elements. Always on the premise of considering the multicultural communities in the classroom and accepting the cultural roots of each student.

Even though the movement-technical concept of Classical Dance is primarily a model of the economy of the human motor system and its aestheticisation (Puttke, 2018), the teaching is not exclusively about the correct execution of the *Pas*. Applied teaching strategies should therefore not only address the technical parameters when giving feedback and corrections, but also fulfil the quality of the movement to get to the core of the movement idea, the artistic in the truest sense of the word: We dance to create, not to perform at a peak physical performance (Puttke, 2018).

Following the idea of analytical philosophy that many problems in philosophy are caused by insufficiently precise use of language (Wittgenstein, 1922), it can be argued that inaccurate or insufficient formulation of a movement goal results in poor movement execution. Likewise, the tone of voice and the choice of words when naming a movement task can influence the movement performer's cybernetic movement system and thus have a direct influence on the movement result. The more comprehensible and precise the verbalisation of the dance teacher, the higher the technical accuracy and the artistic effectiveness of the student in the realisation

of the movement. The choice of language determines whether the teaching process is deductive or inductive, constructive or deconstructive, encouraging or discouraging and positive or negative feedback. For successful physical implementation by the dance students, it is therefore essential to express the movement task in a language that is appropriate to the cognitive ability level of the dance student.<sup>51</sup>

In the present study, the most powerful and widespread tool for implementing this complex task has proven to be language and its use.

Language seems to play an important role. I found that the language we use when teaching is crucial. When something is being explained in dance, we all assume we hear the same, but in practice most dancers interpret what's being said differently. (Anouk van Dijk, 2010, p.65)

The human body has a natural tendency towards organic efficiency and overall coordination, which are conditioned by learned and inherited habits and determine the individual motor fingerprint. The aim of a holistic approach to teaching and learning Classical Dance is to maintain and enhance this motor fingerprint. In learning and teaching the movement canon of Classical Dance and the integration of the respective individual and natural sense of movement, the motor fingerprint, Optimal Theory has proven to fulfil this mission. As stated, Optimal Theory supports the democratic generation of knowledge in relation to teachers and learners, which is essential for the development and professionalisation process of dance teachers in education and in the professional field, as well as in relation to mind and body (Taylor & Linssen, 2019). By applying the pedagogical tools inherent in Optimal Theory at PALLC°, a substitute for the traditional deductive teaching method in Classical Dance could be applied alongside the delivery of dance-specific teaching content, increasing learner autonomy and engagement: When performance expectations were raised in various ways, the need for autonomy was satisfied, and movement performance instructions and their feedback formulated in a way that gave the students an external focus. When the three pillars of OT were understood

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<sup>51</sup> At the same time, it is also indispensable to comprehensively convey the codified vocabulary of Classical Dance to the dance students and thus to cultivate the teaching. In this way, not only can different possibilities of interpretation be counteracted, but synonyms and deviations are also pointed out, providing the students with opportunities for comparison for later literary and methodological requirements (Peters, 1991).

and internalised by the author of the internship, they were shown to lead to improvements in the students' performance - both at the motor and motivational-psychological levels. Fulfilment of these conditions led to a self-reinforcing cycle that fundamentally changed the training of the dancers. In other words: it is pertinent that the dance educator, as observer and facilitator, experience the teaching of Classical Dance as a holistic psychomotor education to enable the learner to understand and know about their own actions and consequently about the movements to be performed.

Only when we know what we are doing, can we do what we want. (Feldenkrais cited by Ruecker, 2022, p.1)

Inspired by the OPTIMAL theory, a specific feedback strategy was used repeatedly during the different teaching units: from student to (trainee) teacher, and as an effective tool to show the teacher what the students know, what they understand, where they have misunderstandings and when they are not engaged. Providing feedback to the (trainee) teacher made learning visible and allowed the author of this internship to synchronise and optimise the progress of the lesson (Hattie & Clarke, 2019). By engaging the learner in the feedback process, the learner became an active designer of the learning process, promoted autonomy, and actively engaged and stimulated the cybernetic movement system to achieve independent correction or progression (Narciss, 2006 cited in Biondi, 2016).

The use of OT in teaching the movement canon in Classical Dance showed that desired aesthetic and technical goals of Classical Dance can be achieved with increased motivation and the least possible physical harm, thus confirming the paradigm of a contemporary approach to dance education.

The present study contributes to optimising dance learning in the target group through valid evidence and observations: Dance learning can be more efficient when the unique movement identity of the dancer is included in the learning practice through the multiple methods used in this study: motivational and clear verbalisation, feedback methods, etc....

A weakness of the study is the small number of participants (four students) and the application of OT over a limited period, which raises questions for future research:

- Can efficient dance learning be transferred to other age groups?
- Can efficient dance learning be transferred/maintained over a longer period?
- How to use normative teaching vs. contemporary teaching methodologies in the dance classroom?
- Quantity vs. Quality in conveying the teaching content.

This internship report has generated multiple critical queries, which reveal the inherent nature of dance as a living organism, indeed, every living language changes with the generations, just as the style of the movements changes (Peters, 1991). Only if dance is kept alive as a language can it be used as a means of expression for contemporary social discourse.

Tradition is not the worship of ashes, but the passing on of fire.<sup>52</sup>

(Jaurès cited by Krieghofer, 2017, p.1)

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<sup>52</sup> Translation by the author.

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# **Appendices**

## **Appendix A - Structured Observation Grids**

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
LAMBEK KNAPP	TDC	2nd year/ 2nd cycle	4.10.2021

OBSERVATION PIVAST

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	good explanation; (musicality/ technique)
Behavior engagement			X	controlled behavior
Time management			X	2 jumps (only)
Focus on students			X	only 6 students
Cognitively induced imaginative processes		X		more technical descriptions.

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			X	very disciplined
Participate actively			X	did everything the teacher asked
Motivation			X	
Concentration			X	end of class: lack of concentration
Initiative (making relevant questions)	X			no questions/ fear?
Environment adequacy (comfortable within the class)		X		

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			X	inaccurate aim/control unstable notes
Logical structure			X	
Active learning strategies		X		

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
LAMBECK UNAPP	TDC	2nd year/ 2nd cycle	5.10.2021

## OBSERVATION PHASE

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	
Behavior engagement			X	
Time management		X		repetition of last class
Focus on students			X	helping students
Cognitively induced imaginative processes			X	ideological language: floor-5 pharpoons en pots

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		✓		
Participate actively		m		
Motivation			X	
Concentration		X		problems to stay focused during 90 min.
Initiative (making relevant questions)				
Environment adequacy (comfortable within the class)				?

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			X	
Logical structure			X	
Active learning strategies			X	ideological language

Hollow back!

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
LAMBECK KNAPP	TDC	2nd year/ 2nd cycle	12/10/2021

## OBSERVATION PHASE

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	Focus auf den Fächer.
Behavior engagement			X	
Time management			X	whole class + warmup!
Focus on students			+	always
Cognitively induced imaginative processes		X		

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		X		↑
Participate actively		X		end of class, a lot of commitment, concentration,
Motivation		X		in beginning of class ↑ end of class ↓
Concentration				with new jumps, motivation ↑
Initiativ (making relevant questions)	—————			
Environment adequacy (comfortable within the class)		X		<del>that</del> students talked to establish how the teacher

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			X	students need more time to internalize
Logical structure			X	
Active learning strategies	X			traditional TDC class learning by doing

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
LAMBECK LAMP	TDC	2nd year/ 2nd cycle	4/10/2021

## OBSERVATION PHASE

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	stretch your knees/feet not all corrections can be applied
Behavior engagement			X	
Time management			X	
Focus on students			X	
Cognitively induced imaginative processes		X		always yes, not technical ones

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		X		repeats same mistakes..
Participate actively		X		
Motivation		X		only Alvaro motivates..
Concentration		X		
Initiative (making relevant questions)	—			no questions...
Environment adequacy (comfortable within the class)		X		talking outside side ⇒

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives		X		insignificant progress in quality
Logical structure			X	in terms of traditional TDC class
Active learning strategies				traditional TDC class except

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
LAMBICH KNAPP	TDC	2nd year/ 2nd cicle	18/10/2017

OBSERVATION PHASE

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	ALWAYS UNDERSTANDABLE FOR STUDENTS?
Behavior engagement		X		less patient with students
Time management			X	Fast progress in class
Focus on students			X	
Cognitively induced imaginative processes	_____			

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		X		
Participate actively		X	X	sleepy students WEEKEND when questioned visible
Motivation		_____		not visible that lack of interaction
Concentration		X		
Initiativ (making relevant questions)	_____			no questions.
Environment adequacy (comfortable within the class)		M		

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			✓	to but couldn't be materialized
Logical structure			✓	
Active learning strategies			X	applied: asking students what they are thinking during execution

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
LAMBROUK KNAAP	TDC	2nd year/ 2nd cicle	19/10/2021

### OBSERVATION PHASE

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	precise explanation of step
Behavior engagement			x	
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes				active thinking in technical process

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		w	+	
Participate actively		w		not always
Motivation			x	
Concentration			x	
Initiativ (making relevant questions)				no questions
Environment adequacy (comfortable within the class)				

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	students' execution after explanation improved.
Logical structure			x	
Active learning strategies			x	Detailed explanation

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
LAMBECK KNAAPP	TDC	2nd year/ 2nd cycle	2/11/2021

## SHARED TEACHING

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	LOT OF EXPLANATIONS
Behavior engagement			X	
Time management		X		2/3 KARRE!!
Focus on students			X	
<del>Cognitively induced imaginative processes</del>				

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			X	SPR EVERYTHING THEY WERE ASKED
Participate actively			X	MAYBE BECAUSE HAVING A NEW TEACHER?
Motivation			X	
Concentration		X		LACK OF CONCENTRATION
Initiativ (making relevant questions)	X			NO QUESTIONS
Environment adequacy (comfortable within the class)			X	FELT FREE TO SPEAK.

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			X	EXECUTION BETTER. HOW IS MASUK
Logical structure				
Active learning strategies			X	FEEDBACK FROM STUDENT TO TEACHER

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
LAM DECK LMA P	TDC	2nd year/ 2nd cicle	3/11/21

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	
Behavior engagement			X	
Time management			X	BETTER.
Focus on students			X	
Cognitively induced imaginative processes			X	SOME MOVEMENTS BECAME CLEARER

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			X	THEY DO WHAT THEY'RE ASKED
Participate actively		X		n
Motivation		X		
Concentration				LOW-TIRED STUDENTS.
Initiativ (making relevant questions)	X			NO QUESTIONS.
Environment adequacy (comfortable within the class)		X		

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			X	OBJECTIVE: EMBODIMENT OF GIVEN CORRECTIONS.
Logical structure			X	questions before + after exercise
Active learning strategies			X	-FORCING ACTIVE FEEDBACK.

-enhancing Autonomy + self responsibility

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
LAMBELL KNAPP	TDC	2nd year/ 2nd cicle	9/17/2021

## SHARED TEACHING

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	
Behavior engagement			X	
Time management			X	
Focus on students			X	
Cognitively induced imaginative processes				

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			X	eagerness!
Participate actively			X	want to show what I've learned
Motivation			X	
Concentration			X	BETTER!!
Initiativ (making relevant questions)	X			no questions....
Environment adequacy (comfortable within the class)			X	felt free to show exercise <del>and</del> no fear of failing.

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			X	visible improvement
Logical structure				
Active learning strategies				# ownership in learning process; individual tasks.

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
LAMBELL KAMP	TDC	2nd year/ 2nd cicle	11/11/21

## SHARED TEACHING

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	
Time management			x	Better!
Focus on students			x	
Cognitively induced imaginative processes			x	external focus vs. internal focus.

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment				fixed. 2nd class of the day.
Participate actively			x	
Motivation			x	
Concentration			x	even if fixed
Initiativ (making relevant questions)	—————			no questions..
Environment adequacy (comfortable within the class)				

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	were met: deeper embedment.
Logical structure				
Active learning strategies			x	external focus

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
LAMBEY UNAPP	TDC	2nd year/ 2nd cicle	2/11/21

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			✓	
Behavior engagement			✓	
Time management			✗	
Focus on students			✓	
Cognitively induced imaginative processes			✗	helps it correct and age-properly induced.

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			✗	fixed - again!
Participate actively			✗	active in communicating
Motivation			✗	
Concentration			✗	
Initiativ (making relevant questions)			✗	responding
Environment adequacy (comfortable within the class)			✗	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			✓	deeper embedment
Logical structure				
Active learning strategies			✗	external focus, enhanced expectations, mental-focus

Identification Data			
Teacher Name LAMBEEK UNAP	Disciplinary Field TDC	Year / Cicle of study 2nd year/ 2nd cicle	Date of observation 23/11/21

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement			x	
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes				uE levator <sup>h</sup> + uSpotlights <sup>h</sup>

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			+	
Participate actively				u communication inbractive process
Motivation				
Concentration			+	very engaged! &
Initiativ (making relevant questions)			x	
Environment adequacy (comfortable within the class)			x	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			+	deeper cognitive anchoring!
Logical structure				
Active learning strategies			+	were met. definitely. Clear objectives.

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
KNAPP	TDC	2nd year/ 2nd cicle	11/12/21

## AUTONOMOUS TEACHING (AT)

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes			x	cognitive action through feedback

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	one student struggled
Participate actively			x	self-critical!
Motivation			x	
Concentration			x	
Initiativ (making relevant questions)				
Environment adequacy (comfortable within the class)			x	felt free to express themselves.

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	AWARENESS OF WHAT WAS LEARN
Logical structure				
Active learning strategies			x	autonomy

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
L. N. A. P.	TDC	2nd year/ 2nd cycle	

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			2	
Behavior engagement			✓	
Time management			x	
Focus on students			2	
Cognitively induced imaginative processes		m	2	

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively			x	
Motivation			2	
Concentration			x	end of lesson ↓
Initiative (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)				

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				quality of learning strategies
Logical structure				
Active learning strategies				autonomy; freedom of choice of difficulty

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
KNAPP	TDC	2nd year/ 2nd cicle	7/12/21

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	manage part-situation
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes		~		

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		<del>x</del>	x	
Participate actively			x	a decision of what response to do
Motivation				
Concentration			x	
Initiativ (making relevant questions)		—		
Environment adequacy (comfortable within the class)			x	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				where not met.
Logical structure				
Active learning strategies				autonomy;

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
KNAPP	TDC	2nd year/ 2nd cycle	9/12/21

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			f	
Behavior engagement			f	
Time management			f	
Focus on students			f	
Cognitively induced imaginative processes			f	

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		x		
Participate actively			f	
Motivation		x		
Concentration		x		
Initiativ (making relevant questions)	←—————→			
Environment adequacy (comfortable within the class)				

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives		x		not met...
Logical structure				
Active learning strategies			f	autonomy

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
K. N. A. P.	TDC	2nd year/ 2nd cycle	13/12/21

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes			x	clapping the beat!

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively			x	
Motivation			x	
Concentration			x	
Initiativ (making relevant questions)	—————			
Environment adequacy (comfortable within the class)			x	Felt secure + free to express themselves

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				pas en boîte
Logical structure				
Active learning strategies				auto responsibility, autonomy; peer-to-peer

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
UNPAP	TDC	2nd year/ 2nd cycle	14/12/21

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	
Time management				
Focus on students			x	mediator!
Cognitively induced imaginative processes			x	learning through leading

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively			x	
Motivation			x	
Concentration			x	
Initiativ (making relevant questions)			x	
Environment adequacy (comfortable within the class)			x	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	deeper understanding of the exercise
Logical structure			x	
Active learning strategies				autonomy; peer-to-peer; video learning

Identification Data			
Teacher Name <i>KNAPP</i>	Disciplinary Field TDC	Year / Cicle of study 2nd year/ 2nd cicle	Date of observation <i>15/12/21</i>

*AG*

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			<i>+</i>	<i>Mediator</i>
Behavior engagement			<i>+</i>	
Time management			<i>+</i>	<i>Better!!</i>
Focus on students			<i>+</i>	<i>Mediator</i>
Cognitively induced imaginative processes			<i>+</i>	<i>Learning through role-model</i>

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			<i>+</i>	
Participate actively			<i>+</i>	
Motivation			<i>+</i>	
Concentration			<i>+</i>	
Initiativ (making relevant questions)				
Environment adequacy (comfortable within the class)		<i>X</i>		<i>only when showing to colleagues, execution stressed</i>

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			<i>X</i>	
Logical structure				
Active learning strategies			<i>+</i>	<i>autonomy ; supportive language</i>

Identification Data			
Teacher Name <i>WAP</i>	Disciplinary Field TDC	Year / Cycle of study 2nd year/ 2nd cycle	Date of observation <i>11/1/2022</i>

*AT*

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			<i>x</i>	<i>too technical today? mixed focus towards technical sequence</i>
Behavior engagement			<i>x</i>	
Time management		<i>u</i>		<i>lot of time on corrections</i>
Focus on students			<i>x</i>	
Cognitively induced imaginative processes			<i>x</i>	<i>I hope!</i>

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			<i>x</i>	
Participate actively			<i>x</i>	
Motivation			<i>x</i>	<i>next-level of b. exp.</i>
Concentration				
Initiative (making relevant questions)				
Environment adequacy (comfortable within the class)			<i>x</i>	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			<i>x</i>	
Logical structure				
Active learning strategies			<i>x</i>	<i>enhanced expectations</i>

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
LNAP	TDC	2nd year/ 2nd cycle	12/1/22

AST

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	Elisabeth: careful with your voice!
Behavior engagement			x	
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes			x	short term + long term goals

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively			x	com understand about learning objectives context
Motivation			x	
Concentration			x	
Initiative (making relevant questions)				
Environment adequacy (comfortable within the class)			x	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	importance of exact execution.
Logical structure				
Active learning strategies				enhanced expectations; exponential development; autonomy

enhanced expectations;  
exponential development;  
autonomy

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
UNAPP	TDC	2nd year/ 2nd cycle	13/1/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	
Time management		x		BAD!
Focus on students			x	
Cognitively induced imaginative processes			x	Learning/seeing through verbally inducing

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively			x	
Motivation			x	
Concentration		x		less in the end.
Initiativ (making relevant questions)	—————			
Environment adequacy (comfortable within the class)			x	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	clear perception of task.
Logical structure				
Active learning strategies			x	enhanced opportunities.

deep cognitive effort.

Identification Data			
Teacher Name	Disciplinary Field	Year / Cicle of study	Date of observation
LVNARR	TDC	2nd year/ 2nd cicle	19/1/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement			+	
Time management			+	
Focus on students			+	
Cognitively induced imaginative processes			+	differe images; cognitive tasks

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			+	
Participate actively			+	
Motivation			+	playing!
Concentration			+	
Initiativ (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)			+	playful character

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				Balance
Logical structure				
Active learning strategies				enhanced expectations,

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
UNRAPP	TDC	2nd year/ 2nd cycle	2019/22

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	
Time management		x		Lots of connections...
Focus on students			x	
Cognitively induced imaginative processes			x	different strategies

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively			x	
Motivation			x	
Concentration		x		
Initiative (making relevant questions)			x	
Environment adequacy (comfortable within the class)			x	Felt free to express

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	deeper understanding.
Logical structure				
Active learning strategies		w		enhanced experiences; autonomy

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
LNA PP	TDC	2nd year/ 2nd cycle	26/11/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement			+	
Time management		x	r	
Focus on students			+	
Cognitively induced imaginative processes			+	

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			+	
Participate actively			x	
Motivation			+	
Concentration		+		tried...
Initiative (making relevant questions)				
Environment adequacy (comfortable within the class)			+	too much talking!

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives		+		?
Logical structure				
Active learning strategies		x		enhanced expectancy, autonomy

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
LU AP2	TDC	2nd year/ 2nd cycle	25/1/22

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement			+	
Time management			+	
Focus on students			+	
Cognitively induced imaginative processes			+	

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			+	
Participate actively			+	
Motivation			+	competition!
Concentration			+	
Initiative (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)			+	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			+	
Logical structure				
Active learning strategies			+	enhanced experiences

Identification Data			
Teacher Name UNAP	Disciplinary Field TDC	Year / Cicle of study 2nd year/ 2nd cicle	Date of observation 31/1/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes			x	external focus during class

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively		x		
Motivation		x		
Concentration		x		
Initiativ (making relevant questions)	_____			
Environment adequacy (comfortable within the class)			x	too comfortable...

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	embodiment of Focus.
Logical structure				
Active learning strategies			x	external Focus

AT

Identification Data			
Teacher Name UNAP	Disciplinary Field TDC	Year / Cycle of study 2nd year/ 2nd cycle	Date of observation 1/2/22

A7

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	experimentally with different modi of articulation.
Behavior engagement			x	
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes			x	different external fac.

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively			x	
Motivation			x	
Concentration		x		
Initiativ (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)			x	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				Allegro
Logical structure				
Active learning strategies			x	external focus

Identification Data			
Teacher Name <i>KLAPP</i>	Disciplinary Field TDC	Year / Cicle of study 2nd year/ 2nd cicle	Date of observation <i>2/2/22</i>

*AT*

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			<i>x</i>	<i>lot. of communicators questions</i>
Behavior engagement		<i>x</i>	<i>x</i>	<i>1</i>
Time management		<i>x</i>		<i>Bad time management</i>
Focus on students			<i>x</i>	
Cognitively induced imaginative processes			<i>x</i>	<i>inviting to think more deeply about moment</i>

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			<i>x</i>	
Participate actively			<i>x</i>	
Motivation			<i>x</i>	
Concentration			<i>x</i>	
Initiativ (making relevant questions)			<i>x</i>	<i>asked questions about the nature of a neuron</i>
Environment adequacy (comfortable within the class)			<i>x</i>	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			<i>x</i>	<i>deeper storage of mental process</i>
Logical structure				
Active learning strategies				<i>active mental process, external focus</i>

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
VNAPP	TDC	2nd year/ 2nd cycle	4/2/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement			+	
Time management		+		Bad time management
Focus on students			+	
Cognitively induced imaginative processes			+	"Balkan"

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			+	
Participate actively			+	
Motivation			+	
Concentration			++	
Initiativ (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)			+	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	better performance
Logical structure				
Active learning strategies				external focus

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
V NAPP	TDC	2nd year/ 2nd cycle	8/3/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement			+	
Time management		~		
Focus on students			+	
Cognitively induced imaginative processes			+	it was just thinking to stay up

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			+	
Participate actively			+	
Motivation			+	competition!
Concentration			+	only when competition came
Initiativ (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)				Free to express

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				Balance
Logical structure				
Active learning strategies				external focuses, counter images

Identification Data			
Teacher Name KUMAPP	Disciplinary Field TDC	Year / Cycle of study 2nd year/ 2nd cycle	Date of observation 15/3/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement	+			Philipp Preak out
Time management			✓	
Focus on students			+	
Cognitively induced imaginative processes			+	what's difference between: stretch + laughing

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			+	
Participate actively		+		
Motivation		+		
Concentration		+		
Initiativ (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)			+	too comfortable. 1 student didn't care about anything

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			+	active thinking
Logical structure	<hr/>			
Active learning strategies				External focus, Gennd

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
UAPP	TDC	2nd year/ 2nd cycle	18/4/22

Ar

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement			+	
Time management			+	
Focus on students			+	
Cognitively induced imaginative processes			+	stimulating cognitive processes

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		+		
Participate actively		+		
Motivation		+		
Concentration		+		
Initiative (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)			+	

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				deeper understanding
Logical structure				
Active learning strategies				external focus;

Explanation:  
 what do we do? " why?"  
 33

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
UNAPP	TDC	2nd year/ 2nd cycle	19/4/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	Mediator
Behavior engagement			+	
Time management		+		max time on connecting
Focus on students			+	
Cognitively induced imaginative processes			+	cognitive anchoring

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			+	they love peer to peer
Participate actively			+	u
Motivation			+	u
Concentration			+	u
Initiative (making relevant questions)				
Environment adequacy (comfortable within the class)			+	peer-to-peer.

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				
Logical structure				
Active learning strategies				autonomy - Enhanced experiences - ✓ External focus

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
UNAP	TDC	2nd year/ 2nd cycle	20/4/22

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			+	
Behavior engagement		+		Engaging 1 student
Time management			+	
Focus on students			+	
Cognitively induced imaginative processes		~		

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		+		
Participate actively		+		
Motivation		+	bu	
Concentration		+		
Initiativ (making relevant questions)	<hr/>			
Environment adequacy (comfortable within the class)		+		Bad mood of teacher

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives				
Logical structure				
Active learning strategies				autonomy - external focus - enhanced expectations

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
UNAPR	TDC	2nd year/ 2nd cycle	3/5/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	
Behavior engagement			X	
Time management		X		
Focus on students			X	
Cognitively induced imaginative processes			X	mit sich selbst auseinandergesetzt...

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			X	
Participate actively		X		
Motivation			X	
Concentration			X	
Initiativ (making relevant questions)	<del>_____</del>			no <del>fragen</del> no relevant questions
Environment adequacy (comfortable within the class)			X	felt free to express questions

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			X	
Logical structure				
Active learning strategies			X	active mental, autonomy, external focus

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
WVAPP	TDC	2nd year/ 2nd cycle	10/5/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement			x	
Time management			x	
Focus on students			x	
Cognitively induced imaginative processes			x	

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			x	
Participate actively		x		
Motivation		x	x	selected motivation
Concentration		x		concentration
Initiative (making relevant questions)		x		questions to make the pass
Environment adequacy (comfortable within the class)			x	very comfortable. entering studio with chewing gum.

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	
Logical structure				
Active learning strategies			x	autonomy / external focus

maybe I'm too nice?

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
UNAPP	TDC	2nd year/ 2nd cycle	17/15/22

AT

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			x	
Behavior engagement		x		struggle to keep concentration of stud.
Time management				high
Focus on students			x	
Cognitively induced imaginative processes			m	maybe too much explained? felt that I lost some students.

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment		m		bad behavior
Participate actively				
Motivation		x		
Concentration				
Initiativ (making relevant questions)		—		
Environment adequacy (comfortable within the class)				bad behavior

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			x	ker willt w DA!
Logical structure				
Active learning strategies		x		autonomy

giving freedom but educating at the same time!  
 equal focus  
 behavior 38

Identification Data			
Teacher Name	Disciplinary Field	Year / Cycle of study	Date of observation
MAR	TDC	2nd year/ 2nd cycle	30/15/22

AG

Teacher Performance – Performance Commitment				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Communication skills (accuracy, articulateness and proficiency)			X	Focus on 1 student
Behavior engagement			X	
Time management			X	
Focus on students			X	exclusively 1 student
Cognitively induced imaginative processes			X	<del>...</del>

Students Behavior – Behavior Engagement, Attitudes				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Commitment			X	student was committed
Participate actively			X	
Motivation			X	
Concentration			X	due to my constant communication
Initiativ (making relevant questions)				
Environment adequacy (comfortable within the class)			X	the student enjoyed the teachers exclusive attention.

Curricular Content – Organization, Structure				
	Few Evidence	Some Evidence	Strong Evidence	Comments
Learning objectives			X	progress in all performance parameters.
Logical structure				
Active learning strategies			X	attention, feedback, enhanced effectiveness, praise,

See

## Appendix B - Logbook

### Structured Observation Phase

4<sup>th</sup> of October until 29<sup>th</sup> of October

Teaching Unit	1
Date	Monday, 4 <sup>th</sup> October 2021
Objective/Main focus	Structured Observation
Observation/Notes	
<p>The class started with a two-phase warm up (10-15 minutes).</p> <p>Classes continued at the <i>Barre</i> with the following exercises: Demi- and grand-plié, <i>Battement tendu</i>, <i>Battment tendu jeté</i>, <i>Rond de jambe par terre</i>, <i>Battement fondu</i>, (Dynamic) Stretching at the Barre.</p> <p>Each exercise was shown precisely - technically and musically. The students were not able to copy/execute the exercises immediately and as shown by the teacher. Inaccurate arm control!</p> <p>Due to weak/unstable risks and inaccurate knee guidance, corrections were given such as "knee out" and "don't roll in". Students responded to the corrections and were able to implement them, but not transfer them to subsequent exercises.</p> <p>In the Centre the following exercises were given: <i>Temps lié par terre</i>, <i>battement tendu</i>, <i>Pas de bourrée</i>. Generally inaccurate knee guidance here as well. Given corrections from the Barre could not be transferred. Particularly in the <i>pas de bourrée</i>, great difficulty in moving on the half pointe.</p> <p>In the given jumps <i>temps sauté</i> and <i>chassé</i> in the diagonal, the students obviously enjoyed the more dynamic movements. Technical execution could be improved.</p>	

Teaching Unit	2
Date	Tuesday, 5 <sup>th</sup> October 2021
Objective/Main focus	Structured Observation
Observation/Notes	
<p>The class started with the same warm-up as the previous class. The exercises on the Barre from last class were kept unchanged. All students have a hollow back of varying degrees. Probably a contributory reason for the inaccurate knee guidance as a result of the incorrect posture.</p> <p>The following exercise was introduced in the Centre: <i>battement tendu jeté</i>. The structure of the exercise is similar to that in the Barre. An ideokinetic strategy was used as a corrective: Imagine that your foot is a match and the floor is phosphorus - how will you light the match? The students reacted positively to the given picture, which was also reflected in the quality of movement.</p> <p>In the Centre, the following additional exercises were introduced: <i>demi rond de jambe 45°, en dehors and en dedans, battement fondu (en face)</i>. The students focused on the sequence, neglecting arm and body posture.</p> <p>The same jumps were performed as in the previous lesson: <i>Temps sauté</i> and <i>chassé</i> (diagonal). The question how long the exercise structure should be maintained, arose.</p> <p>Without question, the exercise sequences must be maintained for at least as long as the students need to be able to concentrate not only on the sequence, but above all on the required quality of movement.</p> <p>Important: Construction of the exercises according to age and ability level - if the exercise sequence is too complex, too much time is invested in getting the correct sequence.</p>	

Teaching Unit	3
Date	Wednesday, 12 <sup>th</sup> October 2021
Objective/Main focus	Structured Observation
Observation/Notes	
<p>At the beginning of the class, as in the classes before, a two-phase warm-up. Today a foot dance was integrated. The aim was to sensitise the feet. The foot dance covered all articulating parts of the foot.</p> <p>Focus at the beginning of the class on a simple <i>battement tendu</i> to the side. The teacher gave the following correction, the main aim of the exercise: "I want to see a crescent foot during extension in each of your feet". About 10 minutes were spent on the correction and its practical dance application. The result after these 10 minutes was a remarkable increase in quality.</p> <p>After that, they continued with the exercises they had already learnt on the Barre. The quality in the execution of the simple <i>battement tendu</i> that was developed at the beginning of the lesson could not be transferred to the exercises. Is the demonstrated capacity to perform an exemplary <i>battement tendu</i> not yet internalised or is the students' focus not clearly aligned? The exercises in the middle from the previous lessons were repeated.</p> <p>A basic waltz form (<i>pas balancé</i>) was introduced. The students had a high motivation to perform the new movement, although they had visible problems with the step sequence. In addition to the jumps already learned, the <i>petit pas échappé</i> and the <i>petit pas assemblé</i> were also introduced. Although the students tend to be physically and mentally tired at the end of the lesson, they were visibly motivated to implement the new movement requirements.</p>	

Teaching Unit	4
Date	Thursday, 14 <sup>th</sup> October 2021
Objective/Main focus	Structured Observation
Observation/Notes	
<p>In this lesson, the warm up was shortened considerably. In order to spend more time on the dance-specific exercises.</p> <p>During the execution of the first <i>battement tendu</i>, corrections were given such as: “stretch your feet”, “stretch your knees”, etc. The students’ “physical translation” was remarkable: the movement seemed rigid and the action finite. This is contrary to the intended movement qualities in most stage dance forms of “long” and supple movements. So it can be said that wording had a direct influence on the execution.</p> <p>A subsequent question would be how to formulate the corrections (age-appropriate) to achieve the desired end result.</p> <p><i>Demi- and grand-plié</i>; Little/no awareness of the direction of the knees in demi-plié + <i>grand plié</i>. Feet rolling inwards.</p> <p><i>Battement tendu</i>; Pelvis moves too much when performing b.tendu.</p> <p><i>Battment tendu jeté</i>; Again: Pelvis moves too much. Characteristic of b.t.jeté is missing.</p> <p><i>Rond de jambe par terre</i>; Pelvis moves too much. Foot surface is insufficiently on the floor when looping through.</p> <p><i>Battement fondu</i>; Sickle foot in the sur le cou-de-pied stance.</p> <p>(Dynamic) Stretching at the barre.</p> <p><i>Temps lié par terre</i>; Standing on one leg possible, outward posture weak. Legs not stretched.</p> <p><i>Battement tendu</i>; Arm position weak. Pelvis well positioned but reacts with each enclose and extend from the V.foot position.</p> <p><i>Battement tendu jeté</i>; Weak quality of execution.</p>	

*Pas de bourrée*; The *cou-de-pied* posture is not sufficiently XLVsembled and the students “poke” rather than hit the positions.

*Demi rond de jambe 45°*, *en dehors* and *en dedans*; Exercise on bar not prepared. Students are motivated because the task is challenging. Playing leg *en dedans*. Stance leg disregarded.

*Battement fondu (en face)*; Difficult to maintain leg position during execution.

*Temps sauté*; Knee control. Poor performance.

*Chassé* (diagonal); Students very motivated during execution. Come up with the heel instead of an extended foot for the following step.

*Petit pas échappé*; Weak knee control.

*Petit pas XLVsemble*; Coordination too difficult with faster music.

Teaching Unit	5
Date	Monday, 18 <sup>th</sup> October 2021
Objective/Main focus	Structured Observation
Observation/Notes	
<p>As in the previous lesson, the warm-up was shortened considerably. The exercises on the Barre were briefly announced verbally (repeated) and then performed by the students. No significant progress in performance compared to the last lesson. The same exercises were repeated as in the last lesson.</p> <p>During the exercise <i>Temps lié par terre</i>, the teacher made the following remark/question: “What are you doing here? This question was an immediate feedback on the poor performance from the student. The feedback, however, did not have any content or suggestions for improvement/targets for the movement solution. Clearly, the exercise and corrections have been given many times before – and the student simply does not remember them. Frustration on the part of the teacher is understandable. During the performance of the <i>pas de bourrée</i>, which was performed worse than in the previous lesson, the teacher asked: Who among you wants to be a dancer? This question was seemingly unexpected and the students engaged with the question. The teacher repeated the question and two XLVsemblts came forward saying they wanted to be dancers. The remaining two students were able to remark that they did not yet know if they</p>	

wanted to become dancers. Note: it is questionable whether this age group is already aware of what the profession of a dancer entails.

The teacher asked what the students would think about during the performance. The students could not give a clear indication. It seemed that this was the first time they were thinking about what they would think about while performing an exercise.

After the lesson, there was an exchange with the principal teacher about this observation.

Teaching Unit	6
Date	Tuesday, 19 <sup>th</sup> October 2021
Objective/Main focus	Structured Observation
Observation/Notes	
<p>In today's lesson, the exercises or the mechanical processes of the movements were broken down in detail to give the students a profound understanding of their own activities. This also followed from the conversation in the previous lesson to help the students to think about what to think about when performing the movement.</p> <p>The result of doing the following exercises was better:</p> <p><i>battement tendu</i></p> <p><i>Demi- and grand-plié;</i></p> <p><i>Battement tendu;</i></p> <p><i>Battment tendu jeté;</i></p> <p><i>Rond de XLVIssem par terre;</i></p> <p><i>Battement fondu;</i></p> <p><i>Battement frappé</i></p> <p>Only, the movement idea, the movement flow was absent: this was done through conscious intervention in the execution of the movement.</p> <p>Example of the given corrections in <i>battement frappé</i>:</p> <ol style="list-style-type: none"><li>1. only the lower leg moves;</li><li>2. the stance leg extends upwards;</li><li>3. the pelvis remains immobile in the sense of stable, i.e. independent of the movement of the playing leg;</li></ol>	

4. the elbow of the arm in the second arm position stays horizontal;
5. the foot of the playing leg always remains extended, except that the ankle joint is bent in the *sur le cou-de-pied*;
6. the playing leg knee is aligned as far as possible to the side (*en dehors*);
7. the *battement frappé* is an even stroke inwards and outwards.

All the information given is correct and necessary to know. But what if these movements lead to an obstruction of the flow of movement?

In which order should corrections be made? What should be corrected first? Should everything be corrected in one lesson? At what point can the students no longer apply the information they have received? How can given corrections be internalised and transferred to another sequence of exercises or even into the next lesson?

## Shared Teaching Phase

2<sup>nd</sup> of November until 30<sup>th</sup> of November

Teaching Unit	1
Date	Tuesday 2 <sup>nd</sup> of November 2021
Objective/Main focus	Shared Teaching Phase
Observation/Notes	
<p>Before the first teaching unit, it was agreed with the principal teacher that the exercises on the Barre would be accompanied by the trainee teacher, while the principal teacher would withdraw into an observing position. At the beginning of the lesson, the principal teacher informed the students that the trainee would take an active part in the teaching process in the following weeks and that he would be partly autonomous in the teaching.</p> <p>The lesson started with a warm-up ("foot dance") under the guidance of the principal teacher. After the warm-up, the trainee teacher was given leadership of the lesson (exercises on the barre). The aim of the first teaching unit during this phase was to enable ownership in the learning process as a practical introduction to the objectives of this study. For example, the economic approach of movement was explained to the students before the execution of <i>demi-plié</i> (the artistic effectiveness of a movement in classical dance, i.e. the harmony, lightness and naturalness of a dance movement sequence, depends objectively on the economy and efficiency</p>	

of the execution, as well as the good coordination of the various partial movements of the legs, arms, body and head). Through a subsequent discussion/conversation with the students, awareness of an economical approach of movement should be further strengthened. This step was considered important due to the promotion of students' autonomy (ownership in the learning process) and raised expectations (enhanced expectancies). It can be stated that a lot of time was spent on this process and the actual physical execution was comparatively short. A conscious engagement during the execution of the movement could be observed, but the coordinative requirements could not be executed by all students. Before the exercise was performed to the left side, the trainee teacher asked a student to explain the movement to be performed in its sections. This was done out of the motivation to force a clear mental picture of the movement. The trainee acted as a facilitator in the description process and helped with the formulation. All students were able to achieve a better result when performing on the left side. The same method was used with the remaining exercises at the barre exercise. As a result, the barre-work consumed almost  $\frac{2}{3}$  of the entire teaching unit..

The principal teacher took charge of the class in the center, while the trainee changed into the observing role. The following already learned exercises were executed in slight variations:

*Temps lié par terre*

*Battement tendu*

*Battement fondu (en face)*

*Temps sauté*

*Petit pas assemblé*

*Petit pas échappé*

The question arose as to when the learned correction will be anchored in the unconscious and thus become part of the motor-fingerprint. Another observation from the first shared teaching unit is a critical view of time management in the classroom.

Overall observation: Lack of concentration at the end of the class (Weekend!)

Teaching Unit	2
Date	Wednesday 3rd November 2021
Objective/Main focus	Shared Teaching Phase
Observation/Notes	
<p>Mentally und physically tired students. TDCon before TDC class.</p> <p>The second teaching unit followed the same pattern as the first and the trainee took over as class leader for the exercises on the barre. The objectives of today's lesson were to review the corrections given the previous day and to hold the exercises at the Barre in a condensed form compared to the previous lesson.</p> <p>After the general warm up, the barre class began. The first exercise sequences were performed without prior instructions or corrections by the trainee. It could be observed that the students were primarily concerned with the sequence of exercises than with the corrections discussed in the previous lesson. After the execution of the <i>battement tendu jeté</i>, the students were asked what had been discussed in the previous lesson regarding this exercise and what corrections had been given (integration into the learning process/fostering autonomy). Only after being directly addressed, the majority of the students could remember the corrections given. The trainee concluded that mental memorisation of the corrections had taken place but could not yet be reliably recalled.</p> <p>Subsequently, each student was given the task to memorise (one by one) one of the exercises together with the corresponding corrections and to keep them for the next teaching unit (fostering autonomy and self-responsibility).</p> <p>After the last exercise at the Barre the principal teacher took charge of the class in the center, while the trainee changed into the observing role. The exercises of the last teaching unit were repeated.</p>	

Teaching Unit	3
Date	Tuesday 9 <sup>th</sup> November 2021
Objective/Main focus	Shared Teaching Phase
Observation/Notes	
<p>Before the third teaching unit, it was observed that most of the students were engaged in the exercises and corrections assigned to them in the previous lesson before the lesson started. As in the previous lesson, the Barre was held by the trainee. To save time, no warm-up was held in</p>	

this lesson and the work at the Barre started immediately. The goals of this teaching unit were ownership/autonomy of the learning process and to motivate, stimulate and activate correct movement execution.

With the start of the teaching unit, each student showed her classmates and the trainee teacher the exercise for which she had been given the responsibility in the previous lesson and gave the associated corrections. After the demonstration and explanation, the exercise was performed by all students with musical accompaniment. With visible eagerness, the students showed that they had remembered the sequence and visible internalized the corrections given by their classmate. All students showed a clear difference in the quality of their movement execution.

The trainee came to the following conclusion: When the collective was made responsible for remembering the corrections, the corrections could only be remembered after explicit requests. However, as soon as there was an individual task with a targeted transfer of responsibility, the corrections could apparently be anchored more deeply and implemented convincingly.

The exercises of the last teaching unit were repeated.

Teaching Unit	4
Date	Thursday 11 <sup>th</sup> November 2021
Objective/Main focus	Shared Teaching Phase
Observation/Notes	
<p>The fourth teaching unit was led by the principal teacher until the completion of the Barre, after which the trainee took over the leadership of the lesson. The aim of today's lesson was a concrete application of an external focus during the execution of the movement.</p> <p>Example: The aim was to correct the sickle foot during extension while executing the <i>battement tendu</i> exercise. For this purpose, a simplified <i>battement tendu</i> structure was performed: Starting position: fifth foot position, right leg in front. First external focus: the heel leads the leg forward to maximum extension (leg and foot). Second external focus when returning to the starting position: the little toe guides the movement and brings the foot “back home”. The students were instructed by the trainee to focus only on the heel when opening and the little toe when closing during the execution of four <i>battement tendu</i> to the front. An improvement in the target correction was observed and the foot sickled less. Subsequently, the <i>battement tendu</i> sequence designed by the principal teacher was performed and the students were told to continue with the external focus during the execution. The leg guidance in the exercise sequence, the quality of <i>battement tendu</i>, could be transferred. However, this was at the expense of another technical</p>	

error: the pelvis, the centre-of-gravity, behaved unsteadily during the execution of the *battement tendus*. This raises the question in which order errors are corrected and also in which order should they be corrected?

As the lesson progressed, external foci were used for the further exercises in the centre. It was observed that not all given external foci worked equally well and some images reflected an internal rather than an external focus. A conclusion from this teaching unit was therefore to create a vocabulary list with internal and external foci, which should enable the trainee to act more efficiently in the following lessons.

Mentally und physically tired students. TDCon before class.

Teaching Unit	5
Date	Monday, 22 <sup>nd</sup> November 2021
Objective/Main focus	Shared Teaching Phase
Observation/Notes	
<p>Lack of concentration at the end of the class (Weekend!) Advice: On Mondays, students are rested and motivated, but have concentration problems and have forgotten all the corrections given last week.... "They're slow zooming into the moment - help them to zoom in quicker".</p> <p>After prior consultation, the fifth teaching unit maintained the structure of the previous one. The aim of today's lesson was to continue with the concrete application of an external focus to ensure correct movement execution of inaccurate knee guidance during <i>demi-plié/grand-plié</i>.</p> <p>The trainee started the work in the centre with a simple execution of several <i>demi-plié/grand-plié</i> in the first and second foot position. The aim was to use the simple exercise structure to enable the students to focus their mental concentration on the external focus: "The elevator" (the pelvis / centre of gravity) moves down and up evenly.</p> <p>After repeating this exercise several times, a steady flow of movement could be achieved in which the pelvis remains aligned on the horizontal plane. It was consciously accepted that the outward rotation of the legs and consequently the foot position were secondary in this learning phase.</p>	

In the next learning phase, the students were given another external focus (and enhanced expectancies): "We imagine that there are two chairs to the right and left of us. We want our knees to push the chairs to the side." For two reasons, it was deliberately avoided to tell the students again that "the elevator" continues to go up and down evenly:

- (1) it was assumed that the movement of the elevator had already been internalised;
- (2) an overflow of information/external foci could have led to a conscious and controlled execution of the movement, which would have had a negative effect on the quality of the movement itself.

The students were able to perform the set exercise task convincingly. When asked by the trainee teacher if they found the movement-task easy or difficult, one student replied: "The task was easy to fulfill because it was very easy to understand!"

This underlines that the clearer the cognitive demand, the clearer the performance.

Teaching Unit	6
Date	Tuesday, 23 <sup>rd</sup> November 2021
Objective/Main focus	Shared Teaching Phase
Observation/Notes	
<p>Today's lesson built on the content of the previous lesson. The focus was on "the elevator" (the pelvis / centre of gravity). A new image was also introduced to keep the pelvis/centre of gravity still during movements: The pelvic crests have "spotlights". These spotlights shine horizontally straight ahead. During the movement performance of the <i>battement tendu</i>, the students were told that the spotlights shine straight ahead. The students were asked what the function of car headlights are: "They show the road in the dark!"</p> <p>When asked if anyone would call a car whose headlights are wild disco lights safe, everyone gave a "no!" answer ("no one wants a car where the headlights can't show the way").</p> <p>Philipp: "Very good answer! Now show me how your headlights shine forward while your foot extends to the side (<i>battement tendu</i>)."</p> <p>The picture led to cognitive involvement on the part of the students, even if the result of the movement was not immediately satisfactory. After several repetitions and pointing out the stability of the spotlights, the execution improved. The image was clear and age-appropriate. Anchoring took place by asking questions.</p>	

Comment from a colleague in the MA: "In the Maria Emma Conservatory in Madrid, all teachers and all ages use one picture for the pelvis: The Aquarium. The aquarium with its fish inside must not tip over when we move."

What is lacking in the execution is a certain lightness and "unstressedness" in the execution. The students tend to tense the pelvis. The aim for the following classes will be to eliminate this tension.

The image of the spotlights in combination with the "elevator" was transferred to all the following exercises. There was a clear objective.

The course of the lesson can be assessed as positive.

### **Autonomous Teaching Phase**

1<sup>st</sup> of December until 30<sup>th</sup> of May (27 classes)

Teaching Unit	1
Date	Wednesday, 1 <sup>st</sup> December 2021
Objective/Main focus	Autonomy
Observation/Notes	
<p>Introduction of warm up to best prepare body and mind for class. First action to promote autonomy: students were allowed to choose their own place/position on the Barre and later in the Centre. The joy/motivation was positive.</p> <p>One student, who would later turn out to have problems with the order of exercises, positioned herself so that she could look at the others.</p> <p>How to intervene without violating the student's autonomy in choosing their place?</p> <p>Second action: Before performing each exercise, autonomy was encouraged and each student was asked individually which picture would serve the movement goal and which picture they would follow while performing the movement.</p> <p>After the execution of the exercise, the students were asked what they would have thought about/focused on.</p> <p>The students self-critically and honestly admitted that they were not always able to keep the focus on the image they had indicated at the beginning of the exercise throughout the exercise:</p>	

One student in particular noticed her lack of concentration and remarked, "To get better, I have to think about WHAT I am doing. I can't just do it."

Evidence that at least one student became aware of what she was thinking about during the exercise - or rather, that she was not thinking about what she said she wanted to think about during the exercise.

Teaching Unit	2
Date	Thursday, 2 <sup>nd</sup> of December 2021
Objective/Main focus	Autonomy
Observation/Notes	
<p>Warm up at the beginning of the lesson.</p> <p>Once again, the students were free to choose their place on the Barre. Positioned themselves exactly as on the previous day. Exercises at the barre repeated until the <i>battement fondu</i>: Here the students were allowed to choose their own level of difficulty for performing the exercise: Either on the half-point (<i>demi-point</i>) or on the whole foot;</p> <p>Note: Students seemed motivated. However, the students who chose the difficult version were not yet able to present the movement in the desired quality: the weak and wobbly ankle muscles became noticeable.</p> <p>Should the exercise have been stopped here although the students were motivated to perform the exercise as well as possible?</p> <p>Corrections were given regarding the alignment of the foot when raising to half toe. Idea: in the next lessons, integrate a special exercise to stabilise the ankle into the general warm-up.</p> <p>For the <i>temps lié par terre</i> exercise, the students were allowed to choose whether to stay with the <i>par terre</i> execution or to raise their legs to 90° already. Three students chose 90°. Again: very weak quality of movement. The level of difficulty is still too high for the students. It is better to practise pure <i>battement développé</i> before entering the <i>temps lie</i> sequence. The student who chose <i>temps lie par terre</i> was asked why she chose this: "Since I cannot yet control the outward rotation of my standing leg sufficiently, I prefer to continue working on <i>temps lié par</i></p>	

*terre.*" This testifies to a high degree of self-reflection and knowledge of the target and actual state of one's own abilities.

In the case of the jumps, autonomy was once again given in terms of the degree of difficulty.

The students could choose to do either eight or sixteen *temps sauté*.

The students were already tired by the end of the lesson, but could be "woken up" or "stimulated" again with this request.

All students chose the sixteen *temps sauté*.

Teaching Unit	3
Date	Tuesday, 7th of December 2021
Objective/Main focus	Autonomy
Observation/Notes	
<p>Warm up: specific exercises to stabilise the ankle and to sensitise the guidance of the knee during flexion.</p> <p>The bar exercises were all repeated. Before some exercises the students were asked which corrections they would like to focus on or which pictures they would like to focus on.</p> <p>Execution varied compared to previous lessons: some students / exercises better, others stagnated.</p> <p>Strategy for autonomy: In the Centre, the students were asked with which exercise they would like to start the work. A stalemate situation arose: two students wanted to start with the small Adagio/temps lie, two with the <i>Battement tendu</i>. The teacher had to intervene as a moderator. It was suggested to start with the <i>Battement tendu</i> first and the next day they would start with the <i>temps lie</i>. Students seemed to agree. However, was the decision autonomous even though the teacher stepped in as moderator/judge?</p> <p>To what extent should/can we allow autonomous action in the classroom?</p>	

Teaching Unit	4
Date	Thursday, 9 <sup>th</sup> of December 2021
Objective/Main focus	Autonomy
Observation/Notes	

Today's warm up: 5 minutes cardio (Tabata), then 10 minutes specific exercises to strengthen the cou-de-pied "muscles". Students were placed on mats and asked to balance on one bent (*plié*) leg - strengthening intrinsic muscles.

With the help of a box, elevations were performed on half the top - stretching (dynamic) and strengthening the calves at the same time. Introduction of the Y-exercise.

Start of bar exercise: Students were stimulated to look for a new place after every second exercise in today's lesson. Aim: to act autonomously on a regular basis.

Due to the small number of participants in class (4 students), sooner or later they were back at their original places. In any case, they had fun changing places.

Question: Even if they did not want to change their place, they had to do so. This means that they no longer acted autonomously.

Teaching Unit	5
Date	Monday, 13 <sup>th</sup> December, 2021
Objective/Main focus	Autonomy
Observation/Notes	
<p>At the beginning of the lesson, the warm up from the previous lesson was done with the same exercises. Idea for a future lesson - can a student lead the warm up? This would give her responsibility.</p> <p>More time spent in the Centre today.</p> <p><i>pas emboîté</i> was learned with the knees half bent forward to 45°. Students had difficulty with the musical execution. Pedagogical measure: the step was to be performed by each student individually while the remaining ones clapped the rhythm with their hands = the students took an active part in the lesson ("Enhancing auto-responsibility to the students/class").</p> <p>The same measure was used for the Allegro exercises.</p> <p>The students taught "themselves" - visible joy/motivation in the performance.</p>	

Teaching Unit	6
Date	Tuesday, 14 <sup>th</sup> of December, 2021
Objective/Main focus	Autonomy
Observation/Notes	
<p>Inspired by learning through teaching in the last lesson, an unconventional teaching strategy was tried out today: peer-to-peer + video-learning. The students were asked to film their exercise performance in pairs and evaluate it together afterwards. This strategy had several positive effects: enabled independent learning, learning through teaching, enabled deeper understanding and immersion in the material to be taught beforehand. This process was facilitated by me as mediator.</p> <p>On the negative side, the time commitment was high - the sequence of a traditional classical dance lesson could not be followed. However, the lesson content was better and more deeply worked out and stored. Quality vs. quantity.</p> <p>Remarkable: the students were very detailed in giving corrections to their colleagues. All participants were very motivated and did not want to stop with this playful learning strategy. The lesson flew by.</p>	

Teaching Unit	7
Date	Wednesday, 15 <sup>th</sup> December, 2021
Objective/Main focus	Autonomy
Observation/Notes	
<p>Last lesson with exclusive focus on autonomy.</p> <p>Inspired by the last lesson, the learning strategy was tried to be integrated into a traditional lesson sequence. At the beginning of the lesson, before each exercise, the students were asked who would like to show it to their classmates. Someone always volunteered (autonomous action). Students who could not yet perform the exercise to a satisfactory degree also showed it. This can lead to a wrong understanding of the observing students! So I, as the facilitator, adjusted the stratagem: When a student performed an exercise in an exemplary way, she was asked if he could show the exercise to his colleagues.</p> <p>"Who wants to show the exercise?" (= risk of poor demonstration by the volunteer student) vs. "Your execution was exemplary and by demonstrating it you can help your classmates to generate a clear movement model so that they will also perform the exercise as well as you." (little/no autonomy by the student).</p> <p>Is the use of autonomy-supportive language justified if this is associated with the risk that the students could be shown a defective movement pattern?</p>	

Teaching Unit	8
Date	Tuesday, 11 <sup>th</sup> January, 2022
Objective/Main focus	Enhanced Expectancies
Observation/Notes	
<p>Warm Up: Slight adjustment in the exercises.</p> <p>battement frappé: The exercise was performed at a musical tempo appropriate to the student's performance level. Before the students performed the exercise, they were informed that if the exercise was performed well, a faster musical tempo, i.e. a higher performance level, would be reached. The battement frappé was performed by the students with visible motivation - they all wanted to reach the "next level".</p>	

In today's lesson, a lot of time was given for corrections. Almost every step was explained what it would be useful and necessary for in the future. However, it is detrimental to the rhythm of the lesson to dwell too long on a correction. At the same time, it is necessary to give enough time to the process of understanding a movement as well as to the "internalisation" of a movement. (Quality vs. Quantity). In class, pictures were also used to indicate a correction. These pictures were not always immediately understood by all, perhaps because of the language used. On the advice of the co-teacher Elisabeth, the suggestion was made: "if you can't find a suitable picture quickly, it is also ok to use the technical description.

A technical description is necessary to give the students an accurate picture of the mechanical body movement/process. The danger with exact technical instructions is the "misguided" focus on just that and exclusively technical sequence of movements. However, a dance movement is more than just following technical instructions.

Teaching Unit	9
Date	Wednesday, 12 <sup>th</sup> January, 2022
Objective/Main focus	Enhanced Expectancies
Observation/Notes	
<p>In today's lesson, the Enhanced Expectancies were applied by explaining the exponential developmental, example <i>battement tendu jeté piqué</i>:</p> <p>The <i>battement tendu jeté piqué</i> originates from the <i>battement tendu jeté</i>, which in turn originates from the <i>battement tendu</i> and leads into a <i>grand battement tendu jeté</i> and <i>grand battement tendu pointé</i>. The <i>battement tendu jeté piqué</i> is concretely applied in a jump, namely the <i>petite cabriole</i>, which is created by striking both stretched legs together".</p> <p>The <i>petite cabriole</i> was demonstrated by me and the students were immediately animated to imitate this step. The step is obviously too difficult for this age group but the students were actively motivated to learn this step.</p> <p>After a little "playing", i.e. letting the students try the step, they were asked the following question:</p> <p>"Is the step still a bit too difficult for you?" "Yes, but it's fun!"</p> <p>"Do you want to know the best way to learn the step?" "Yes!"</p> <p>(conversation = enhancing autonomy)</p> <p>The <i>battement tendu jeté piqué</i> was then shown with the corresponding movement quality and the students were explained why the movement quality is so crucial.</p>	

The students were asked if they would like to repeat the *battement tendu jeté piqué* exercise (autonomous learning) and they said yes. The exercise was repeated with musical accompaniment. The execution was significantly better, which was due to the motivation of the students, as well as their understanding of the matter, i.e. the importance of the exact dynamic-musical/mechanical execution. A clear end goal was given, as well as a stage goal (exact dynamic-musical execution).

Note Elisabeth: "Take more attention towards your voice". When an exercise is demonstrated, already indicate/sing along with the desired and different movement qualities.

Question: During some exercises the students look in the mirror but cannot correct themselves. Do they lack awareness of the "correct image" of the movement? Or are the cognitive skills not yet developed enough to a) perform the exercise and b) correct themselves?

Teaching Unit	10
Date	Thursday 13 <sup>th</sup> January, 2022
Objective/Main focus	Enhanced Expectancies
Observation/Notes	
<p>The focus of the lesson today was in the Centre.</p> <p>Before starting the Temps lié exercise, it was asked which student would be willing to verbally announce/explain/describe the exercise. It was noted that by explaining the exercise and the sequence of movements, the quality of movement would automatically improve.</p> <p>After some initial hesitation, one student came forward and explained the movement sequence <i>Temps lié par terre</i> in the Centre. The student did well after several attempts (see video 3/<i>battement développé</i>) and received positive praise: "You were able to explain the exercise particularly well compared to other students in your age group (enhanced expectancies)."</p> <p>We repeated the same strategy with the remaining students. The descriptions got better and better. Each student was able to add some detail more. The exercise was then carried out and the increase in quality was obvious.</p> <p>Due to the success of this strategy, it was also applied to other exercises, which led to a break in the flow of the lesson. In addition, the students tired more quickly - due to the "unusual" cognitive "effort"?</p>	

Teaching Unit	11
Date	Wednesday 19 January, 2022
Objective/Main focus	Enhanced Expectancies
Observation/Notes	
<p>The focus of today's lesson was on improving balance using Enhanced Expectancies. Therefore, a small balance competition was held in the middle. Expectations were constantly raised:</p> <ol style="list-style-type: none"> <li>1) it was only important to stay on one leg as long as possible;</li> <li>2) it was not only important to be able to balance on one leg, but also to be able to balance on <i>demi-pointe</i></li> <li>3) it was expected to be able to balance on one leg on <i>demi-pointe</i> in a certain position (<i>retiré/passé</i>).</li> </ol> <p>The balance competition worked well with three students, only one gave up almost immediately and said: "I can't do this. Was that due to low self-confidence? Or was there unconsciously too much pressure on the student?"</p> <p>Is there a correlation with the student's gymnastics past (very high flexibility, little stability)? The student is hyper-flexible and has difficulty staying "tense" or keeping her knee extended.</p> <p>The competition situation was repeated in other exercises - always with goals that are relatively easy to achieve by the age and ability group.</p> <p>Playful character in the lesson.</p>	

Teaching Unit	12
Date	Thursday 20 <sup>th</sup> January, 2022
Objective/Main focus	Enhanced Expectancies
Observation/Notes	
<p>The aim of today's lesson was to follow on from the lesson before last. Students were asked to reach a higher performance level by explaining the exercise.</p> <p>Students were also encouraged to engage more deeply with specific questions about the performance.</p> <p>Example: "What do you need to do to improve?"</p> <p>"To improve, I have to think what I am doing. I must not do just to do."</p>	

This statement confirms the UNDERSTANDING of the importance of understanding WHAT is actually being done and WHY it needs to be done accordingly.

After some exercises, the students were asked what they thought they had done well and what needed improvement.

Elisabeth: Auto reflexão muda sempre o foco da aluna. É bom dar espaço para a autoreflexão durante aula. Envolve o aluno e dar um papel mais autónoma na aprendizagem.

Took a lot of time for corrections today. Corrections given quietly helped with implementation. Whether the Enhanced Expectancies targets were matched is hard to say.

Teaching Unit	13
Date	Monday, 24 <sup>th</sup> January, 2022
Objective/Main focus	Enhanced Expectancies
Observation/Notes	
<p>In today's lesson, already learned movements „Enhanced Expectancies“ were implemented.</p> <p>Example <i>Battement tendu</i>: The heel leads (External Focus) the foot out to the side in <i>B.tendu</i>. The heel must remain exactly on a straight line - even if it would like to turn to one side or the other.</p> <p>As soon as this movement task could be solved satisfactorily, a new goal was given: When the leg is moved to the side, the pelvis must not move!</p> <p>After several attempts, this could also be done satisfactorily (Give time to apply and internalise the correction!).</p> <p>After the heel line and the immobility of the pelvis seemed to be internalised, the exercise was performed with a musical accompaniment, which already represented an increase in the degree of difficulty, but which was within the performance capacity of the students.</p> <p>Before the execution, the students were told that the parallel class (same age group) could easily master this task.</p> <p>The execution with musical accompaniment can be described as good, the difference in quality compared to the execution before the given corrections as remarkable.</p> <p>The students were motivated throughout the entire learning process and endeavoured to solve the movement task.</p> <p>Critical to note is the relatively high amount of time this pedagogical intervention took.</p>	

Question: Is it not advisable at the beginning of the training to become a dancer to dedicate oneself to precisely these primary movements of Classical Dance with the greatest care and perhaps also with an above-average amount of time, in order to turn more to the subject matter (the *Pas*) in the later course of the training, when the basic movements have been internalised to such an extent that an intervention will no longer be necessary?

Teaching Unit	14
Date	Tuesday, 25 <sup>th</sup> January, 2022
Objective/Main focus	Enhanced Expectancies
Observation/Notes	
<p>Today's lesson was a continuation of the last lesson.</p> <p>Because of the good result and the knowledge gained in last lesson, almost all exercises were introduced with the following sentence: "This exercise will be mastered relatively quickly by equally experienced students" (see Wulf, 2018, p.38).</p> <p>At the beginning, this strategy worked well. However, over time, it seemed, the sentence became lost in meaninglessness. That is, the sentence was heard but seemed to have lost its initial effect. Similar experiences had already been made with given corrections: The corrections are heard and understood but not acted upon.</p> <p>So how long can the sentence "This exercise is mastered relatively quickly by equally experienced pupils" be used before it loses its meaning?</p> <p>Perhaps an alternating use between External Focus and Enhanced Expectancies is advisable?</p>	

Teaching Unit	15
Date	Monday, 31 <sup>st</sup> January, 2022
Objective/Main focus	External Focus
Observation/Notes	
<p>In today's lesson, the external focus was used as a mediation strategy for learning movement. Due to the weak basic posture (hollow back) in the observation phase, the aim of the lesson was to improve/correct this using external focus.</p> <p>At the beginning of the lesson, mobilisation and sensitisation exercises were carried out with the spine. Then the correct basic posture was explained and demonstrated (only when they really understand and see in their mind's eye what the basic posture should look like, will they be able to perform/execute). The class began and the following two images were used in almost every exercise:</p> <p>"Imagine you have a jacket on and you close the zip".</p> <p>"The lift must be upright so that the passengers do not fall out".</p> <p>Before performing the exercise, the correct posture was said to be taken care of and the exercise was started only when all the students were in this initial posture. During the exercise, there was a shift in focus, which was reflected in a deterioration of the starting posture. The teacher then threw short instructions/external foci ("close your jacket", "elevator goes up") to remind the students again of the correct starting posture.</p> <p>Thus, the word "jacket" was sufficient as a "correction" to rectify the student's posture.</p>	

Teaching Unit	16
Date	Monday, 1 <sup>st</sup> February, 2022
Objective/Main focus	External Focus
Observation/Notes	
<p>The focus of today's lesson was Allegro.</p> <p>The aim was to achieve a higher level of technical cleanliness in the Allegro exercises with the help of an external focus.</p> <p>The barre and the exercises in the middle were dealt with relatively quickly.</p> <p>For the first jump, the <i>temps sauté</i>, the students were told to lift the floor with their feet. The result was that the jump clearly gained height and quality, but the students jerked their heads upwards during the jump. The legs were better positioned at the moment of flight than without the external focus. Another external focus was given: The chin remains parallel to the floor</p>	

throughout the flight phase. The jump was repeated but the implementation of the second image failed.

Another image with external focus was given: The feet abruptly push the floor away. The students performed the jump and the quality was much better - even the position of the head was correct. Conclusion: Some images work better than others; some images have an "undesirable full body effect" others do not. Idea: find several pictures/external foci for performing different body movements and put them together. Or maybe let the students put them together themselves (autonomous learning)?

The play with the external foci was also transferred to other jumps.

Teaching Unit	17
Date	Tuesday, 2 <sup>nd</sup> February, 2022
Objective/Main focus	External Focus
Observation/Notes	
<p>During the lesson, all exercises were introduced with the following questions to increase the mental activity of the students (active mental involvement in the exercise process):</p> <ol style="list-style-type: none"> <li>1. What are you planning to do better than the last time you did this movement?</li> <li>2. What will you think about while you execute the movement?</li> </ol> <p>The next step was to ask the students:</p> <p>What are you planning to do better than the last time you did this movement?</p> <p>What will you think about while you execute the movement?</p> <p>After the execution they were asked:</p> <ol style="list-style-type: none"> <li>1. Were you able to concentrate on what you had planned during the execution of the movement?</li> <li>2. What would you like to improve if you did it again?</li> </ol> <p>Selected exercises were then repeated. In my opinion, a mental activity and therefore a better technical performance could be achieved.</p> <p>Due to time limitations, not all exercises could be repeated.</p>	

Teaching Unit	18
Date	Thursday, 4 <sup>th</sup> February, 2022
Objective/Main focus	External Focus
Observation/Notes	
<p>In today's lesson more time was used to internalise corrections and exercises, even to embody them. The physical execution became better. Concentration was constantly high. On the negative side, the progress of the lessons with regard to the content to be taught was poor. In other words, today it was more about quality than quantity.</p> <p>Advice on subject matter: two days less content and more quality, two days more content and ignore minor mistakes. Speed vs. Quality.</p> <p>New image in Allegro introduced: <i>Ballon</i> – worked well increase the jump upwards, but the connection to the earth was missing, i.e. the landing was suboptimal (“smashing towards the floor”), the image "only" stimulated the jump.</p> <p>Advice: In general, give the students more time to understand and internalise. Otherwise the exercises will only be skimmed over superficially.</p>	

Teaching Unit	19
Date	Tuesday, 8 <sup>th</sup> of March, 2022
Objective/Main focus	External Focus
Observation/Notes	
<p>In today's lesson I experimented with different images that implement an external focus to achieve an optimal balance:</p> <p>"The elevator (the pelvis) goes up (external focus)",</p> <p>"The supporting leg sticks into the ground (external focus)",</p> <p>"Your lower leg of your playing leg lifts you up",</p> <p>"While you lift yourself up, you push the supporting leg down at the same time". (Counter-Image, see van Dijk)</p> <p>The students responded with varying degrees of success to the pictures offered. One student mastered the task of balancing on one leg in <i>retiré</i> very well. When asked what she was thinking about in order to master the execution in such an exemplary way, she replied: "I was just thinking that I had to stay up."</p>	

Emerging question: were the given images an overload of information?

Comment Elisabeth about was worked well this class: Before doing the exercises you asked for the images they can think of when doing the exercise (OT = autonomy + external focus). The short exchange before the exercise clarified the images/meaning/thought processes and thus enabled deeper/efficient memorisation. The execution of the exercise was much better.

Emerging question: how long can an image be used before it loses meaning?

Conclusion/Idea: Applied images should not only address the technical parameters but also fulfil the quality/core of the movement.

To correct the *allongé* / arm line, the following image was given: Your arm must be aligned so that a drop can glide from the neck over the entire arm to the fingertips. The picture positively stimulated the students to "movement thinking".

In the Centre, a small adagio was learned through the diagonal (with internal focus).

Teaching Unit	20
Date	Tuesday 15 <sup>th</sup> of march, 2022
Objective/Main focus	External Focus
Observation/Notes	
<p>Following on from the previous lesson, work was done on the arms and their posture and quality of movement. <i>Port de bras</i> + External Focus: "Your forearm goes the predetermined way of the arms all by itself. You see in your inner eye only the forearm 'flowing'." The students were able to visibly concentrate on the movement task/focus given. The correct execution was fluid, easy and natural.</p> <p>Note: the same was used for the <i>battement fondu</i>. The lower leg leads/initiates the movement. Difficult at the beginning, but after several repetitions a visible quality of movement emerged. Assumption: The goal, the core of the movement, was clearly communicated and the students understood it, whereupon they were able to master a clear execution of the movement.</p> <p>Introduction of the gerund. Instead of "stretch the knees," "lengthening legs" was given as hince/correction. At first the students performed the movement task (<i>battement tendu</i>) without</p>	

any visible difference in movement-quality. When asked what the difference was between "stretch the knees" and "lengthening legs", one of the students answered: "Lengthening legs is an indefinite movement". Repetition of the exercise

By focusing on meaning of "lengthening", the movement outcome in terms of movement quality was visibly improved.

Also in today's teaching unit: A Philipp freak-out because the student Maria João didn't know the exercise. Voice was raised by the trainee teacher. Comment Elisabeth: "What does this freak-out do? Increase attention of the students? Or does it create an environment that is detrimental to learning? If students are not concentrated, leave the problem with them. Don't think that it has to do with you and your teaching."

Teaching Unit	21
Date	Monday 18 <sup>th</sup> of April, 2022
Objective/Main focus	External Focus
Observation/Notes	
Continuation of the idea from the previous lesson (last month): work with an external focus.	
Due to the weak qualitative performance of the battement développé, the students were asked to describe the step/exercise (compare "The Neurocognition of Dance" - Puttke/Danamos). The description was very incomplete and weak. Students wanted to use their bodies to describe the movement but were forbidden to do so ("Enhanced Expectancies"). In reality, the verbal description was as weak as the physical execution. After extensive training of the verbal description, the exercise was performed again. The result was astonishing. Quality increased by 100%.	
"In order to do what we know, we have to know what do" Moshe Feldenkrais	
This method was also applied to other exercises/movements. Efficiently stimulates cognitive processes.	

Teaching Unit	22
Date	Tuesday, 19 <sup>th</sup> of April, 2022
Objective/Main focus	Autonomy - Enhanced Expectancies - External Focus
Observation/Notes	
<p>The idea/insight from the previous lesson and worked with the same strategy. In the course of the lesson, partner work: Students should explain and show each other the exercises they have learnt in pairs. Students motivated (autonomous learning). Note: Teacher acted as mediator and supervised partner work. Difficult to control when exercises were explained incorrectly or incompletely. Should I as a teacher have intervened more actively in the learning process? However, this would limit autonomy. Students were very involved in the learning process. Afterwards, the partner work was broken up and everyone had to present the step/exercise. Very good results! Again: Cognitive anchoring through learning by teaching, verbalising the movement task and increased motivation through autonomous learning.</p> <p>In the further course of the lesson, <i>Pas de bourrée en tournant</i> was learned/executed. At the beginning, the spatial directions were difficult to recognise or not clear from the students. The spatial direction diagram (Soviet System) was presented again and asked for. After that, the students were asked to say the spatial directions - in the exercise order (enhanced expectancies). When this worked, they were asked to say the spatial directions (without physically performing them) while the music of the exercise was playing. Once that worked, they were supposed to "sing" the exercise (<i>Pas de bourrée en tournant</i>) while performing it (external focus). The "spatial orientation song" was born. Through cognitive engagement with the spatial directions, a profound memorisation could be ensured.</p>	

Teaching Unit	23
Date	Wednesday, 20 <sup>th</sup> of April, 2022
Objective/Main focus	Autonomy - Enhanced Expectancies - External Focus
Observation/Notes	
<p>Today's lesson followed up on the strategies used in the previous lessons. One student repeatedly showed difficulties in maintaining discipline, but especially a lack of concentration.</p> <p>At one point, I snapped and "threatened" to inform the student's parents about her poor attendance and lack of concentration in class. Obviously this was a sign of frustration on my part because I did not know how to deal with the student. In the subsequent feedback session with the principal teacher, the following questions/advice were given: "What effect did your</p>	

tantrum/threat of disciplinary action have on the student? Did she work better as a result? How did the incident affect the class climate/mood? Was it still an inviting atmosphere for learning? Try to pay more attention to the student in the next lesson - and she will certainly react positively to it."

The student received the same amount of attention during the lesson as the other three students. This raises the question of how much undivided attention should be given to one individual in the class community while the rest of the class community is left out?

During the work with the image "Elevator", it was deliberately avoided to tell the students again that the "Elevator" goes up and down evenly, because: (1) it was assumed that the movement of the elevator had already been internalised; (2) an overflow of information/external foci could have led to a conscious and controlled execution of the movement, which would have had a negative effect on the quality of the movement itself.

Encouraged students to create their own films of certain exercises and share and evaluate them with their classmates (peer-to-peer). This strategy has several positive effects: It enables independent learning, learning by teaching, and thus implies a deep understanding and immersion in the subject matter to be taught. The teacher accompanied this process as a facilitator.

Teaching Unit	24
Date	Tuesday, 3 <sup>rd</sup> of May, 2022
Objective/Main focus	Autonomy - Enhanced Expectancies - External Focus
Observation/Notes	
<p>Due to the absence of a colleague due to illness, two different classes of age/levels were put together and taught by the teacher trainee.</p> <p>Due to a spontaneous idea and the unplanned situation, work was mainly done on Autonomy and Enhanced Expectancies.</p> <p>The students of the advanced classes were supposed to demonstrate their rehearsed exam exercises and teach them to the students of the less advanced class (2<sup>nd</sup> year students) (peer-to-</p>	

peer / learning through teaching). Before this exchange between the students took place, the second year students were told: "Because of your good progress in the curriculum, you are allowed to learn and practice sequences of a higher level today" (enhanced expectancies). Both age groups were extremely motivated. The teacher only had to intervene as a facilitator to ensure the flow of the lesson.

After the unusual lesson, an interview was recorded on video (Video 3). In this interview, the students were asked whether they had enjoyed the lesson today, to which they loudly replied "yes". "We had a lot of fun learning the exercises today, even though some of them were still too difficult for us. But now we know what we still have to work on to become as good."

Through the student-teacher feedback resulting from the interview, the motivational value of today's teaching strategy was made visible.

Teaching Unit	25
Date	Tuesday, 10 <sup>th</sup> of May, 2022
Objective/Main focus	Autonomy – Enhanced Expectancies - External Focus
Observation/Notes	
<p>In today's lesson, the findings from lesson 22 of 19<sup>th</sup> of April, 2022 were followed up.</p> <p>Before the lesson, there was an exchange with the principal teacher in which the following advice/comment was given: "After you have given and shown the exercise and the students are doing it, you are very quiet. Help the students by, for example, singing along with the exercise, as you did with the 'patial orientation song' (=Enhanced Expectancies + External Focus)."</p> <p>While the students were doing the exercises, the characteristics identified by the trainee teacher as important and worthy of attention were given through singing/comments/feedback.</p> <p>The first impression was that there was an overload of information: Besides concentrating on the exercise sequence and the music, there was a focus on the trainee teacher's information – and as a result either the sequence was forgotten or musicality was left out. Another finding was that the constant accompaniment of the execution of the exercise prevented autonomous execution by the students. They relied on the trainee teacher's instructions and did not think/act actively themselves.</p>	

Teaching Unit	26
Date	Tuesday 17 <sup>th</sup> of May, 2022
Objective/Main focus	Autonomy - Enhanced Expectancies - External Focus
Observation/Notes	
<p>The findings of the previous lesson were followed up.</p> <p>In order to allow the students a higher degree of autonomy and to develop the work with an external focus in an age-appropriate way, the following task was given after the Barre-exercise: The students were given the task of creating a vocabulary list which had to be done in partner work. The students were given time to find these pictures (10 minutes). Aim: to increase vocabulary for as many steps as possible; to give the teacher a picture of what stage of learning the students are in; peer-to-peer: learning by teaching.</p> <p>The students were motivated in solving the tasks set.</p> <p>The teacher acted as facilitator/mediator and observer.</p> <p>Important: The movement images found could not be transferred/taught in the desired quality during the peer-to-peer process.</p> <p>The teacher had to intervene again and again to ensure the quality of the movement.</p> <p>It became obvious that the students could apply and teach many corrections, but were far from "seeing" the final "end product" and could adjust the given images accordingly.</p> <p>The lesson was insightful: the teacher cannot (yet?) "leave the students to their own devices".</p>	

Teaching Unit	27
Date	Monday 30 <sup>th</sup> of May, 2022
Objective/Main focus	Autonomy - Enhanced Expectancies - External Focus
Observation/Notes	
<p>The lesson followed up on the specific objectives and strategies of the previous lessons, with special attention given to the student with the biggest difficulty in concentration.</p> <p>As a result, the student worked very well - she was given feedback/corrections/praise for each exercise and even during the exercise.</p> <p>However, the level of increased/exclusive attention cannot be given in every lesson, otherwise the other students would be left out!</p> <p>How to act within a group structure when a Student obviously needs a much higher level of attention from the teacher?</p> <p>Remember José Biondi Palucca iCiF (?).</p>	

When asked if the student had noticed a learning process in this lesson, she replied: "Yes, I did". That she will work as well as she does today without the teacher's help is desirable but questionable.

## Appendix C - Videolinks

<b>Video 1</b> - Verbal description of <i>battement développé</i> :	<a href="https://vimeo.com/742320030">https://vimeo.com/742320030</a>
<b>Video 2</b> - The spatial orientation song:	<a href="https://vimeo.com/742320156">https://vimeo.com/742320156</a>
<b>Video 3</b> - Enhanced Expectancies Interview:	<a href="https://vimeo.com/742320230">https://vimeo.com/742320230</a>
<b>Video 4</b> - Autonomy in learning process:	<a href="https://vimeo.com/749531034">https://vimeo.com/749531034</a>

## Appendix D - Vocabulary List External vs. Internal Focus

Movement	Internal Focus	External Focus
<i>Allongé</i>	Tear rolls from cheek over arm and back of hand over ring finger.	
Preparatory posture; <i>Bras Bas</i>	“A little tutu breaks air to breathe”;	Arms in the shape of a large egg (oval);
Alignment: lengthening in their axis	Spine straight;  Straight back	Close the zip of your jacket;  The water from the water hose splashes upwards;
Alignment of the pelvis		Elevator;  The aquarium (must remain upright);  Spotlights on the Iliac crests;
<i>Cambré</i>	Pillows between the vertebrae;  Water hose;  Corset;	The water from the water hose sprays upwards and THEN backwards;
Upright posture	“shoulders down”	Open the chest; The chest is like a book that is opened.
<i>Pas de bourrée en tournant</i>		“spatial song”
<i>rond de jambe par terre</i>		Draw a circle with your big toe
<i>Sur le cou-de-pied</i>		Scarf wraps around the neck of the foot
<i>Allegro</i>		Take the floor with your feet;  Push the floor away;
<i>Battement tendu jeté</i>		“light a match”

## Appendix E - Student's Vocabulary List

Nome: Sara e Maria João  
 Turma: 25

Demi-plié	Processo de semiar Por do sol e nascer do sol
Battement tendu	Desligar no gelo Serrar no gelo
Battement tendu jeté	Fósforo limpar o chão
Rond de jambe par terre	Barrar a manteiga no pão Bater um ovo
Battement fondu	legar na tinta e pintar Aquecer um lapis e depois escrever
Battement frappé	O pé leva o tijolo para fazer um prédio Apagar e acender as luzes
Battement développé (Adagio)	Elevador com a anca e tra Trazer a cima e deixar controlado
Grand battement	O pé quer chegar às nuvens Mala que abre e fecha/balançar
Temps lié	Empurrar Levar um diamante
Battement tendu	Empurrar algo
Battement tendu jeté	Dar algo/distribuir (MC)
Battement fondu	Tinta e pintar
Pas de bourrée ballotté	Distribuir (MC)
Pirouette (5th pos.)	Guindaste
Temps sauté.	Chão é lava

Nome: Maria Inês e Sara  
Turma: 2ºB

Petit pas échappé	garrafa que abre e fecha
Petit pas assemblé	ir buscar e guardar uma garrafa
Petit pas jeté	jogar e pegar na bola
Temps leve 1st arabesque	chegar ao topo de uma árvore
Port de bras	Moinho

## **Annexure**

**Annexure A - Planifications – 1st, 2nd, 3rd Period / 2021/22**

## Planificação do 1º Período do Ano Letivo 2021/22

14.9.2021 – 17.12.2021

### Turma 2ºB

#### BARRA

- 3º port de bras;
- pequenas e grandes poses croisé e effacé, devant e derrière;
- 2º arabesque à terre, com perna esticada e no demi plié;
- poses écarté devant e derrière\*;
- battement tendu com demi plié, sem e com transferência, pequenas e grandes poses;
- flic e flic-flac, sem en tournant\*;
- demi rond jambe a 45º, en dehors e en dedans, sem e com ½ ponta;
- rond jambe a 45º, sem ½ ponta, en dehors e en dedans;
- battement soutenu em ½ ponta (par développé), à terre e a 45º, en face e em poses;
- battement double frappé em todas as direções, sem e com ½ ponta, en face;
- petit battement em ½ ponta;
- pas tombé coupé sur place;
- attitude derrière 90º;
- relevé lent 90º, en face e em poses;
- fouetté à terre, em demi-plié e com perna esticada\*;
- soutenu en tournant, ½ e volta inteira, en dehors e en dedans\*;
- relevés em 4ª posição, com perna em sur le cou de pied e com perna a 45º;
- 1º e 2º port de bras com perna em dégagé, em todas as direções e no demi plié;
- preparação para pirouette, de 5ª posição\*.

#### CENTRO

- exercícios en face e épaulement, sem ½ ponta;
- grandes e pequenas poses croisé e effacé; 1º, 2º e 3º arabesque;
- battement tendu com demi plié, sem e com transferência, grandes e pequenas poses;
- battement double tendu, em pequenas e grandes poses;
- battement tendu jeté, em pequenas e grandes poses;

- demi rond jambe a 45°, en dehors e en dedans;
- battement fondu, en face e em pequenas poses e com plié relevé;
- battement double frappé em todas as direções, en face;
- pas tombé coupé sur place;
- relevé lent 90°, en face e em poses;
- battement développé em poses croisé e effacé e arabesques;
- mudança de pose por passé (sem fouetté);
- relevés em 4ª posição e com perna em sur le coude de pied;
- 1º e 2º port de bras com perna em dégagé, em todas as direções e no demi plié;
- temps lié com port de bras;
- demi détourné de 5ª posição, de pernas esticadas e do demi plié;
- 3º, 4º e 5º port de bras\*;
- preparação para pirouette, de 2ª e 5ª posições; de 4ª posição\*;
- soutenu en tournant, en dehors e en dedans, ½ e volta inteira\*;
- glissade en tournant, ao lado\*.

#### ALLEGRO

- temps sauté, de 4ª posição;
- petit changement e grand changement de pied;
- changements de pieds en tournant, ¼ e ½ volta\*;
- grand pas échappé, de 5ª para 2ª;
- grand pas échappé, à 4ª posição, croisé e effacé\*;
- pas assemblé, à frente e trás, nas poses;
- sissone simple em pequenas poses;
- pas jeté, ao lado;
- pas glissade, todas as direções e poses;
- pas chassé, todas as direções e poses;
- sissonne cénico (temps levé em 1º arabesque)\*;
- pas emboité (em attitudes; sem en tournant), devant e derrière\*;

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\* Conteúdos a lecionar quando os alunos tiverem consolidado os restantes itens do programa.

## Planificação do 2º Período do Ano Letivo 2021/22

10.01.2022 – 08.04.2022

### Turma 2ºB

#### BARRA

- battement double tendu, em pequenas e grandes poses;
- battement tendu jeté, em pequenas e grandes poses;
- battement fondu, en face e em pequenas poses, sem e com ½ ponta e com plié relevé;
- 2º arabesque 90º
- battement développé em poses croisé e effacé e 2º arabesque;
- mudança de pose por passé (sem fouetté);
- demi rond jambe 90º, en dehors e en dedans;
- grand rond jambe 90º, en dehors e en dedans;

#### CENTRO

- 3º port de bras, perna de base em demi-plié e perna de trabalho em degagé, em poses\*;
- grand plié em 4ª posição, en face e épaulement croisé e effacé;
- flic e flic-flac, en face\*;
- rond jambe a 45º, en dehors e en dedans;
- battement double frappé, em pequenas poses\*;
- attitude derrière 90º;
- demi rond jambe 90º, en dehors e en dedans;
- grand rond jambe 90º, en dehors e en dedans;
- pas de bourré décoté, sem troca de pernas, com deslocamento en face
- pas courroux (6ª posição), para a frente e para trás;

#### ALLEGRO

- double assemblé\*;

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\* Conteúdos a lecionar quando os alunos tiverem consolidado os restantes itens do programa.

- sissone fermé, todas as direcções;
- pas balancé en tournant (1/8 e ¼ de tour);
- pas de basque\*;
- pas échappé battu\*;
- pas jeté, frente e trás (sem deslocamento)\*;

## Planificação do 3º Período do Ano Letivo 2021/22

19.04.2022 – 16.06.2022

### Turma 2ºB

#### BARRA

- balançoire, en face;
- coupé com ½ ponta (tombé coupé)\*
- battement double fondu\*;
- temps relevé a 45° (preparação para rond jambe en l'air)\*;
- attitude devant 90°\*;
- grand battement jeté pointé ;
- grand battement jeté piqué;

#### CENTRO

- pas tombé com deslocamento, à terre (começar en face)\*;
- pas de bourrée ballotté, à terre e a 45°;
- battement double fondu, en face\*;
- battement frappé, em poses, à terre e a 30°;
- poses écarté devant e derrière (à terre e depois no ar)\*;
- battement soutenu em ½ ponta (par développé), à terre e a 45°, en face e em poses;
- grand battement jeté pointé;
- grand battement jeté piqué;
- 4º arabesque, à terre\*;

#### ALLEGRO

- sissonne ouverte par développé, a 45°, todas as direções\*;

#### PONTAS

- relevés em 1ª, 2ª e 5ª posições;
- relevés em 4ª posição e com poses\*;

- pas échappé: à 2ª posição, de 1ª e de 5ª;
- assemblé soutenu, en face;
- assemblé soutenu, todas as direções\*;
- pas de bourré simple;
- pas de bourrée simple com terminação em épaulement\*;
- pas de bourré suivi (5ª p), en face, em deslocamento e en tournant;
- pas de bourrée ballotté, à terre e a 45°;
- pas glissade, ao lado;
- pas jeté, en avant, en arrière e ao lado\*;
- pas coupé\*;
- preparação para pirouette de 5ª posição\*.

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\* Conteúdos a lecionar quando os alunos tiverem consolidado os restantes itens do programa.

**Annexure B** - *Programa da Disciplina de TDC* | PALLC<sup>o</sup> - Performing Arts  
School & Conservatory



**|PROGRAMA DE TÉCNICA DE DANÇA CLÁSSICA |  
| REPERTÓRIO DE DANÇA CLÁSSICA |**

**CURSO BÁSICO E SECUNDÁRIO DE DANÇA  
| 2º/3º Ciclos e Ensino Secundário |**

2021/22



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## Introdução

As atividades expressivo-motoras são consideradas das mais educativas, em conjunto com a música, a dança é uma destas atividades gratificante. Rege-se pela riqueza de imagens e emotividade, fazendo com que os indivíduos que a praticam se desenvolvam nos vários domínios (cognitivo, afetivo e psicomotor), promovendo-se o desenvolvimento da parte cognitiva, psicológica, e emocional. Assim, a dança, desempenha um papel de extrema importância na vida do estudante, auxiliando a construção do eu, da imagem e da identidade de cada indivíduo/aluno. Este programa foi concebido para os alunos do Curso de Dança do Ensino Artístico Especializado, abrangendo os oito anos letivos do 5º ao 12º ano do Ensino Regular que correspondem do 1º ao 8º anos de Ensino Artístico Especializado de Dança. Prevendo-se assim, uma formação de excelência nesta disciplina, donde os alunos sairão preparados para a continuação dos estudos ao nível do ensino secundário, obtendo a profissionalização nesta área artística, sendo assim, considerados bailarinos profissionais de dança.

## Finalidades

- ✓ Evolução da capacidade expressiva e artística;
- ✓ Fortalecimento de uma postura autónoma perante o trabalho técnico e artístico;
- ✓ Progresso da responsabilidade face ao próprio processo de aprendizagem;
- ✓ Desenvolvimento do conhecimento do uso do corpo, estimular o conhecimento de si próprio, potencializando a capacidade de aprendizagem como um todo;
- ✓ Evolução da personalidade enquanto indivíduo e enquanto artista de dança, fortificando um sentido estético que contribua para o aperfeiçoamento técnico e artístico;
- ✓ Preparação do aluno para a fase seguinte de estudos: o Ensino Superior de Dança ou o mercado profissional de trabalho em companhias de dança.

## Objetivos gerais

- ✓ Compreensão teórica e prática de todos os conteúdos programáticos;
- ✓ Solidificação de todo o trabalho de ½ ponta tanto na barra como no centro;
- ✓ Execução todo o vocabulário *en tournant*, tanto em duas pernas como numa, assim como na diagonal, de ½ ponta e em pontas;
- ✓ Início do estudo de *pirouettes* em grandes poses;
- ✓ Desenvolvimento do trabalho de *batterie*;
- ✓ Início do estudo de grande *allegro*;
- ✓ Aumento progressivo da velocidade de execução de cada passo;
- ✓ Crescente diferenciação na dinâmica dos exercícios;
- ✓ Fortalecimento da capacidade de execução de combinações em crescente complexidade;
- ✓ Desenvolvimento o uso de *port de bras*, *épaulement* e sentido estético das poses e do movimento;
- ✓ Desenvolvimento o sentido do uso do espaço.

## Objetivos específicos

- ✓ Identificar a terminologia específica dos conteúdos programáticos;
- ✓ Fazer todos os exercícios da barra com uso progressivo de ½ ponta;
- ✓ Intensificar o uso de ½ ponta em todos os exercícios de centro;
- ✓ Uso de ½ volta e volta inteira nos exercícios da barra;
- ✓ Estudo de *pirouette sur le cou-de-pied* partindo de todas as posições e passos de ligação à ½ ponta e ponta;
- ✓ Estudar exercícios *en tournant* na diagonal tanto à ½ ponta como em pontas;
- ✓ Estudar conceitos de *promenade*, *tour lent*, em todas as grandes poses;
- ✓ Iniciar o estudo de *grand tour* em todas as poses;
- ✓ Usar o trabalho de *batterie* no vocabulário de pequeno/médio *allegro*;
- ✓ Estudar os passos de *allegro en tournant*;
- ✓ Estudar os primeiros elementos de grande *allegro*.

## Conteúdos Programáticos | Técnica de Dança Clássica

Os exercícios no 1º ano devem conter no máximo 2 elementos técnicos. A cada ano que passa deverão ser adicionados até mais 1 elemento técnico, exemplo: 2º Ano (até 3 elementos técnicos), 3º ano (até 4 elementos técnicos), 4º Ano (até 5 elementos técnicos), 5º Ano (até 6 elementos técnicos), 6º, 7º e 8º Anos (até 7 elementos técnicos). Os port de bras presentes neste programa são de acordo com a metodologia Vaganova, assim como o quadrado referencial do espaço. No entanto, Será ensinado também aos alunos o quadrado referencial de acordo como método Checetti.

### 1º Ano

No 1º Ano os exercícios são simples e lentos para que o aluno evolua em termos de: postura, alinhamento, controlo e força. A música é usada sempre no tempo forte para que os alunos tenham tempo para garantir que ao alunos fazem os elementos técnicos de forma clara e com correta execução. Os exercícios não devem ser feitos com direções, nem ½ ponta apenas num apoio (perna base). Os exercícios devem iniciar e terminar com acordes para que os alunos saibam como iniciar e terminar os exercícios.

### Barra

- posição de pernas: 1ª, 2ª, 3ª, 5ª e 4ª;
- posição de braços: bras-bas, 1ª, 3ª e 2ª;
- demi plié: 1ª, 2ª, 3ª, 5ª e 4ª;
- grand plié: 1ª, 2ª, 3ª e 5ª;
- battement tendu: - de 1ª posição, lado, frente, trás;
  - a. de demi plié de 1ª;
  - b. de 5ª posição, lado, frente, trás;
  - c. de demi plié de 5ª;
  - d. double, de 1ª e 5ª;
  - e. double de demi plié, de 1ª e 5ª;
- passé par terre;
- battement tendu jeté: - de 1ª e 5ª posições, lado, frente, trás;
- de demi plié, de 1ª e 5ª, lado, frente, trás;
- piqués, de 1ª e 5ª, lado, frente, trás;
- 1º, 2º e 3º port de bras;
- demi rond jambe par terre, en dehors e en dedans;
- rond jambe par terre, en dehors e en dedans;
- rond jambe par terre no demi plié, en dehors e en dedans;

- plié soutenu, de 1ª e 5ª, lado, frente, trás;
- sur le cou de pied, devant, derrière;
- cou de pied, devant, derrière;
- battement fondu, lado, frente, trás (inicialmente à terre, depois 45°);
- battement soutenu, lado, frente, trás (inicialmente à terre, depois 45°);
- battement retiré;
- rond jambe en l'air, en dehors e en dedans;
- battement frappé, lado, frente, trás (inicialmente à terre, depois 35°); double battement frappé
- petit battement;
- battement relevé lent 45° e 90°, de 1ª e 5ª, lado, frente, trás;
- battement développé, lado, frente, trás;
- battement développé passé em todas as direções\*;
- grand battement, de 1ª e 5ª, lado, frente, trás;
- relevé: 1ª, 2ª e 5ª posições e plié relevé;
- cambré (com duas mãos na barra);
- pas de bourré suivi (sur place) com duas mãos na barra;
- pas de bourré simple;
- demi détourné\*.

#### Centro

- posições épaulement croisé e effacé;
- poses croisé e effacé, devant e derrière;
- 1º, 2º e 3º arabesque\*;
- demi plié: - de 1ª e 2ª posições en face;
  - a. de 3ª, 5ª e 4ª posições en face (e épaulement);
- grand plié: - de 1ª, 2ª en face;
  - a. de 5ª en face (e épaulement);
- battement tendu: - de 1ª posição, lado, frente, trás;
  - a. de demi plié de 1ª;
  - b. de 5ª posição, lado, frente, trás;
  - c. de demi plié de 5ª;
  - d. double (pour le pied), de 1ª e 5ª;
  - e. double de demi plié, de 1ª e 5ª;
- passé par terre;

- battement tendu jeté: - de 1ª e 5ª posições, lado, frente, trás;
  - a. de demi plié, de 1ª e 5ª, lado, frente, trás;
  - b. piqué, de 1ª e 5ª, lado, frente, trás;
- 1º, 2º port de bras;
- demi rond jambe par terre, en dehors e en dedans;
- rond jambe par terre, en dehors e en dedans;
- rond jambe par terre no demi plié\*;
- plié soutenu, de 1ª e 5ª, lado, frente, trás;
- rond jambe en l'air, en dehors e en dedans\*;
- battement frappé, lado, frente, trás (inicialmente à terre, depois 35º);
- battement double frappe\*;
- petit battement;
- battement relevé lent 45º e 90º, de 1ª e 5ª, lado, frente, trás;
- battement relevé lent, em todas as direções, poses e arabesques\*;
- battement développé, lado, frente, trás;
- grand battement, de 1ª e 5ª, lado, frente, trás;
- relevé: 1ª, 2ª e 5ª posições e plié relevé;
- pas de bourré suivi (sur place e com deslocamento);
- pas de bourré simple com terminação en face e épaulement;
- temps lié par terre;
- demi détourné\*.

*Allegro*

- temps sauté de 1ª, 2ª e 5ª posições;
- changement de pied;
- échappé à 2ª;
- pas assemblé, lado;
- pas glissade, lado;
- pas balancé;
- pas chassé;
- skipping;
- sissone simple\*;
- pas de chat\*.

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\* Conteúdos a lecionar quando os alunos tiverem consolidado os restantes itens do programa.

\* Conteúdos a lecionar quando os alunos tiverem consolidado os restantes itens do programa.

## 2º Ano

No 2º Ano os exercícios apreendidos no 1º ano vão ser executados com maior rapidez. A música é usada no contra-tempo, mas é mais lenta para que os alunos tenham tempo para garantir que efetuam os elementos técnicos de forma clara e com correta execução. Os exercícios devem ser apreendidos com direções e em ½ ponta (incluindo ½ com apenas num apoio) na barra. Os exercícios devem ser realizados nas pequenas e grandes poses *par terre*, 45º e 90º. O tempo do *petit allegro* acelera também, usando na mesma combinações simples. Durante este ano (a partir do 2º período), os alunos deverão iniciar o trabalho de 1 *tour* para obterem a sensação e coordenação do mesmo. Deverão ser mantidos os acordes do ano anterior para que os alunos saibam como iniciar e terminar os exercícios.

### Barra

- 3º port de bras;
- pequenas e grandes poses *croisé* e *effacé*, *devant* e *derrière*;
- 2º arabesque à terre, com perna esticada e no *demi plié*;
- poses *écarté* *devant* e *derrière*;
- *battement tendu* com *demi plié*, sem e com transferência, pequenas e grandes poses;
- *battement double tendu*, em pequenas e grandes poses;
- *battement tendu jeté*, em pequenas e grandes poses;
- *balançoire*, en face;
- *flic* e *flic-flac*, sem en *tournant*;
- *coupé* com ½ ponta (*tombé coupé*)\*;
- *demi rond jambe* a 45º, en *dehors* e en *dedans*, sem e com ½ ponta;
- *rond jambe* a 45º, sem ½ ponta, en *dehors* e en *dedans*;
- *battement fondu*, en face e em pequenas poses, sem e com ½ ponta e com *plié relevé*;
- *battement double fondu*\*;
- *battement soutenu* em ½ ponta (*par développé*), à terre e a 45º, en face e em poses;
- *temps relevé* a 45º (*preparação para rond jambe en l'air*)\*;
- *battement double frappé* em todas as direções, sem e com ½ ponta, en face;
- *petit battement* em ½ ponta;
- *pas tombé coupé sur place*;
- *attitude* *derrière* 90º;
- *attitude* *devant* 90º;
- 2º arabesque 90º;
- *relevé lent* 90º, en face e em poses;

- battement développé em poses croisé e effacé e 2º arabesque;
- mudança de pose por passé (sem fouetté);
- fouetté à terre, em demi-plié e com perna esticada\*;
- soutenu en tournant, ½ e volta inteira, en dehors e en dedans\*;
- demi rond jambe 90°, en dehors e en dedans;
- grand rond jambe 90°, en dehors e en dedans;
- grand battement jeté pointé ;
- grand battement jeté piqué;
- relevés em 4ª posição, com perna em sur le cou de pied e com perna a 45°;
- 1º e 2º port de bras com perna em dégagé, em todas as direções e no demi plié;
- 3º port de bras, perna de base em demi-plié e perna de trabalho em degagé, em poses\*;
- preparação para pirouette, de 5ª posição\*.

Centro - Conteúdos Programáticos sem ½ ponta:

- exercícios en face e épaulement, sem ½ ponta;
- grandes e pequenas poses croisé e effacé; 1º, 2º e 3º arabesque;
- poses écarté devant e derrière (à terre e depois no ar)\*;
- grand plié em 4ª posição, en face e épaulement croisé e efface;
- battement tendu com demi plié, sem e com transferência, grandes e pequenas poses;
- battement double tendu, em pequenas e grandes poses;
- battement tendu jeté, em pequenas e grandes poses;
- flic e flic-flac, en face\*;
- demi rond jambe a 45°, en dehors e en dedans;
- rond jambe a 45°, en dehors e en dedans;
- battement fondu, en face e em pequenas poses e com plié relevé;
- battement double fondu, en face\*;
- battement soutenu em ½ ponta (par développé), à terre e a 45°, en face e em poses;
- battement frappé, em poses, à terre e a 30°;
- battement double frappé em todas as direções, en face;
- battement double frappé, em pequenas poses\*;
- pas tombé coupé sur place;
- pas tombé com deslocamento, à terre (começar en face)\*;

---

\* Conteúdos a lecionar quando os alunos tiverem consolidado os restantes itens do programa.

- attitude derrière 90°;
- relevé lent 90°, en face e em poses;
- battement développé em poses croisé e effacé e arabesques;
- mudança de pose por passé (sem fouetté);
- demi rond jambe 90°, en dehors e en dedans;
- grand rond jambe 90°, en dehors e en dedans;
- grand battement jeté pointé;
- grand battement jeté piqué;
- relevés em 4ª posição e com perna em sur le coud de pied;
- 1º e 2º port de bras com perna em dégagé, em todas as direções e no demi plié;
- temps lié com port de bras;
- pas de bourré décoté, sem troca de pernas, com deslocamento en face;
- demi détourné de 5ª posição, de pernas esticadas e do demi plié;
- pas courroux (6ª posição), para a frente e para trás;
- 3º, 4º e 5º port de bras\*;
- 4º arabesque, à terre\*;
- pas de bourrée ballotté, à terre e a 45°\*;
- preparação para pirouette, de 2ª e 5ª posições; de 4ª posição\*;
- soutenu en tournant, en dehors e en dedans, ½ e volta inteira\*;
- glissade en tournant, ao lado\*.

*Allegro*

- temps sauté, de 4ª posição;
- petit changement e grand changement de pied;
- changements de pieds en tournant, ¼ e ½ volta\*;
- grand pas échappé, de 5ª para 2ª;
- grand pas échappé, à 4ª posição, croisé e effacé\*;
- pas assemblé, à frente e trás, nas poses;
- double assemblé\*;
- sissone simple em pequenas poses;
- pas jeté, ao lado;
- pas jeté, frente e trás (sem deslocamento)\*;
- pas coupé\*;
- pas glissade, todas as direções e poses;

---

\* Conteúdos a lecionar quando os alunos tiverem consolidado os restantes itens do programa.

- pas chassé, todas as direções e poses;
- sissone fermé, todas as direções;
- sissonne ouverte par développé, a 45°, todas as direções\*;
- sissonne cénico (temps levé em 1º arabesque)\*;
- pas balancé en tournant (1/8 e ¼ de tour);
- pas emboité (em attitudes; sem en tournant), devant e derrière\*;
- pas de basque\*;
- pas échappé battu\*;
- preparação para tour en l'air (classe masculina)\*.

#### Pontas

- relevés em 1ª, 2ª e 5ª posições;
- relevés em 4ª posição e com poses\*;
- pas échappé: à 2ª posição, de 1ª e de 5ª;
- assemblé soutenu, en face;
- assemblé soutenu, todas as direções\*;
- pas de bourré simple;
- pas de bourrée simple com terminação em épaulement\*;
- pas de bourré suivi (5ªp), en face, em deslocamento e en tournant;
- pas de bourrée ballotté, à terre e a 45°\*;
- pas glissade, ao lado;
- pas jeté, en avant, en arrière e ao lado\*;
- pas coupé\*;
- preparação para pirouette de 5ª posição\*.

---

\* Conteúdos a lecionar quando os alunos tiverem consolidado os restantes itens do programa.

### 3º Ano

Desenvolvimento do equilíbrio dos estudantes. Execução de vocabulário de ½ ponta na barra e início do estudo de alguns exercícios na ½ ponta - no centro. Estudo do vocabulário *en tournant* mais simples. Início do estudo de *pirouettes* e pequena *batterie*. Alguma aceleração nos tempos em comparação com o ciclo anterior. Continuação do desenvolvimento da coordenação em todas as partes da aula e trabalho sobre a expressividade.

#### Barra

- *Grand plié* com *port de bras*, sem trabalho de corpo;
- *Battement tendu pour batterie*;
- *Rond de jambe* a 45°, *en dehors* e *en dedans*, na ½ ponta e em *demi-plié*;
- *Battement fondu*:
  - a. *Double* na ½ ponta;
  - b. *Double* com *plié relevé* e com *demi-rond de jambe* a 45°, *en face* e de uma pose para outra;
  - c. A 90° *en face*, em poses, sem e com ½ ponta.
- *Battement soutenu* a 90° (ou 45° de acordo com o progresso do alunos) em todas as direções, *en face* e poses, sem e com ½ ponta
- *Battement frappé* em todas as poses, com ½ ponta e com *relevé* (sem *plié*)
- *Battement double frappé*:
  - a. Em todas as poses à ½ ponta;
  - b. Com *relevé* (sem *plié*) em ½ ponta;
  - c. Em todas as direções e poses com terminação em *demi-plié*;
- *Flic-flac en face* sem ½ ponta, com terminação em ½ ponta e *en tournant* com ½ volta;
- *Pas tombé* com deslocamento e terminação em *sur le cou-de-pied*, ponta no chão e 45°;
- *Rond jambe en l'air en dehors* e *en dedans* com terminação em *demi-plié*;
- *Battement relevé lent* e *battement développé*, em todas as direções *en face* e todas as poses, com subida à ½ ponta, em *demi-plié*, com *demi-plié*, e transferência de uma perna para a outra;
- *Demi-rond de jambe* a 90° *en dehors* e *en dedans*, em *demi-plié*;

- *Grand rond de jambe* a 90° *en dehors* e *en dedans* (de acordo com o progresso dos alunos);
- *Grand battement jeté passé* par terre terminando em *tendu* à frente e a trás
- 3º *port de bras* em *demi-plié* e alongamento da perna de trabalho a trás, com e sem transferência de uma perna para outra
- *Soutenu en tournant en dehors* e *en dedans*, com volta inteira, partindo de todas as direções, de *tendu* e de 45°
- ½ volta em *sur le cou-de-pied*, *en dehors* e *en dedans*, partindo de *plié relevé* uma perna só (perna de trabalho em *sur le cou-de-pied*), e *tombé sur place*
- Preparação para *pirouette*, de 5ª posição *en dehors* e *en dedans*
- *Pirouette*, de 5ª posição *en dehors* e *en dedans*.

### Centro

- *Grand plié* com *port de bras* sem trabalho de tronco;
- *Battement tendu en tournant*, *en dehors* e *en dedans*, com ⅛, ¼ e ½ volta;
- *Demi-rond de jambe* a 45°, *en dehors* e *en dedans*, em ½ ponta e em *demi-plié*;
- *Battement fondu*:
  - a. Na ½ ponta *en face* e em todas as poses;
  - b. Com *plié relevé* e *demi-rond de jambe* a 45° *en face*, sem e com ½ ponta;
  - c. Sem e com ½ ponta;
  - d. A 90° *en face* sem ½ ponta;
- *Battement soutenu*:
  - a. Em ½ ponta em todas as direções e nas pequenas poses, a terre e a 45°;
  - b. A 90° *en face* sem ½ ponta;
- *Battement frappé* em ½ ponta e com *relevé* na ½ ponta (sem *plié*);
- *Battement double frappé*:
  - a. Com terminação em *demi-plié en face* e todas as poses;
  - b. Na ½ ponta;
  - c. Com *relevé* em ½ ponta (sem *plié*);
- *Petit battement sur le cou-de-pied* à ½ ponta;
- *Flic-flac en face* sem ½ ponta e terminando na ½ ponta;
- *Pas tombé* com deslocamento terminando em *sur le cou-de-pied*, *tendu* e 45°;
- *Pas coupé* na ½ ponta;
- *Rond de jambe en l'air en dehors* e *en dedans* à ½ ponta;
- *Petit temps relevé* a terre e terminando na ½ ponta;
- *Battement relevé lent* e *battement développé*:

- a. Em 4º *arabesque* sem ½ ponta;
- b. *En face* e em todas poses, exceto 4º *arabesque* e *écarté*, subindo à ½ ponta e em *demi-plié*;
- c. Com *demi-plié* e transferência de uma perna para a outra;
  - *Grand rond de jambe* a 90º por *développé*, *en dehors* e *en dedans*, *en face* e de uma pose para outra à ½ ponta;
  - *Temps lié* a 90º sem ½ ponta;
  - *Grand battement jeté passé par terre* terminando em *tendu* à frente e atrás, *en face* e em poses;
  - 3º *port de bras* em *demi-plié* e alongamento da perna de trabalho a trás, com e sem transferência de uma perna para outra;
  - 6º *port de bras*;
  - *Pas de bourrée dessus-dessous en face*;
  - *Pas de bourrée en tournant*:
- a. *Pas de bourrée ballotté* com ¼ de volta;
- b. *Pas de bourrée simples en dehors* e *en dedans*;
  - *Pas jeté fondu* com deslocamento para a frente e para trás;
  - *Soutenu en tournant*, *en dehors* e *en dedans*, ½ e volta inteira, partindo de *tendu* e 45º em todas as direções;
  - *Pas glissade en tournant*, *en dehors* e *en dedans*, com deslocamento ao lado, volta inteira;
  - *Pas glissade en tournant en dedans* na diagonal (2 a 4 repetições);
  - *Fouetté en dehors* e *en dedans* com ¼ e ½ volta de uma pose para outra, com ponta no chão;
  - Preparação para *pirouette en dehors* e *en dedans* de 4ª posição;
  - *Pirouette en dehors* e *en dedans* de 5ª, 4ª e 2ª terminando em 5ª e 4ª posições.

### *Allegro*

- *Temps levé* em 5ª posição com deslocamento para a frente, para trás e para o lado;
- *Changement de pieds* com deslocamento para a frente, para trás e para o lado;
- *Pas échappé* em 2ª e 4ª, *en tournant*, com ¼ e ½ volta;
- *Double pas assemblé*;
- *Pas assemblé* com deslocamento, en face e em pose;
- *Sissonne simple en tournant*, *en dehors* e *en dedans*, com ½ volta (classe masculina);
- *Pas jeté*:
  - a. Com abertura de perna para a frente e para trás (sem deslocamento);
  - b. Com deslocamento em todas as direções, *en face* e pequenas poses, com a perna em *sur le cou-de-pied* e 45°;
- *Pas emboité* para a frente e para trás em 45° com deslocamento e *en tournant*;
- *Pas de chat* com as pernas atrás;
- *Temps levé* em *sur le coup-de-pied*;
- *Sissonne ouverte* a 45° em pequenas poses, *sur place* e com deslocamento;
- *Sissonne tombée en face* e em poses;
- *Temps lié sauté*;
- *Pas ballonné* ao lado, frente e trás, *en face*, em poses, *sur place* e com deslocamento;
- *Entrechat quatre*;
- *Changement battu (royale)*;
- *Pas assemblé battu* (aula de rapazes);
- *Tour en l'air* (aula de rapazes).

### Pontas

- *Relevé* em 4ª posição *en face*, *croisé* e *effacé*;
- *Pas échappé* em 4ª posição, *croisé* e *effacé*;
- *Pas échappé* em 2ª e 4ª posições, terminando numa perna com a outra perna em *sur le cou-de-pied*, à frente e atrás;
- *Assemblé soutenu* com abertura de perna à frente, ao lado e atrás, en face e em poses;
- *Pas de bourrée* simples, com terminação em *épaulement*;
- *Pas de bourrée sans changé de côté* partindo de *tendu* e 45°;
- *Pas de bourrée ballotté* em *croisé* e *effacé* terminando a terre e a 45°;

- *Pas de bourrée suivi* em pequenas e grandes poses, com deslocamento para o lado, frente e trás e *en tournant*;
- *Pas courru* para a frente e para trás *en face* e com *épaulement*;
- *Pas glissade* com deslocamento para a frente, para o lado e para trás, *en face* e em poses;
- *Temps lié par terre en dehors* e *en dedans*;
- *Sissonne simple en face* e em poses;
- *Demi-détourné* e *détourné* em 5ª posição;
- *Sus-sous* em pequenas e grandes poses;
- *Pas jeté sur place* com abertura da perna ao lado, perna de trabalho em *sur le cou-de-pied*;
- *Pas jeté* com deslocamento para a frente, para o lado e para trás, perna de trabalho em *sur le cou-de-pied*;
- *Pas coupé*;
- *Pas coupé ballonné* com abertura da perna ao lado;
- Preparação para *pirouette sur le cou-de-pied en dehors* e *en dedans* de 5ª posição.

#### 4º Ano

Fortalecimento da estabilidade e sustentação do corpo durante vários movimentos *en tournant* na ½ ponta e ponta. Intensificação do estudo de *pirouette*. Início do estudo de *batterie* com terminação numa perna. Combinações mais rápidas e elaboradas exigindo coordenações mais complexas. Desenvolvimento da expressividade, fluidez e plasticidade do *port de bras*.

#### Barra

- *Battement double frappé en tournant* com ½ volta, com e sem ½ ponta;
- *Battement battu sur le cou-de-pied*, frente e trás, sem e com ½ ponta;
- *Flic-flac en tournant*, *en dehors* e *en dedans*;
- *Rond de jambe en l'air*, *en dehors* e *en dedans*, com *plié relevé*, sem e com subida à ½ ponta;
- *Battement relevé lent* e *battement développé*:
  - a. Em ½ ponta;
  - b. Com *plié relevé*;
  - c. Com *plié relevé* e *demi-rond de jambe en face* e de uma pose para outra;
- *Battement développé ballotté*;
- *Relevé* na ½ ponta, com e sem *plié*, a 90° *en face* e em poses;
- *Demi* e *grand rond de jambe développé* em ½ ponta, *en face* e de uma pose para outra;
- *Grand rond de jambe jeté en dehors* e *en dedans*;
- *Grand battement jeté développé*, em todas as direções e poses, sem ½ ponta;
- *Fouetté*, *en dehors* e *en dedans*, com ¼ volta, com perna de trabalho à frente ou atrás e a 45°;
- *Soutenu en tournant*, *en dehors* e *en dedans*, ½ volta e volta inteira, partindo de todas as direções a 90° e grandes poses;
- Preparação para *pirouette* de *temps relevé*, *en dehors* e *en dedans*;
- *Pirouette* de *temps relevé en dehors* e *en dedans*;
- *Pirouette en dehors* e *en dedans*, partindo da posição *sur le cou-de-pied*;
- Preparação para *pirouette* partindo de 45° em todas as direções;
- *Pirouette* partindo de 45° ao lado;
- *Tour tire bouchon en dehors* e *en dedans* (*retiré* alto e braços em 3ª posição);

## Centro

- *Battement tendu en tournant* ( $\frac{1}{8}$ ,  $\frac{1}{4}$  e  $\frac{1}{2}$  volta), *en dehors* e *en dedans*;
- *Battement tendu jeté en tournant* ( $\frac{1}{8}$ ,  $\frac{1}{4}$  e  $\frac{1}{2}$  volta), *en dehors* e *en dedans*;
- *Rond de jambe par terre en tournant* ( $\frac{1}{8}$ ,  $\frac{1}{4}$  de volta), *en dehors* e *en dedans*;
- *Rond de jambe a 45° en dehors* e *en dedans*, em  $\frac{1}{2}$  ponta, em *demi-plié* e com *plié relevé*;
- *Battement fondu a 90° en face*, em poses e em  $\frac{1}{2}$  ponta;
- *Battement soutenu a 90° en face*, em poses e em  $\frac{1}{2}$  ponta;
- *Petit pas jeté en tournant* com  $\frac{1}{2}$  volta com deslocamento para o lado;
- *Battement frappé* em todas as poses e à  $\frac{1}{2}$  ponta;
- *Battement double frappé en face* e em poses, à  $\frac{1}{2}$  ponta e com *plié relevé*;
- *Rond de jambe en l'air, en dehors* e *en dedans*, com terminação em *plié* e com *plié relevé*;
- *Battement relevé lent* e *battement développé en face* e em todas as grandes poses, em  $\frac{1}{2}$  ponta e com *plié relevé*;
- *4° arabesque* e *écarté* com subida à  $\frac{1}{2}$  ponta e em *demi-plié*;
- *Demi-rond de jambe développé en face* e de uma pose para outra, em  $\frac{1}{2}$  ponta, em *demi-plié* e com *plié relevé*;
- *Pas tombé*:
  - a. *Sur place* com  $\frac{1}{2}$  volta, *en dehors* e *en dedans*, perna de trabalho mantém a posição *sur le cou-de-pied*;
  - b. *Pas tombé* de uma pose para outra, a  $45^\circ$ ;
    - *Temps lié* a  $90^\circ$  passando por  $\frac{1}{2}$  ponta;
    - *Tour lent en dehors* e *en dedans*:
      - a. Em todas as grandes poses;
      - b. De uma pose para outra por *passé* a  $90^\circ$ ;
    - *Grand battement jeté*:
      - a. Em *4° arabesque*;
      - b. *Grand battement jeté développé en face* e em poses;
    - *Pas de bourrée dessus-dessous en tournant, en dehors* e *en dedans*;
    - *Soutenu en tournant, en dehors* e *en dedans*,  $\frac{1}{2}$  volta e volta inteira, partindo de todas as direções a  $90^\circ$  e grandes poses;
    - *Fouetté, en dehors* e *en dedans*, a  $45^\circ$ ,  $\frac{1}{4}$  e  $\frac{1}{2}$  volta, perna de trabalho à frente e atrás;

- *Pirouette en dehors* e *en dedans*, de 5ª, 2ª e 4ª com terminação em 5ª e 4ª posições;
- Preparação para *tour* em grandes poses, *en dehors* e *en dedans*, de 4ª e 2ª posições;
- *Tour chaîné* (4 a 8 voltas);
- *Pirouette en dehors* e *en dedans* de 5ª posição consecutivas (4 a 6);
- *Flic flac en face* com terminação em ½ ponta em poses em 45º;
- *Tour tire bouchon en dehors* e *en dedans*.

### Allegro

- *Pas échappé battu* a abrir e a fechar;
- *Pas échappé battu* a terminar em *sur le cou-de-pied*;
- *Pas assemblé battu*;
- *Entrechat trois*;
- *Entrechat cinq*;
- *Temps levé* com a perna de trabalho a 45º em todas as direções e poses;
- *Pas assemblé* com deslocamento começando por *glissade* e passo *coupé*;
- *Pas jeté* com deslocamento, partindo de posição aberta a 45º em todas as direções e poses;
- *Sissonne ouverte* a 45º em pequenas poses, com deslocamento;
- Grande *sissonne ouverte* em todas as poses sem deslocamento;
- *Pas emboité en tournant* com ½ volta *sur place* e com deslocamento;
- *Grand pas emboite*;
- *Pas chassé* partindo de uma grande pose (*grand pas chassé*);
- *Rond de jambe en l'air sauté* partindo de *sissonne ouverte*;
- *Pas jeté fermé* em todas as direções e poses;
- *Sissonne simple en tournant*, *en dehors* e *en dedans*, ¼ e ½ volta (aula de raparigas);
- *Pas brisé* para a frente e para trás (aula de rapaz);
- *Sissonne simple en tournant*, *en dehors* e *en dedans*, 1 volta (aula de rapazes);
- *Tour en l'air* com uma volta duas vezes seguidas (aula de rapazes).

## Pontas

- *Échappé en tournant* em 2ª e 4ª posições, ¼ e ½ tour;
- *Pas assemblé soutenu en tournant en dehors e en dedans*, ½ volta e volta inteira;
- *Pas de bourrée dessus-dessous en face*;
- *Pas de bourrée ballotté en tournant* com ¼ de volta;
- *Pas glissade en tournant* com ½ volta e volta inteira com deslocamento ao lado;
- *Sissonne simple en tournant* com ¼ e ½ volta;
- *Sissonne ouverte par développé* a 45º em todas as direções e poses;
- *Pas tombé* de uma pose para outra partindo de 45;
- *Relevés* consecutivos numa perna com a perna de trabalho em *sur le cou-de-pied* e a 45º (de 2 a 4 vezes);
- *Pas coupé ballonné* com abertura de perna ao lado;
- *-Pas ballonné* ao lado, à frente e atrás, *sur place*;
- *Pas jeté* em poses a 45º com terminação em *demi-plié*;
- *Pas jeté fondu* na diagonal para a frente e para trás;
- *Pas de polka* em todas as direções;
- *Pirouette sur le cou-de-pied en dehors e en dedans*, de 5ª e 4ª posições;
- *Pas courru e pas de bourrée suivi* em todas as direções;
- *Temps sauté* em 5ª posição *sur place*;
- *Changement de pieds en face*.

## 5º Ano

Ao vocabulário estudado anteriormente são adicionadas *pirouettes* por *temps relevé*. Domínio de *batterie* e de *pirouettes* partindo de diversos passos de ligação *sur place* e com deslocamento. Estudo de diversas *pirouettes* em pontas. Início do estudo das grandes *pirouettes*, trabalho de *promenade* com movimento do torso. Trabalho de *adagio* mais desenvolvido e complicado por diversas escolhas musicais e diferentes ritmos e dinâmicas. Estudo de *allegro en tournant*. Começo do estudo de grandes saltos com desenvolvimento de *ballon*.

### Barra

- *Rond de jambe en l'air*:
  - a. *Double* sem ½, com ½ ponta e terminação em *demi-plié*;
  - b. A 90° sem ½ ponta, simples (1 a 2 vezes seguidas);
- *Flic-flac en tournant en dehors* e *en dedans*, de uma pose para a outra com terminação a 45°;
- *Battement développé*:
  - a. *Tombé en face* e em poses terminando à terre e a 90°;
  - b. Com um curto *balancé*;
- *Grand temps relevé en dehors* e *en dedans* sem e com ½ ponta;
- *Grand battement jeté*:
  - a. Em ½ ponta;
  - b. *Développé* em ½ ponta;
  - c. *Balançoire*;
  - d. *Passé* a 90°;
- ½ volta *en dehors* e *en dedans*, de uma pose para outra, através de *passé* a 45° e a 90°, em ½ ponta e com *plié relevé*;
- *Fouetté, en dehors* e *en dedans*, ½ volta, com perna frente e trás a 90°, em ½ ponta e com *plié relevé*;
- *Meio tour en dehors* e *en dedans*, com *plié relevé*, com a perna esticada à frente ou a trás a 45° e a 90°;
- *Pirouette de temps relevé, en dehors* e *en dedans*;
- *Pirouette sur le cou-de-pied, en dehors* e *en dedans*, partindo e acabando de 45° ao lado, à frente e atrás;
- *Pirouette tire bouchon en dehors* e *en dedans*, partindo de posição aberta a 90°;
- *Tour fouetté* a 45° *en dehors* e *en dedans*.

## Centro

- *Rond de jambe par terre en tournant en dehors e en dedans e com ½ volta;*
- *Battement fondu en tournant en dehors e en dedans e com ½ volta;*
- *Battement frappé e battement double frappé en tournant, en dehors e en dedans, com ⅙ e ¼ de volta a terre e a 30°;*
- *Battement battu sur le cou-de-pied, frente e trás, en face e com épaulement;*
- *Flic-flac en tournant terminando a 45°, 5ª e 4ª posições;*
- *Rond de jambe en l'air en dehors e en dedans:*
  - a. *Double sem ½ ponta, em ½ ponta e com terminação em demi-plié;*
  - b. *En tournant sem ½ ponta com ⅙ e ¼ de volta;*
  - c. *A 90° sem ½ ponta (1 a 2 vezes seguidas);*
- *Battement relevé lent e battement développé em 4ª arabesque e ecarté, em ½ ponta e com plié relevé;*
- *Battement développé:*
  - a. *Tombé em face e em poses terminado a terre e a 90°;*
  - b. *Ballotté;*
- *Grand rond de jambe développé en dehors e en dedans en face e de uma pose para a outra em ½ ponta, em demi-plié e com plié relevé;*
- *Tour lent en dehors e en dedans em grandes poses:*
  - a. *Em demi-plié;*
  - b. *De uma pose para a outra com trabalho de tronco;*
- *Grand temps relevé en face en dehors e en dedans sem ½ ponta e com ½ ponta;*
- *Grand battement jeté passé a 90°;*
- *Grand port de bras como preparação para tour em grandes poses;*
- *Grand fouetté en face com passo coupé com terminação em attitude effacé, 1º e 2ª arabesques;*
- *Battement divisé en quarts;*
- *Temps lié par terre com pirouette en dehors e en dedans;*
- *Voltas en dehors e en dedans de uma pose para a outra por passé a 45° ou 90° com plié relevé;*
- *Pirouette en dehors e en dedans de 5ª, 2ª e 4ª posições com terminação em poses com a ponta no chão;*
- *Pirouette en dehors e en dedans de temps relevé;*
- *Pirouette en dehors e en dedans de pas échappé à 2ª e 4ª posições;*

- *Pirouette en dehors e en dedans consecutivas, sur le cou-de-pied e/ou attitude à frente a 45° (2, 4 ou 6) sem fechar em 5ª posição;*
- *Pirouette sur le cou-de-pied e tour tire bouchon, en dehors e en dedans, partindo de grand plié em 1ª e 5ª posições;*
- *Tour tire bouchon en dehors e en dedans partindo de todas as posições;*
- *Pirouette en dehors e en dedans de pas tombé;*
- *Tour fouetté a 45° (8 vezes);*
- *Tour em grandes poses:*
  - a. *De 2ª posição en dehors e en dedans a la second;*
  - b. *De 4ª posição en dedans a la seconde, 1º e 2º arabesque, attitude effacé e croisé devant;*
  - c. *De 4ª posição en dehors em 3º arabesque e attitude croisé;*
- *Pirouette en dehors por dégagé en face e na diagonal (4 a 8);*
- *Pirouette en dedans por passo coupé en face e na diagonal, pirouette piqué, (4 a 8);*
- *Tour chaînes (8 a 16);*

#### Allegro

- *Entrechat-quatre com deslocamento;*
- *Changement battu (royal) com deslocamento;*
- *Pas assemblé en tournant ¼ de volta;*
- *Double pas assemblé battu;*
- *Pas brisé para a frente e para trás;*
- *Pas jeté battu;*
- *Pas ballotté terminando a terre e 45° (de acordo com o progresso dos alunos);*
- *Pas failli para a frente e para trás;*
- *Grande sissonne ouverte em todas as direções e poses com deslocamento;*
- *Sissonne simple en tournant, en dehors e en dedans;*
- *Sissonne ouverte par développé en tournant, en dehors e en dedans, com terminação ao lado a 45°;*
- *Grande sissonne tombé em todas as direções e poses (com pas de bourré);*
- *Pas ballonné battu ao lado sem e com deslocamento;*
- *Rond de jambe en l'air sauté en dehors e en dedans;*
- *Grand assemblé ao lado e en avant partindo de 5ª posição, passo coupé, pas glissade, sissonne tombé e développé tombé;*

- *Grand pas jeté en avant* em poses:
  - a. *Attitude croisée*;
  - b. 3º *arabesque* de 5ª posição e *passo coupé*;
  - c. *Attitude effacé*;
  - d. 1º e 2º *arabesque* de 5ª posição;
  - e. *Passo coupé*;
  - f. *Pas glissade*.
- *Grand pas de chat*;
- *Grand temps lié sauté* para a frente e para trás;
- *Temps levé* em poses a 90º;
- *Temps glissé* para a frente e para trás em *demi-plié* em 1º, 2º e 3º *arabesque*;
- *Pas emboité en tournant* com deslocamento ao lado e na diagonal (4 vezes);
- *Tour en l'air* consecutivos com uma volta (2 a 3);
- *Tour en l'air double* (aula de rapazes);
- *Tour en l'air* com 1, 2 e 3 *tours simples seguidos* (aula de rapazes);
- *Pas cabriole ouverte* a 45º à frente e atrás partindo de *passo coupé*, *pas glissade*, *sissonne ouverte* e *sissonne tombée* (aula de rapazes).

#### Pontas

- *Pas échappé en tournant* com ½ volta em 2ª e 4ª posição;
- *Pas de bourrée en tournant en dehors e en dedans*:
  - a. Simples;
  - b. *Dessus-dessous*;
- *Soutenu en tournant, en dehors e en dedans* partindo de 45º;
- *Pas glissade en tournant* em linha reta ou na diagonal (4 a 8);
- *Sissonne ouverte* a 45º em poses com deslocamento;
- *Pas tombé* de uma pose para outra a 45º;
- Grande *sissonne ouverte* em todas direções e poses sem deslocamento;
- *Pas jeté* em grandes poses;
- *Relevé* numa perna em poses sem deslocamento, perna de trabalho em 45º (2 a 8 vezes), e 90º (2 a 4 vezes);
- *Relevé en tournant* numa perna com ¼ e ½ volta, perna de trabalho *sur le cou-de-pied*;
- *Pas ballonné* com deslocamento em todas as posições e poses;
- *Pirouette en dehors e en dedans* de 4ª posição;
- *Pirouettes en dehors* consecutivas, de 5ª posição (4 a 6);
- *Tour chaîné*;

- *Temps sauté* em 5ª posição com deslocamento em todas as direções;
- *Changement de pieds* com deslocamento em todas as direções e *en tournant*.

### 6º Ano

Tour em grandes poses. Ao vocabulário do ano anterior adicionam-se pirouettes duplas e acabando em grandes poses. Ênfase no estudo de saltos precedidos dos mais diversos passos de ligação e desenvolvimento de ballon nos grandes saltos. Combinações de batterie mais complicadas e rápidas. No trabalho de pontas adicionam-se saltos e batterie usando combinações mais dançáveis, incluindo excertos do repertório. Início do trabalho de Pas de Deux e corpo de baile. Desenvolvimento das capacidade individuais e expressivas de cada aluno.

#### Barra

- Rond de jambes en l'air en dehors e en dedans a 90º terminando nas grandes poses (1-2 ronds);
- Battements developpé com demi-rond rápido (d'ici-dela) en dehors-en dedans ou en dedans-en dehors;
- Port de bras (com trabalho do tronco) em todas as poses a 90º;
- Flic-flac en tournant, en dehors en dedans, de uma pose para outra a 90º;
- Grand battements jeté com fouetté en dehors e en dedans, 1/2 tour;
- Pirouette en dehors e en dedans de temps relevé, e 2 tours começando com a perna ao lado a 45º;
- Pirouette en dehors e en dedans terminando nas poses a 45º e a 90º (1-2 voltas);
- Pirouette en dehors e en dedans com a perna de trabalho na posição sur le cou-de-pied;
- Tour tire bouchon en dehors e en dedans começando das poses a 90º e terminando nas grandes poses;
- Tour fouetté a 90º de uma pose para a outra.

### Centro

- Petit battement sur le cou-de-pied en tournant, en dehors e en dedans, sem e com  $\frac{1}{2}$  ponta
- Rond de jambe en l'air en dehors e en dedans:
  - a. En tournant na  $\frac{1}{2}$  ponta e subindo à  $\frac{1}{2}$  ponta
  - b. A  $90^\circ$  em  $\frac{1}{2}$  ponta e com terminação em poses
- Flic flac en tournant en dehors e en dedans de uma pose para outra a  $45^\circ$
- Penché em  $1^\circ$  arabesque
- Grand temps relevé en tournant en dehors e en dedans,  $\frac{1}{4}$ ,  $\frac{1}{2}$  e volta inteira
- Grand battement jeté:
  - a. Em  $\frac{1}{2}$  ponta
  - b. Développé em  $\frac{1}{2}$  ponta
  - c. Balancé a la seconde em  $1^\circ$  e  $5^\circ$  posições
- Grand fouetté em effacé
- Grand fouetté en tournant en dedans em  $3^\circ$  arabesque e en dehors em croisé devant
- Temps lié a  $90^\circ$  com tour tire bouchon en dehors e en dedans
- Pirouette en dehors e en dedans de  $5^\circ$ ,  $4^\circ$  e  $2^\circ$  posições e de temps relevé, com terminação em poses a  $45^\circ$  e  $90^\circ$
- Pirouette en dehors e en dedans começando de poses a  $45^\circ$  e  $90^\circ$  terminando em  $4^\circ$  e  $5^\circ$  posições
- Pirouette en dehors e en dedans e tour tire bouchon partindo de grand plié em  $1^\circ$  e  $5^\circ$  posições
- Pirouette en dehors e en dedans partindo de temps sauté de  $5^\circ$  posição
- Tour fouetté a  $45^\circ$  (8 a 16)
- Tour en dehors e en dedans em todas as grandes poses de  $4^\circ$  e  $2^\circ$  posições
- Tour en dehors e en dedans em grandes poses de pas tombé e passo coupé; partindo de pas échappé à  $2^\circ$  posição (aula masculina)
- Tour en dehors e en dedans em grandes poses com plié relevé seguidas (2 a 4)
- Grand pirouette à la seconde en dehors (4 a 8, de acordo com as capacidades individuais dos alunos) (aula masculina)
- Preparação para tour em grande pose, en dehors e en dedans, partindo de grand plié e continuado com promenade
- Tour chaîné.

*Allegro*

- Pas jeté fondu
- Pas brisé dessus-dessous
- Pas ballotté a 90°
- Sissonne fermée battue (aula masculina)
- Double rond de jambe en l'air sauté en dehors e en dedans
- Pas gargouillade (aula feminina)
- Pas soubresaut
- Pas échappé com entrechat six a fechar
- Entrechat six
- Grand pas assemblé battu
- Grand pas assemblé en tournant com deslocamento ao lado com passo coupé e com deslocamento na diagonal para a frente com passo coupé e pas chassé
- Sissonne ouverte en tournant com ½ volta en dehors e en dedans, com deslocamento em todas as poses a 45°
- Sissonne ouverte par développé en tournant, en dehors e en dedans, em todas as poses a 45°
- Sissonne tombée en tournant en dehors e en dedans
- Temps lié sauté en tournant en dehors e en dedans
- Grand pas jeté em todas as poses com todos passos de ligação
- Grand jeté pas de chat
- Pas jeté passé a 45° e 90°, para a frente e para trás, partindo de passo coupé, pas courru e sissonne tombée
- Pas cabriole a 45° à frente a trás de sissonne ouverte, passo coupé, pas glissade e sissonne tombée
- Grand fouetté sauté en face de uma pose para a outra
- Petit pas jeté en tournant com ½ volta e deslocamento
- Grand pas jeté en tournant, de croisé para croisé, com passo coupé
- Tour en l'air (aula masculina)
- Tour en l'air acabando em 4ª posição (passa a perna da frente para trás)
- Double sissonne simple en tournant, en dehors e en dedans.

### Pontas

- Petit pas jeté en tournant, ½ volta, com deslocamento ao lado
- Sissonne ouverte a 45° en tournant en dehors e en dedans, ¼ e ½ volta
- Grande sissonne ouverte em todas as direções e poses
- Pas tombé de uma pose para a outra a 90°
- Rond de jambe en l'air en dehors e en dedans
- Pirouette fouetté en dehors e en dedans, ¼ de volta de uma pose para a outra com perna a 45° e 90°
- Relevé numa perna em poses a 45° e 90° com deslocamento para a frente (2, 4 ou 6)
- Soutenu en tournant en dehors e en dedans, ½ volta e volta inteira, partindo de pose a 90°
- Pas glissade en tournant com deslocamento na diagonal (8 a 16)
- Pirouette en dehors e en dedans de 5ª e 4ª posições
- Pirouette en dehors de 5ª posição consecutivas (8 a 12)
- Pirouette en dehors e en dedans de pas tombé
- Pirouette en dehors de dégagé para a frente e na diagonal (4 a 8)
- Pirouette en dedans com passo coupé na diagonal, pirouette piqué (4 a 8)
- Tour fouetté a 45° (4 a 8)
- Tour chaîné
- Saltos em pontas: pas emboité en face, sur place e com deslocamento.

## 7º Ano

Ênfase no trabalho de pirouette em ½ ponta e pontas sem e com deslocamento, em pequenas e grandes poses. Progressão em todos os tours em grandes poses para duas voltas partindo de todas as formas de preparação. Desenvolver o trabalho de Adagio introduzindo grandes saltos. Desenvolvimento do trabalho de batterie simples e en tournant, e consolidação do uso de vários passos de ligação no trabalho de grand allegro simples e en tournant. Continuação e consolidação do trabalho sobre a expressividade e desenvolvimento do carácter interpretativo individual.

### Barra

- Grand battement jeté com demi e grand rond de jambe en dehors e en dedans
- Pirouette en dehors e en dedans nas grandes poses

### Centro

- Port de bras com trabalho de tronco em poses a 90º
- Tour lent en dehors e en dedans em todas as poses e ½ ponta
- Flic flac en tournant de uma pose para a outra a 90º
- Grand fouetté en tournant en dedans em 1º arabesque e en dehors na pose effacé devant
- Renversé en croisé en dehors e en dedans
- Pirouette en dehors e en dedans de pas assemblé
- Pirouette en dehors e en dedans de uma pose para a outra a 45º e 90º
- Tour en dehors e en dedans em grandes poses de plié relevé
- Tour en dehors e en dedans em grandes poses usando todos os passos de ligação
- Passagem de tour em grande pose para pirouette en dehors e en dedans
- Tour en dehors e en dedans em grandes poses partindo de grand plié
- Grande pirouette en dehors à la seconde (8 a 16, aula masculina)
- Grande pirouette en dehors e en dedans em 1º e 3º arabesque com pequenos saltos (pirouette sautillée)
- Grand fouetté en tournant en dedans em attitude croisée (fouetté italiano).

*Allegro*

- Pas brisé para a frente e para trás en tournant com  $\frac{1}{4}$  de volta
- Petit pas jeté battu en tournant com  $\frac{1}{2}$  volta e com deslocamento ao lado e na diagonal (aula masculina)
- Sissonne fermée battue em todas direções e poses
- Sissonne ouverte battue a  $45^\circ$  em todas as direções e poses
- Grand pas assemblé battu en tournant
- Grande sissonne renversé en dehors e en dedans
- Grande sissonne ouverte en tournant en dehors e en dedans com deslocamento em todas as poses
- Grande sissonne ouverte par développé en tournant en dehors e en dedans com terminação em todas as poses
- Grande sissonne tombée en tournant en dehors e en dedans
- Grand temps lié sauté en tournant en dehors e en dedans
- Rond de jambe en l'air sauté a  $90^\circ$  en dehors e en dedans
- Grand pas jeté passé com lanlamento da perna ao lado e terminando em poses effacé e croisé, para a frente e para trás
- Grand pas jeté em 1º e 2º arabesque com deslocamento em manège usando todos os passos de ligação
- Grand pas jeté renversé en dehors e en dedans
- Pas de ciseaux
- Pas jeté ballotté
- Pas jeté entrelacé em effacé e croisé, em linha reta e na diagonal, partindo de passo coupé e pas chassé
- Grand pas de basque
- Pas cabriole fermée em todas as direções e poses
- Grand fouetté sauté em effacé
- Grand fouetté sauté en tournant en dedans em 1º e 3º arabesque (aula masculina)
- Grand cabriole à frente e para trás, em todas as poses, partindo de passo coupé, pas glissade e sissonne tombée
- Grand fouetté sauté en tournant em 3º e 4º arabesque com deslocamento na diagonal
- Grand fouette cabriole em 1º, 2º, 3º e 4º arabesque com deslocamento na diagonal
- Saut de basque ao lado e na diagonal partindo de passo coupé e pas chassé

- Grand pas jeté en tournant, de coirsé para croisé, partindo de tombé coupé para trás (aula feminina)
- Pas jeté par terre e pas jeté en l'air en tournant e em 1º arabesque na diagonal
- Pas jeté en l'air en tournant em attitude effacé partindo de sissonne tombée coupé.

#### Aula de Técnica de Rapazes:

- Pas échappé entrechat de 5ª e 2ª posições
- Grand pas assemblé entrechat six de volé
- Grand sissonne soubresaut
- Pas cabriole seguidas em 1º arabesque com deslocamento na diagonal
- Sissonne tombé en tournant com deslocamento para a frente, duas voltas
- Grand pas jeté en tournant seguidos na diagonal, en manège (de acordo com as características dos alunos)
- Double tour en l'air com terminação em 4ª posição.

#### Pontas

- Double rond de jambe en l'air en dehors e en dedans
- Relevé numa perna em todas as poses, 45º e 90º, com deslocamento e en tournant, en dehors e en dedans, com ¼ e ½ volta
- Grand fouetté en face com passo coupé e terminando em poses attitude effacée, 1º e 2º arabesques
- Grand fouetté em effacé en dehors e en dedans
- Grand battement jeté en todas as direções e poses
- Pirouette en dehors em 5ª posição consecutivas com deslocamento para a frente na diagonal
- Pirouette en dehors com a perna em sur le cou-de-pied sem fechar em 5ª (4 a 8)
- Pirouette en dehors em pose attitude devant a 45º, consecutivas sem fechar em 5ª (4 a 8)
- Tour en dedans em grandes poses, à la seconde, attitude, arabesque, tire bouchon partindo de passo coupé, pas tombé e 4ª posição
- Tour chaîné
- Pas emboité en tournant com deslocamento ao lado e na diagonal
- Tour fouetté a 45º (8 a 16)
- Temps levé sur le cou-de-pied para a frente e para trás em poses
- Temps levé nas poses attitude croisée e effacée a 45º, com deslocamento.

### 8º Ano

Aperfeiçoamento de todo o programa estudado anteriormente. Os tempi são acelerados e as combinações mais complicadas e com dinâmicas de preparação para o palco. Desenvolvimento da expressividade, sensibilidade artística e conhecimento estilístico. Trabalho de virtuosismo com os alunos mais dotados.

#### Centro

- Renversé en dedans de 4º arabesque
- Renversé partindo de grand rond de jambe développé
- Grande pirouette en dehors à la seconde com petit temps sauté (pirouette sautillée) (aula masculina)
- Tour en dehors e en dedans em grandes poses consecutivas
- Tour chaîné en manège (de acordo com as capacidades dos alunos).

#### *Allegro*

- Grande cabriole fermée em todas as direções
- Grande sissonne soubresaut
- Double rond de jambe en l'air sauté en dehors e en dedans
- Grand fouetté sauté en tournant en dedans em 1º e 3º arabesque e en dehors em poses croisé e effacé devant
- Saut de basque com terminação em grande pose
- Saut de basque en manège
- Grand temps levé à la seconde en dedans en tournant partindo de passo coupé e pas chassé
- Grand pas jeté en tournant em effacé partindo de tombé coupé para a frente
- Pas jeté en l'air en tournant em 1º arabesque en manège
- Grand jeté entrelacé en manège.

Aula de Técnica de Rapazes:

- Grande sissonne ouverte en tournant, en dehors e en dedans, com terminação em todas as poses
- Double tour en l'air terminando no joelho
- Revoltade terminando em 1º e 3º arabesque (de acordo com as capacidades do aluno)
- Grande cabriole double (de acordo com as capacidades do aluno)
- Double grand assemblé en tournant
- Double saut de basque
- Double tour en l'air seguidos
- Grande pirouette a la seconde, (8 a 16).

Pontas

- *Tour en dehors e en dedans a la seconde*
- *Grand rond de jambe renversé*
- *Fouetté com grand rond de jambé (de effacé para effacé)*
- *Rond de jambe en l'air sauté na diagonal*
- *Ballonné sauté en effacé e en croisé na diagonal*
- *Tour fouetté (32 voltas)*
- *Grand fouetté en tournant en dedans para 1º arabesque e en dehors para effacé*
- *Grand fouetté de a la seconde para tiré-bouchon*
- *Combinação de tours en dehors e en dedans en manège e em diagonal.*

## Conteúdos Programáticos | Repertório de Técnica de Dança Clássica

Todas as propostas de estudo de repertório são pensadas para as apresentações trimestrais ao longo do ano letivo (apresentação de seminário) e/ou espetáculos finais de ano, podendo não ser estudadas todas as propostas. Estas têm vários níveis de dificuldade e constituem desafios técnico-artísticos diferenciados de modo a poderem ser adotadas para diversos grupos de alunos ou para diversos alunos de forma individual. Os alunos que demonstrarem maior capacidade técnica e interpretativa poderão ser propostos para apresentação pública em momentos a determinar pela direção artística da escola (aulas abertas, estudos coreográficos, deslocações a espetáculos externos à escola, entre outros locais/ocasiões). Todas estas sugestões poderão sofrer alterações ao longo do ano/anos letivos seguintes.

### 3º Ano

- ✓ Valsa – 1º ato do bailado Bela Adormecida;
- ✓ Camponesas 1º ato Paquita (utilização da pandeireta e adaptação do professor);
- ✓ Variação do Cupido de Don Quixote.
- ✓ Pas de deux de Flames of Paris.
- ✓ Variação Falmes of Paris (pas de deux) – Rapazes.

### 4º Ano

- ✓ Dança dos pequenos cisnes – 4 raparigas, 2º ato do bailado Lago dos Cisnes;
- ✓ Pizzicatto – 2 raparigas, do bailado Sílvia;
- ✓ Dança da Aguadeira – 2 raparigas, 2º ato do bailado La Bayadère.
- ✓ Sleep and Beauty, Prince Desiré 3º ato - Rapazes.

### 5º Ano

- ✓ Dança da Aguadeira – solo, 2º ato do bailado La Bayadère;
- ✓ Dança dos Mirlitons – trio (um rapaz e duas raparigas), 2º ato do bailado Quebra-Nozes;
- ✓ 3 Escravas de Le Corsaire;
- ✓ Amigas de Gisele – 1º ato do bailado Gisele.
- ✓ Variação Basilio (pas de deux) – Rapazes.
- ✓ Harlequinade – Rapazes.

## 6º Ano

### Variações

Pas de Trois, do 1º ato do bailado Lago dos Cisnes (1 rapaz e 2 raparigas)

Variações diversas do bailado Paqueta

Solo do Príncipe 1º ato do bailado Lago dos Cisnes, coreografia de Keneth McMillan

Variações do Pas d'action do 2º ato do bailado La Bayadère (3 quartetos de raparigas)

### Corpo de baile

Chopiniana, Fokine

Amigas de Giselle, 1º ato do bailado Giselle

Dança dos leques, 2º ato do bailado La Bayadère

Dança dos papagaios, 2º ato do bailado La Bayadère

### Danças de carácter

Danças dos camponeses, 1º ato do bailado Giselle

## 7º Ano

### Variações

Pas de Trois, 1º ato do bailado Lago dos Cisnes (1 rapaz e 2 raparigas)

Variações diversas do bailado Paqueta

Variações do Pas d'action do 2º ato do bailado La Bayadère (3 quartetos de raparigas)

Solo do Príncipe, 1º ato do bailado Lago dos Cisnes, coreografia de Keneth McMillan

Variações diversas do bailado La Bayadère

### Corpo de baile

Chopiniana, Fokine

Amigas de Giselle, 1º ato do bailado Giselle

Dança dos leques, 2º ato do bailado La Bayadère

Dança dos papagaios, 2º ato do bailado La Bayadère

### Danças de carácter

Dança do tambor, 2º ato do bailado La Bayadère

Dança Espanhola, 3º ato do bailado Lago dos Cisnes (2 rapazes e 2 raparigas)

## 8º Ano

### Variações

Pas de deux do bailado Festival das Flores, Bournonville

Variação de Odete, 2º ato do bailado Lago dos Cisnes

Variação de Raymonda, 3º ato do bailado Raymonda

Solo do Príncipe 1º ato do bailado Lago dos Cisnes, coreografia de Kenneth MacMillan

Solo masculino do bailado Cinco Tangos, Hans van Manen

“Bluebird“ de Sleeping Beauty, Marius Petipa

Variações diversas do bailado „Corsario“

### Corpo de baile

Chopiniana, Fokine

Dança dos leques, 2º ato do bailado La Bayadère

Dança dos papagaios, 2º ato do bailado La Bayadère

### Danças de carácter

Dança do tambor, 2º ato do bailado La Bayadère

Dança Espanhola, 3º ato do bailado Lago dos Cisnes (2 rapazes e duas raparigas)

### Conteúdos Programáticos de Pas de Deux:

Aprendizagem dos passos mais simples par terre e lifts. Desenvolvimento da comunicação e postura cénica. Nesta fase da aprendizagem as frases de movimento não devem ultrapassar 16 compassos de música. O trabalho de Pas de Deux deve ser pensado de modo a equilibrar a exigência técnica do trabalho de pontas das alunas tendo em atenção não só a quantidade mas também equilibrando as solicitações esquerda e direita. Para não sobrecarregar o aluno, todo o trabalho de lifts tem de ser alternado com trabalho par terre. Os exercícios propostos têm também de incluir momentos de relacionamento teatral e momentos de trabalho a solo. Desenvolvimento da capacidade e consciência da relação estética e orgânica entre o movimento dos dois corpos em cada momento do trabalho.

Trabalho com as mãos do rapaz na cintura da rapariga:

- Relevé em 5ª e sur le cou-de-pied
- Développé a 45º e a 90º em todas as grandes poses
- Développé e développé passé grand rond de jambe mudanado de pose e mantendo a mesma perna de suporte
- Vários tipos de penché
- Passos de ligação com terminação em pequenas e grandes poses; por exemplo: combinação com temps lié a 90º
- Mudanças de direção, ¼ e ½ volta, mantendo a pose
- Tour diversos: soutenu e grand fouetté en face
- Tour lent em todas as grandes poses, uma ou duas voltas
- Pirouette de 5ª e 4ª posição en dehors e en dedans
- Posições em que o peso da rapariga é deslocado do seu centro e voltar ao equilíbrio, sem e com mudança de posição ou pose
- Deslocação do peso mantendo o 1º arabesque: Uma mão na cintura e outra no pulso; Duas mãos nos pulsos

Trabalho com as mãos do rapaz nas mãos ou pulsos da rapariga:

- Todas as pequenas e grandes poses em suporte estático
- Développé, grand rond de jambe, todos os passos de ligação e passagens de uma pose para outra
- Uma volta inteira em que a rapariga não muda a sua posição de corpo sendo

que os braços vão mudando de posição durante a volta

- Tour lent, promenade, em pose attitude durante a qual: A rapariga se apoia na mão e no ombro do rapaz; Rapaz segura a rapariga pelas mãos ou pulsos

Trabalho com suporte de apenas uma mão do rapaz na mão, pulso ou cintura da rapariga:

- Todas as grandes poses e posições estáticas

Trabalho de lift:

- Todos os pequenos saltos de allegro do 6º Ano de TDC devem ser trabalhados com o rapaz a segurar a rapariga com duas mãos na cintura; inicialmente sur place e depois com deslocamento para o lado, frente e trás
- Grand assemblé com suporte na cintura e no pulso ou braço
- Pequeno lift na pose 1º arabesque, uma mão na cintura e outra na coxa de trabalho
- No final do ano o rapaz deve ser capaz de segurar a posição «fish» sur place e dando uma volta.

## Competências

### Disciplina

- a. Responsabilidade – O aluno tem que revelar a mesma:
  - ✓ Face ao trabalho (pontualidade, atenção e persistência);
  - ✓ Capacidade de se responsabilizar pela preparação do seu próprio corpo;
  - ✓ Ser capaz de reconhecer e cumprir as regras da escola.
- b. Respeito – O aluno deve revelar:
  - ✓ Respeito pela escola (suas regras e instalações);
  - ✓ Respeito pelo professor (regras de comportamento em sala de aula e fora dela);
  - ✓ Respeito pelos colegas (relacionamento interpessoal);
  - ✓ Respeito pela aula e estúdio de dança;
  - ✓ Respeito por si próprio.
- c. Cooperação – O aluno tem de revelar capacidade de cooperação tanto em sala de aula, como em trabalhos de grupo dentro e fora dela.

### Envolvimento

- a. Autonomia – O aluno deve revelar:
  - ✓ A capacidade de autonomamente cuidar do seu próprio corpo, tanto antes das aulas (aquecimento) como depois delas (arrefecimento);
  - ✓ Autonomia no estudo e compreensão do trabalho de aula;
  - ✓ Autonomia no trabalho técnico aplicando correções e trabalhando no aperfeiçoamento de passos específicos também fora do contexto de aula;
- b. Interesse – O aluno deve revelar:
  - ✓ Interesse e curiosidade não só pelo trabalho técnico (pesquisa de passos, observação de aulas mais avançadas, outros meios de observação e pesquisa), mas também no trabalho de repertório, manifestando interesse e curiosidade em pesquisar informação e observar vídeos do trabalho em curso;
  - ✓ Interesse ativo nas atividades constantes do Plano de Atividades e ações complementares de formação dedicadas ao seu ano.

## Desempenho

- a. Aplicação através do corpo dos estudantes.
- b. Postura, alinhamento, colocação:
  - ✓ O aluno deve revelar entendimento do eixo e alinhamento dos três volumes, no plano vertical, horizontal e sagital, em posições nas três direções básicas (frente, lado e trás), pequenas e grandes poses, incluindo trabalho da ½ ponta.
- c. Coordenação – O aluno deve:
  - ✓ Dominar as coordenações básicas (movimento das pernas e braços com a colocação da cabeça e tronco) na cinesfera;
  - ✓ Ter capacidade de coordenação nas combinações de movimentos mais elaborados com e sem deslocamento.
- d. Foco, coordenação do olhar com o movimento:
  - ✓ O aluno deve revelar a capacidade de dirigir o foco (olhar) diretamente ou alternando direções, de acordo com a pose e/ou movimento, também com deslocamento.

## Espaço/Tempo

- a. Níveis direções e sentidos – O aluno deve revelar:
  - ✓ Compreensão e capacidade de usar na prática os 3 níveis e os 8 pontos da sala (quadrado referencial Vaganova), bem como a distinção entre direção e sentido, em combinações mais elaboradas sem e com deslocamento.
- b. Tempo e dinâmica – O aluno deve revelar:
  - ✓ Compreensão das diferentes qualidades e dinâmicas do vocabulário constante no programa demonstrando entendimento das diferentes divisões temporais, andamentos, acentuações e suas articulações – trabalhando-se a musicalidade também através da intervenção do pianista acompanhador.

## Conhecimento dos conteúdos técnico-práticos

- a. Vocabulário, terminologia, análise – O aluno deve:
  - ✓ Garantir a identificação da terminologia básica em movimentos compostos e simples dos conteúdos programáticos do ano anterior;
  - ✓ Revelar entendimento de termos técnicos básicos específicos dos conteúdos programáticos do ano em que se encontra;
  - ✓ Demonstrar compreensão dos diversos momentos da evolução de cada passo identificando as formas básicas e a sua progressão para formas mais complexas.
- b. Correção, memorização, transformação – O aluno deve revelar:

- ✓ Capacidade de memorização movimentos isolados e em combinações mais elaboradas de média duração do vocabulário específico do ano;
  - ✓ Aptidão de executar combinações mais elaboradas no sentido oposto (direita, esquerda) e no sentido inverso (*en dedans* e *en dehors*);
  - ✓ Habilidade em compreender, memorizar e tentar aplicar as correções.
- c. Evolução/Progressão/Consolidação de conhecimentos – O aluno deve revelar ter consolidado os seguintes aspetos:
- ✓ Habilidade na demonstração dos elementos de expressividade básicos (expressão do rosto, colocação da cabeça, *port de bras*, entre outros) tanto no contexto do trabalho de aula técnica, como no contexto do trabalho de repertório;
  - ✓ Capacidade de executar os conteúdos já aprendidos em andamentos mais rápidos.
- d. Barra e centro:
- ✓ Aptidão para executar todo o vocabulário da barra constante no programa à  $\frac{1}{2}$  ponta e com introdução de movimentos *en tournant*;
  - ✓ Capacidade de trabalhar no centro à  $\frac{1}{2}$  ponta;
  - ✓ Capacidade de transferir o peso de uma perna para outra com solidez, na barra e no centro a 90°;
  - ✓ Capacidade de executar *pirouettes*, *en dehors* e *en dedans*, de 2ª, 5ª e 4ª posições.
- e. Allegro:
- ✓ Elevação mínima nos saltos básicos isolados;
  - ✓ Trabalho de *batterie* em duas pernas e uma perna;
  - ✓ Trabalho de *grand allegro* nas formas simples do programa;
  - ✓ Capacidade em executar combinações de allegro com deslocamento no espaço e *en tournant*.
- f. Pontas:
- ✓ Capacidade de trabalhar em pontas tanto em dois pés como num, incluindo movimentos *en tournant*;
  - ✓ Capacidade de executar pirouettes em pontas, *en dehors* e *en dedans*, de 5ª e 4ª;
  - ✓ Capacidade de produzir um maior número de *relevés* consecutivos tanto em duas pernas como uma e efetuar saltos em pontas.

## Avaliação

### Objetivos da avaliação

- ✓ Considera-se que a avaliação tem dois objetivos fundamentais:
  - a. Proporcionar ao aluno um aferimento do seu desenvolvimento pessoal assente no seu processo de aprendizagem;
  - b. Ao nível da escola enquanto instituição de ensino especializado, responder perante a sociedade acerca do trabalho realizado com o intuito da profissionalização dos jovens estudantes.
- ✓ O Conservatório Pallco – Oporto Ballet School do Porto, pratica uma avaliação contínua e formativa, ajudando o aluno no seu crescimento e fazendo-o participar no seu próprio processo de aprendizagem. A avaliação, deste modo, torna-se um meio de constante suporte ao aluno no seu processo de crescimento, não só dos conteúdos programáticos, mas também de toda a postura e atitude comportamental face à escola, à dança e à arte em geral.
- ✓ No contexto da disciplina de Técnica de Dança Clássica (TDC), em que a progressão para conteúdos programáticos das etapas seguintes exige uma compreensão e domínio dos conteúdos precedentes, a avaliação tem de ser sumativa e normativa, assegurando-se que o aluno adquiriu as competências necessárias para passar para a etapa seguinte de aprendizagem.

**Avaliação do aluno Curso (Basico)**

Domínios	Critérios Gerais	Critérios Específicos	Indicadores	1º Grau/6º Grau	2º Grau/7º Grau	3º Grau/8º Grau	4º Grau/9º Grau	5º Grau
Cognitivo e Competências	Domínio dos conteúdos programáticos; Aquisição de competências intrínsecas à execução física; Coordenação psicomotora; Hábitos de estudo individual; Aplicação de conhecimentos; Evolução na Aprendizagem.	Qualidade e Projeção do Movimento; Interpretação do movimento; Sensibilidade e Atmosfera Musical; Utilização correta de diferentes dedilhações; Articulações e dinâmicas; Capacidade de memorização e concentração; Capacidade de análise e sentido crítico; Postura em apresentações públicas.	Apresentações artísticas	35%	30%	30%	30%	30%
			Apresentações técnicas	45%*	45%*	45%*	45%*	45%*
				35%	35%	35%	35%	35%
			Provas de Avaliação	---	---	---	---	---
				15%	15%	15%	15%	15%
*No 1º Período não se realizam Provas de Avaliação. Assim, as apresentações públicas assumem integralmente essa percentagem de avaliação. No 2º e 3º Período, essa percentagem já é repartida entre a prova de avaliação e os momentos de apresentação pública.								
Atitudes e Valores	Desenvolvimento da autonomia; Sentido de Responsabilidade; Desenvolvimento do espírito de cooperação e solidariedade; Apresentação.	Assiduidade e Pontualidade; Apresentação do Material para a aula; Atitude na sala de aula; Empenho/interesse pela disciplina; Cumprimentos tarefas propostas; Participação ativa nas atividades escolares; Respeito pelos outros, material e equipamentos escolares.	Observação Direta	20%	20%	20%	20%	20%
				15%	15%	15%	15%	15%

**Avaliação do aluno (Secundário):**

Domínios	CrITÉrios Gerais	CrITÉrios Específicos	Indicadores	10º Grau	11º Grau	12º Grau
Cognitivo e Competências	Domínio dos conteúdos programáticos; Aquisição de competências intrínsecas à execução física; Coordenação psicomotora; Hábitos de estudo individual; Aplicação de conhecimentos; Evolução na Aprendizagem.	Qualidade e Projeção do Movimento; Interpretação do movimento; Sensibilidade e Atmosfera Musical; Utilização correta de diferentes dedilhações; Articulações e dinâmicas; Capacidade de memorização e concentração; Capacidade de análise e sentido crítico; Postura em apresentações públicas.	Apresentações artísticas	35%	30%	30%
			Apresentações técnicas	45%*	45%*	45%*
				35%	35%	35%
			Provas de Avaliação	---	---	---
				15%	15%	15%
*No 1º Período não se realizam Provas de Avaliação. Assim, as apresentações públicas assumem integralmente essa percentagem de avaliação. No 2º e 3º Período, essa percentagem já é repartida entre a prova de avaliação e os momentos de apresentação pública.						
Atitudes e Valores	Desenvolvimento da autonomia; Sentido de Responsabilidade; Desenvolvimento do espírito de cooperação e solidariedade; Apresentação.	Assiduidade e Pontualidade; Apresentação do Material para a aula; Atitude na sala de aula; Empenho/interesse pela disciplina; Cumprimentos tarefas propostas; Participação ativa nas atividades escolares; Respeito pelos outros, material e equipamentos escolares.	Observação Direta	20%	20%	20%
				15%	15%	15%

## Tipos de avaliação

### Avaliação diagnóstica:

- ✓ Tem como objetivo verificar os conhecimentos e aptidão do aluno no início de cada etapa de aprendizagem de modo a aferir a sua capacidade de fazer face aos desafios da etapa seguinte. Permite orientar e estabelecer estratégias na planificação das aulas que se adequem aos alunos em causa de modo a potenciar a sua aprendizagem.

### Avaliação formativa:

- ✓ A avaliação formativa realiza-se ao longo de todo o processo de aprendizagem. No caso específico da Técnica de Dança Clássica, sempre que é dada uma correção acompanhada com instruções de solução para o problema detetado está a ter lugar uma avaliação formativa. Este é o tipo de avaliação que mais se pratica, uma vez que, as intervenções têm lugar diariamente nas aulas, individualmente e coletivamente dirigindo-as à turma, sempre com pistas e soluções para os problemas detetados.

### Avaliação sumativa:

- ✓ A avaliação sumativa destina-se a uma aferição da aquisição de conteúdos programáticos estabelecendo o nível de progresso individual de cada aluno. Este tipo de avaliação complementa a avaliação formativa revelando o que já está consolidado a nível da aprendizagem e o que ainda precisa de ser trabalhado.

### Avaliação normativa:

- ✓ Visa o aferimento dos conhecimentos individuais comparativamente às competências gerais estabelecidas para cada nível de ensino. Normalmente assume a forma de testes, durante cada período (ao critério do professor) e no final do ano, e uma prova global no final do ciclo.

### Autoavaliação:

- ✓ O processo de autoavaliação visa levar o aluno à reflexão sobre o seu próprio processo de aprendizagem, identificando conquistas, áreas de dificuldade a precisar de mais trabalho, e objetivos a curto e médio prazo.

### Critérios e subcritérios de avaliação

- a. Disciplina:
  - ✓ Responsabilidade;
  - ✓ Respeito;
  - ✓ Cooperação.
  
- b. Envolvimento:
  - ✓ Autonomia;
  - ✓ Interesse;
  - ✓ Desempenho.
  
- c. Aplicação com o par:
  - ✓ Corpo;
  - ✓ Postura, alinhamento, colocação;
  - ✓ Coordenação;
  - ✓ Foco, coordenação do olhar com o movimento;
  - ✓ Espaço/tempo;
  - ✓ Níveis direções e sentidos;
  - ✓ Tempo e dinâmica.
  
- d. Conhecimento dos conteúdos técnico-práticos:
  - ✓ Vocabulário, terminologia, análise;
  - ✓ Correção, memorização, transformação.
  
- e. Evolução/progressão/consolidação de conhecimentos.

**Escala – Curso Vocacional:**

Ensino Básico

Percentagem	Nível	Qualificação Qualitativa	Níveis de Aprendizagem
<b>0 a 19</b>	1	Muito insuficiente	Não acompanha o programa.
<b>20 a 49</b>	2	Insuficiente	Revela grandes dificuldades em acompanhar o programa.
<b>50 a 69</b>	3	Suficiente	Acompanha o programa com algumas dificuldades.
<b>70 a 89</b>	4	Bom	Acompanha o programa com facilidade.
<b>90 a 100</b>	5	Muito Bom	Acompanha o programa com grande facilidade e revela um grau de excelência no trabalho.

**Escala – Curso Vocacional:**

Ensino Secundário:

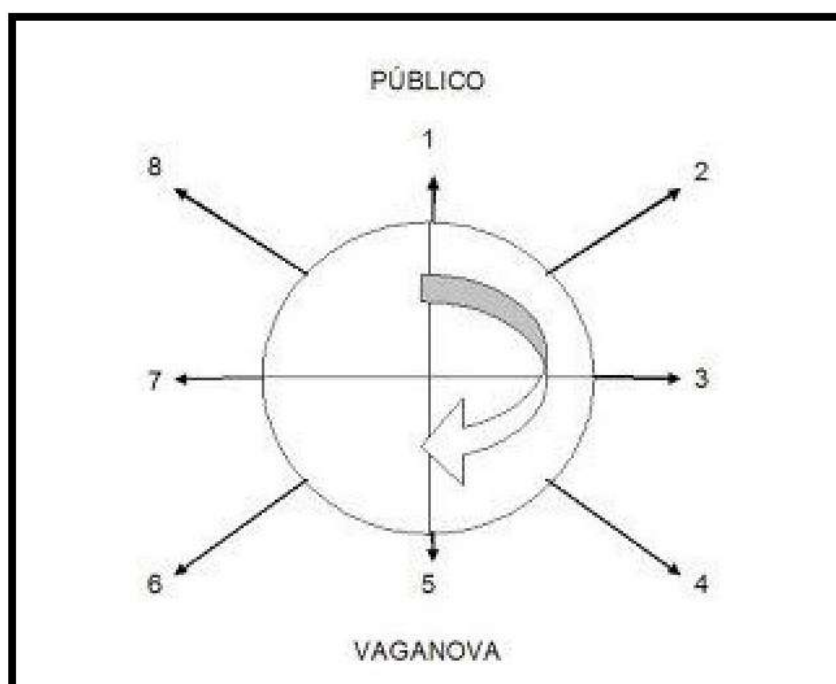
Percentagem	Nível	Qualificação Qualitativa	Níveis de Aprendizagem
<b>0 a 9</b>	1	Insuficiente	Não acompanha o programa.
<b>10 a 14</b>	3	Suficiente	Acompanha o programa com algumas dificuldades.
<b>15 a 17</b>	4	Bom	Acompanha o programa com facilidade.
<b>18 a 20</b>	5	Muito Bom	Acompanha o programa com grande facilidade e revela um grau de excelência no trabalho.

## Testes e Provas Globais

- ✓ Cabe aos professores titulares das turmas a realização de um teste a cada final de período do ano letivo;
- ✓ Os critérios de avaliação e o peso para a nota final do período devem ser comunicados aos alunos;
- ✓ Sempre que possível existirão professores convidados (externos à escola) que farão parte do júri que atribuirá a avaliação de final do ano (no último trimestre) para os anos de prova global (2º/6º ano e 5º/9º ano);
- ✓ Os elementos de júri serão sempre que possível:
  1. Coordenador do curso de dança;
  2. Professor titular da turma;
  3. Professor externo à turma para que a avalie imparcialmente.

Anexo A

Diagrama Espacial<sup>1</sup> - Vaganova:



Fonte: <http://vivoparaladanza.blogspot.com/2016/04/que-son-las-direcciones.html>

<sup>1</sup> Será também dado a conhecer o quadrado referencial de Chechetti.

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**Annexure C - *Projeto Educativo* PALLC<sup>o</sup> - Performing Arts School & Conservatory**



*“Escola com Missão &  
Visão”*

# **Projeto Educativo**

**2020-2023**

Trabalho elaborado por:

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Porto, abril de 2020

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### PALLCº - “Escola com MISSÃO & VISÃO”

Sendo a entidade titular a AGI - Associação Geração Inabalável, a instituição escolar com a designação **PALLCº - Performing Arts and School Conservatory** recebeu autorização para ministrar em regime de planos e programas oficiais nos termos do nº 7 do artigo nº 32 do decreto-lei 152/ 2013 de 4 de Novembro e do despacho 54/EPC/ NORTE a 16 de maio de 2018 os cursos de Iniciação e Básico de Música e Básico e Secundário de Dança.

Foi estabelecido a autorização definitiva de funcionamento na data acima referida, enquadrando-se desta forma nos objetivos educativos do sistema educativo e formativo português, previstos no artigo nº 33 no citado decreto-lei, gozando das prerrogativas das pessoas coletivas beneficiando de direitos e deveres previstos na lei.

O PALLCº tem como objetivo a identificação com os seguintes valores:

- Formação pessoal e social;
- Formação musical, técnica e artística;
- Competências de organização e métodos de trabalho;
- Trabalho em Equipa;
- Trabalho de Projeto;
- Produção Artística;
- Novas Valências Pedagógicas;
- Autonomia Pedagógica;
- Inclusão social;
- Inclusão de famílias e valorização do seu papel ativo na implementação dos objetivos e valores do PALLCº.

**PREÂMBULO**

Leonard Bernstein, maestro, pianista, compositor e pedagogo, num dos seus últimos “*Concertos para Jovens*” (Young People’s Concert) gravado para a televisão americana e transmitido mundialmente disse:

*“Ensinar é provavelmente a profissão mais nobre no mundo – a profissão mais altruísta, difícil e generosa que existe. (...) Ensinar não é somente o ensino técnico de ensinar escalas e exercícios; um bom professor é alguém que pode iluminar em ti, o brilho que te vai impulsionar o entusiasmo pela música ou outra matéria de estudo.”*

Sendo assim, a criação do Projeto Educativo, segundo o nosso entender, deve ser objetiva e tradutora desta missão, mas, simultaneamente, capaz de traduzir claramente a estrutura física e humana do PALLC°.

Tendo o PALLC° dentro de si o legado formativo e artístico da anterior escola Oporto Ballet School, traz agora para o presente e futuro da instituição tal como o seu nome o designa – Performing Arts School & Conservatory, ou seja, Escola de Artes Performativa e de Conservatório, onde agrega as áreas da Música e da Dança para um melhor entendimento e interdisciplinaridade na formação dos seus alunos e posterior apresentação à comunidade educativa e público em geral. É transmitido aos seus alunos através dos seus docentes as bases para a aprendizagem e consolidação de conteúdos musicais e de dança, enriquecendo a sua formação individual de perfil de aluno à saída da escolaridade obrigatória, atenta a valores humanos ligados ao convívio social, à maior autonomia e desenvolvimento criativo e bem-estar com a certeza da assimilação e agregação de competências de trabalho individual e de equipa.

### INTRODUÇÃO

O principal objetivo na criação da nossa instituição PALLCº é o de promover a formação e aprendizagem de qualidade nas áreas da música e da dança para a comunidade educativa de quem nos procura. Igualmente a possibilidade de fusão dessas mesmas duas áreas artísticas em contexto pedagógico e de criação de uma maior perceção artística individual e de conjunto nos alunos

No século XVI, a designação de “Conservatório” significava uma caracterização de escola de música, neste caso situadas respetivamente em Nápoles, Veneza e Palermo e, um século mais tarde, originou a designação de “Conservatoire” (especificamente Conservatoire National de Musique em Paris) sendo o modelo de escola onde música, teatro e dança são ministrados, transmitindo a tradição cultural artística do passado para o presente ao assegurar o futuro das artes. A mesma tradição é assim veiculada num mesmo espaço em que a dimensão do típico conservatório se move para outro espaço, o da performance, isto é, o palco.

A linha educativa do PALLCº entronca na instituição de ensino de dança Oporto Ballet School, antes espaço de dança que passará a integrar os dois campos artísticos (música e dança) como um intercâmbio de múltiplas expressões artísticas que será projetada uma nova visão do ensino particular e cooperativo na área artística.

## **1. MEIO ENVOLVENTE**

### **1.1. Contexto Histórico**

Situada no Concelho do Porto, na Travessa da Prelada, Nº 516, 4250-380 Porto, na freguesia de Ramalde, que significa ramificação de estrada ou caminho-de-ferro, local aglutinador e que se ramifica para vários destinos geográficos, a origem situa-se entre os anos de 920 e 944, antes da independência portuguesa reconhecida por bula papal em 1139. Passou por diversas vicissitudes de pertença a mosteiros e conventos até que foi integrado no extinto concelho de Bouças em 1895, de que faziam parte antigo concelho da Maia, S. Mamede de Infesta, Senhora da Hora e Matosinhos, na reforma administrativa de João Franco e confirmada pelo Rei. D. Carlos. Os lugares de Ramalde e Viso eram considerados arrabaldes da cidade do Porto, conhecidos como planícies rurais dominadas por quintas senhoriais com casas apalaçadas que ainda hoje persistem – a Quinta e Casa da Ramalde, a Casa e Quinta do Rio ou do Viso.

Deste passado já pouco resta, mas começou a recriar-se novamente com as hortas comunitárias, raízes e gosto pela agricultura, que ressurgem um pouco por toda a freguesia num misto de economia, ocupação e lazer. Também indústria se desenvolveu e contribui para o desenvolvimento de implantação de zonas residenciais e abertura de novas ruas e também trajetos pedonais já no séc. XXI. Nesta altura surgiram os denominados bairros sociais em substituição das ilhas, contribuindo para melhoria na habitação e no saneamento público. Ramalde é desde 2013 uma das setes freguesias onde a densidade populacional aumentou, o que demonstra a sua vitalidade e capacidade de se regenerar continuamente

## 1.2. Caracterização Geográfica

A freguesia possui uma área aproximada de 582 hectares, localizada na parte ocidental da cidade do Porto, sendo delimitada pelo concelho de Matosinhos, a sula da união com as freguesias de Lordelo do Ouro e Massarelos, a nascente pela freguesia de Paranhos e União das freguesias de Cedofeita, Santo Ildefonso, Sé, Miragaia, S. Nicolau, Vitória e a poente pela união com as freguesias de Aldoar, Foz do Douro e Nevogilde.

Está enquadrada no concelho do Porto com uma área envolvente pertencente à freguesia de Ramalde que possui cerca de 5,62 Km<sup>2</sup> com uma população de 38012 habitantes (registo do Censos do ano de 2011) e com uma densidade de 6692, 3 habitantes / km<sup>2</sup>, que agrega as zonas das freguesias da Prelada, Senhora do Porto, Campinas, Pinheiro Manso, Fonte da Moura e Viso.

## 1.3. Contexto Social

Ramalde possui diversas assimetrias sociais que são visíveis no tipo de habitação existente, desde os bairros sociais até às zonas residenciais de elevada qualidade que aumentam cada vez mais todos os anos com a construção de diversos condomínios habitacionais. Apesar desse aumento e de população economicamente menos desfavorecida, o facto da integração socio-espacial não fez desvanecer as situações de exclusão social e de marginalidade, sendo alguns dos problemas oriundos destes contextos socio-habitacionais como os baixos níveis de escolaridade, as elevadas taxas de insucesso, o abandono e absentismo escolar, as redes de localização limitadas ao espaço do bairro e a própria configuração dos mesmos conjuntos habitacionais que proporcionam níveis de insegurança na população. Sintetizando, não foi através da mudança habitacional que se conseguiram eliminar problemas sociais e de criminalidade na respetiva área.

#### **1.4. Contexto Económico**

Tentando fazer uma caracterização rigorosa do tecido empresarial (no início do séc. XIX , nomeadamente têxtil) da freguesia de Ramalde que se revela insuficiente, pode-se chegar à constatação significativa de que o facto da freguesia de Ramalde beneficiar da sua localização oriental na cidade do Porto, permitiu a instalação de um Pólo de desenvolvimento industrial que foi sendo diversificado ao longo dos tempos, tornando-se numa zona empresarial abrangendo várias atividades empresariais e de prestação de serviços desde a década de 50 até à década de 70. Foi sobretudo a partir da década de 80 que se verificou um abrandamento e perda populacional devido a fluxos migratórios associados à deslocalização da função residencial que beneficiou os concelhos envolventes.

#### **1.5. Contexto Demográfico**

A partir de 2001, dá-se um contraciclo e assiste-se a um ressurgimento habitacional e populacional, mas em 2011, data do último CENSOS registou-se um novo abrandamento. Em relação à estrutura etária da população, metade da população situava-se entre os 25 e os 64 anos de idade sendo 56%, até aos 14 anos cerca de 12%, entre os 15 e os 25 cerca de 20% e 20% a partir dos 65 anos de idade. Em relação aos níveis de escolaridade, 24% possuíam curso superior, 24% o 1º ciclo do ensino básico, 16% o ensino secundário, o 3º ciclo do ensino básico, 8% o 2º ciclo e 5% não possuíam qualquer ciclo completo de escolaridade, sendo 3% analfabetos. Verifica-se que uma grande parte da população não possui o 3º ciclo do ensino básico cerca de 40%, mas uma forte presença de um conjunto de residentes com habilitações de nível superior (30%).

### 1.6. Acessibilidades e Transportes

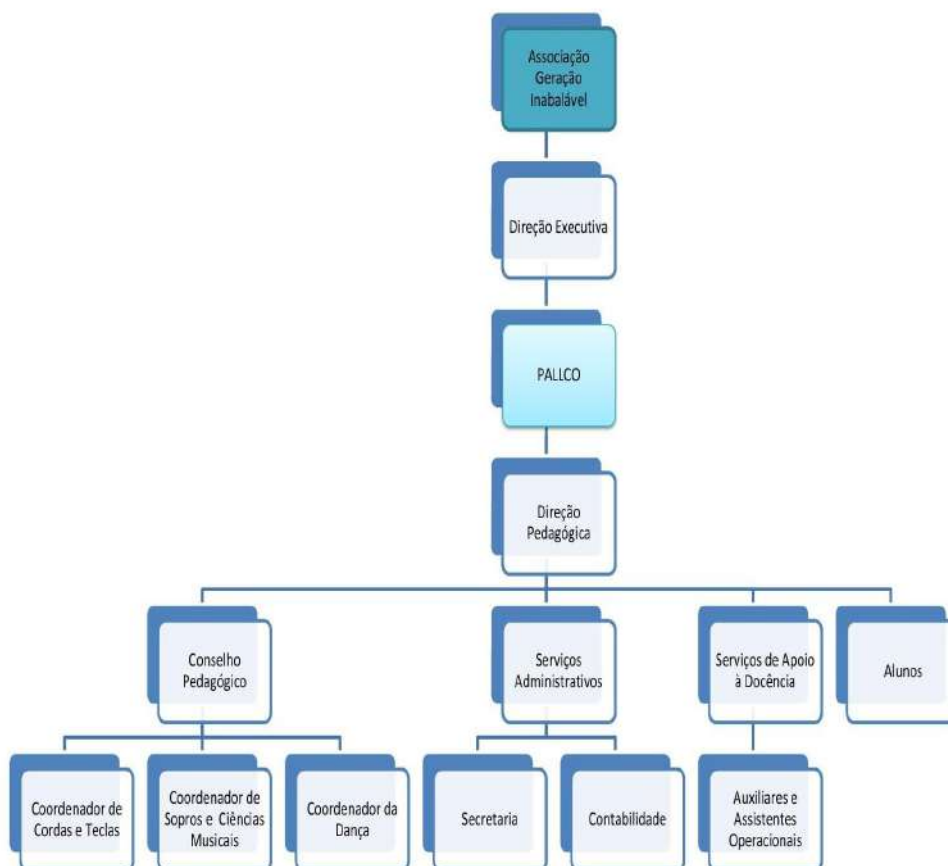
A freguesia dispõe de acesso rodoviários que permitem a ligação com a cidade e com a estrada da circunvalação, a via de cintura interna que faz a ligação entre norte e sul do país e a avenida AEP que possibilita o acesso a Matosinhos e à zona industrial da cidade do Porto.

### 1.7. Tradição Artística

O folclore local foi uma das marcas culturais da freguesia e que se deveu à existência de várias romarias, ficou célebre a “A Ramaldeira” ou “Chula de Ramalde”. Herdeiro desta tradição é o rancho folclórico de Ramalde do Conjunto Dramático 26 de Janeiro que conta com 42 anos de existência e organiza anualmente em parceria com a Junta de Freguesia o Festival Nacional de Folclore de Ramalde.

**2 – PALLCO – ESTRUTURA, ESPAÇOS, RECURSOS E OFERTAS**

**2.1 – ESTRUTURA ORGANIZACIONAL**



## 2.2 – RECURSOS FÍSICOS DA ESCOLA

A área total do PALLC<sup>o</sup> é de 2400 m<sup>2</sup> e está dividida em dois pisos e um jardim. A entrada está protegida por um portão e apresenta um espaço abrigado com acesso para pessoas com mobilidade condicionada ou reduzida até à porta de entrada. No lobby da entrada existe um espaço de espera com um sofá e duas cadeiras e os sanitários públicos. O lobby dá acesso à área administrativa, à uma loja e apresenta duas entradas para os alunos. A área administrativa inclui a secretaria, três gabinetes de apoio e uma sala de reuniões. O PALLC<sup>o</sup> apresenta, a seguir à entrada dos alunos, uma pequena copa com um sofá e cadeiras, que dá acesso a 3 vestiários: feminino, masculino e infantil, equipados com sanitários e chuveiros, bem como sanitários para pessoas de mobilidade condicionada ou reduzida. O acesso ao jardim de 1200 m<sup>2</sup> é feito através do corredor do rés-do-chão, o qual, também dá acesso ao 1<sup>o</sup> piso, onde existe uma área de estudo para os alunos com 20 cadeiras e 5 mesas com condições que possibilita consumir refeições pré-feitas ou lanches. Esta área de estudo dá passagem para uma varanda interior com visão para a Sala 1.

Os espaços de aula estão distribuídos pelos dois pisos. No rés-do-chão temos 2 salas de instrumento com 9 m<sup>2</sup>, uma sala de formação musical com 30 m<sup>2</sup>, 3 salas de dança com as seguintes áreas 82 m<sup>2</sup>, 130m<sup>2</sup> e 236m<sup>2</sup>. No 1<sup>o</sup> piso existe também um pequeno espaço de espera que dá acesso a uma sala de instrumento com 32 m<sup>2</sup>, uma sala de formação musical com 30 m<sup>2</sup> e a uma sala polivalente com cerca de 90 m<sup>2</sup>. O acesso ao 1<sup>o</sup> piso é efetuado através de uma escadaria com elevador para pessoas com mobilidade condicionada ou reduzida. Todos os espaços têm iluminação natural garantida por lanternins ou coberturas translúcidas, sendo também todos climatizados.

### 2.3 - MATERIAL DISTRIBUÍDO POR ESPAÇO.

#### CORREDOR

- Almofada 20
- Banco baixo sem costas altas 1
- Banco com costas altas 2
- Banco pequeno 5
- Banco sem costas altas 2
- Cadeirão 1
- Caixote do lixo 2
- Moldura 7
- Poltrona 1
- Puff 2
- Puff de serapilheira 3
- Sofá 1
- Tapete grande 1
- Tapete pequeno 2

#### Vestiário infantil

- Banco 2
- Cadeira branca 2
- Caixote do lixo 1
- Móvel 6
- Móvel com espelho 2
- Radiador 1
- Relógio 1
- Tapete 1

#### WC Deficientes

- Cacifo 1

#### LOJA

- Banco 1
- Cadeira preta 5
- Caixote do lixo 1
- Estante Musical 1
- Mesa 2
- Radiador 1
- Sofá 1

#### Lobby de Entrada

- Almofada 4
- Cadeira 2
- Caixote do Lixo 1
- Mesa 2
- Sofá 1
- Tapete 1
- Torre iluminatória 1
- TV 1

#### SECRETARIA

- Arquivo grande 1

- Arquivo pequeno 1
- Bengaleiro 1
- Cadeira com rodas 3
- Caixote do lixo 2
- Cofre 1
- Computador 2
- Impressora 1
- Móvel 2
- Móvel de aço com gavetas 1
- Móvel de madeira com gavetas 2
- Rato 2
- Secretária 1
- Teclado 2
- Telefone fixo 2
- Torre 2

### LOUNGE

- Biombo 1
- Cadeira preta 4
- Candeeiro 1
- Maca 1
- Mesa 1
- Móvel 1
- Planta 1
- Radiador 1
- Tapete 1
- Tapete de espuma 1

### GABINETE 1

- Almofada 2
- Balança 1
- Bengaleiro 1
- Cadeira vermelha 5
- Caixote do lixo 1
- Mesinha de cabeceira 1
- Móvel 1
- Quadro de íman 1
- Sofá 1
- Tapete 1

### GABINETE 2

- Cadeira preta 1
- Cadeira vermelha 2
- Caixote do lixo 1
- Candeeiro 1
- Mesa 1
- Piano eletrónico 1
- Tapete 1
- Telefone fixo 1

### GABINETE 3

- Banco pequeno branco 1
- Cadeira com rodas 4
- Caixote do lixo 2
- Candeeiro 1
- Computador 1
- Mesa 2
- Móvel 2
- Portátil 1
- Quadro de íman 1
- Rádio 1
- Rato 2
- Tapete 2
- Teclado 1
- Telemóvel fixo 1
- Torre 1

### GABINETE 4

- Cadeira com rodas 1
- Cadeira preta 1
- Cadeira vermelha 1
- Caixote do lixo 1
- Estante musical 2
- Mesa 1
- Tapete 1
- Telefone fixo 1

### Vestiário Feminino

- Banco 4
- Banco com cabide 2
- Cacifo 86
- Cadeira 2
- Caixote do lixo 2
- Espelho 5
- Móvel 2
- Poste com cabide 4

### Vestiário Masculino

- Banco 3
- Cacifo 12
- Cadeira 1
- Caixote do lixo 1
- Espelho 3
- Poste com cabide 3

### SALA DE ESTUDO/CONVÍVIO

- Aquecedor a gás 1
- Balcão 1
- Balcão de cozinha 1
- Cadeira 22
- Cadeira alta 8
- Caixote do lixo 1

- Mesa quadrada 1
- Mesa quadrada alta 2
- Mesa redonda 4
- Mesa sem pés 2
- Micro-ondas 1
- Puf grande 4
- Puf pequeno 4
- Relógio 1
- Tapete 2
- Torradeira 2
- TV 1

### SALA 1

- Aparelragem 1
- Banco branco baixo 1
- Barra móvel 5
- Cadeira branca alta 2
- Cadeira branca baixa 2
- Caixote do lixo 1
- Coluna 5
- Espelho 6
- Leitor DVD 1
- Móvel 3
- Relógio 1
- Tapete 1
- TV 1

### SALA 2

- Banco preto 1
- Barra fixa 2
- Barra móvel 2
- Cadeira branca 1
- Cadeira preta alta 1
- Caixote do lixo 1
- Coluna 1
- Cómoda 1
- Espelho 4
- Piano 1
- Radiador 1
- Relógio 1

### SALA 3

- Aparelragem 1
- Barra fixa 1
- Barra móvel 2
- Cadeira branca 2
- Cadeira com rodas 1
- Caixote do lixo 1
- Espelho 3
- Móvel 1

### SALA 4

- Banco 1
- Cadeira preta 1
- Cadeira vermelha 1
- Caixote do lixo 1
- Espelho 1
- Estante musical 1
- Mesa 1
- Móvel 1
- Piano 1
- Radiador 2
- Tapete 1

### SALA 5

- Cadeira preta 2
- Caixote do lixo 1
- Espelho 1
- Estante musical 1
- Mesa 1
- Mesinha de cabeceira 1
- Móvel 1
- Radiador 1
- Tapete 1

### SALA 6

- Banco 1
- Cadeira preta 24
- Caixote do lixo 1
- Mesa 26
- Piano 2
- Piano eletrónico 1
- Quadro 1

### SALA 7

- Aparelhagem 1
- Banco pequeno branco 2
- Bola pequena 2
- Bola Yoga 23
- Cadeira branca 1
- Cadeira preta 4
- Espaldar 7
- Espelho 4
- Estante musical 3
- Leitor DVD 1
- Mesa 1
- Piano eletrónico 1
- Step 1
- Trampolim 1

### SALA 8

- Cadeiras pretas 2
- Caixote do lixo 1



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- Mesa 1
- Piano eletrónico 1
- Quadro com rodas 1

### SALA 9

- Cadeira branca 1
- Caixote do lixo 1
- Coluna pequena 2
- Espelho 1
- Estante musical 1
- Leitor DVD 1
- Mesa 1
- Radiador 1
- Torre 1

### Varanda da Sala 1

- Cadeiras pretas 27

### Sala de espera do 1º PISO

- Almofada 2
- Cadeirão 1
- Puf pequeno 2
- Sofá 1
- Tapete 2

### Sala de Arrumos

- Banco branco baixo 12
- Escada 1
- Estante 6
- Máquina de limpeza de chão 1
- Móvel 1
- Trampolim 14

## **2.4 – PLANO DE COMUNICAÇÃO**

O plano de comunicação do PALLC<sup>o</sup> passa pela utilização de vários recursos para a veiculação de informação relevante o que permite uma rapidez e flexibilização na articulação entre os vários órgãos da escola. É primado o uso da secretaria para estabelecer a comunicação entre os vários elementos da comunidade escolar, o que permite uma melhor organização e estruturação de toda a informação. De uma forma geral, este modelo vai ao encontro dos interesses particulares de cada indivíduo da comunidade escolar pelo que continuará a ser aplicado.

### **2.4.1. RECURSOS DIGITAIS**

Recursos digitais utilizados por toda a comunidade escolar são os seguintes:

- **MUSa** - plataforma com vários recursos nomeadamente horários, avaliações, sumários e fichas pessoais de cada aluno.
- **Slack** - plataforma que visa o contacto digital instantâneo entre todos os membros da comunidade escolar com a possibilidade de partilha de ficheiros, outros recursos online de carácter pedagógico e o uso de aplicações como o **Zoom**.
- Telefone - troca de informação de carácter curto ou urgente
- Email - meio de comunicação predileto entre a escola e os encarregados de educação
- WhatsApp - troca de informação instantânea entre docentes.

Numa comunicação mais direta e presencial podem ser efetuadas reuniões entre os elementos desta comunidade escolar relevantes para o tratamento do assunto em questão e há a possibilidade de cada indivíduo se dirigir à secretaria.

## **2.4.2 - COMUNICAÇÃO EXTERNA**

A escola aproveita um grande leque de recursos quanto à comunicação externa pois é do seu interesse chegar ao maior número de pessoas, quer sejam de dentro ou de fora da comunidade escolar, entre os quais:

- Website - <https://pallco.pt> - é apresentada informação resumida sobre a escola e tem a possibilidade de interação com esta.
- Facebook:
  - <https://www.facebook.com/pallcopt>
  - <https://www.facebook.com/oportoballetschool>
- Youtube:
  - <https://www.youtube.com/channel/UCdUGAzykFJleXiXUuVi18Yw>
- Instagram:
  - <https://www.instagram.com/pallcopt>
  - [https://www.instagram.com/obs\\_by\\_pallco](https://www.instagram.com/obs_by_pallco)
- Eventos e presenças em dias comemorativos;
- Folhetos e cartazes;
- Televisão – Participação em programas comunitários e em anúncios institucionais.

## **2.5 – COMUNIDADE EDUCATIVA**

### **2.5.1 – CORPO DISCENTE**

O PALLC<sup>o</sup> acolhe todos os interessados e que demonstrem especial interesse pelas artes performativas, nomeadamente a Dança e a Música. Na perspetiva de aglutinar numa só instituição de ensino particular de música e dança na cidade do Porto, projeto que engloba o ensino articulado em Música nos cursos de Iniciação e no regime básico, mas também os cursos de Iniciação, Básico e Secundário de Dança, o PALLC<sup>o</sup> implementa o seu Projeto Educativo com base em critérios de seleção de alunos prestando Provas de Aptidão de Música e de Dança para ingresso nos diferentes regimes de ensino ministrados. Estas serão efetuadas cumprindo com todos os requisitos exigidos pela legislação própria do ensino artístico especializado da Dança e da Música. Para o ano letivo de 2020/2021 perspetiva-se cerca de 250 alunos, distribuídos por todos os ciclos de ensino, desde o 1º ciclo até ao Secundário. Atualmente o número de alunos inscritos nos diferentes regimes divide-se da seguinte forma: na área da Música cerca de 118 alunos no regime básico e cerca de 50 alunos na iniciação; na área da Dança em regime articulado no básico cerca de 32 alunos no 2º ciclo, no 3º ciclo 23 alunos e no secundário 9 alunos; em curso livre cerca de 58 alunos na iniciação (17 alunos no Pré-escolar e 41 no 1º Ciclo), no 2º e 3º Ciclo 13 alunos no básico e 8 alunos no secundário.

Ao ingressarem neste tipo de ensino, prevê-se por parte dos alunos selecionados um estudo continuado e trabalho realizado em casa, adquirindo autonomia e aquisição das competências gerais e específicas em cada área artística lecionada no PALLC<sup>o</sup>, Música e Dança. A consequência deste estudo é a apresentação regular em público através de audições, concertos, provas de avaliação e exames finais. Espera-se igualmente envolvimento por

partes dos alunos e também dos encarregados de educação em apresentações públicas dentro e fora da escola, de forma a apoiar os seus educandos e visionar o trabalho de formação adquirido.

Existe, também, a preocupação de orientar os alunos para uma formação específica de qualidade, inserida num espaço preparado para o ensino da Música e de Dança, com salas adequadas e instrumentos de estudo para a prática musical e de dança num ambiente de partilha de conhecimento e valores humanos e artísticos.

### **2.5.2 – CORPO DOCENTE**

Quanto aos Docentes do PALLC°, todos possuem habilitação e profissionalização realizada em âmbito de estágio ou em serviço, aptos a lecionar em cada regime de ensino adequado às suas especificidades. Em articulação com os docentes, estabelece-se um equilíbrio entre a sua atividade docente e as suas atividades artísticas fora do PALLC°, o que valoriza e enriquece as suas funções pedagógicas. No presente ano letivo de 2019/2020 o PALLC° conta com nove professores da área da Dança e vinte e três docentes na área da Música.

### **2.5.3. – CORPO NÃO-DOCENTE**

A admissão dos funcionários é da responsabilidade exclusiva da entidade titular “Associação Geração Inabalável”. O corpo não-docente é constituído por duas administrativas, dois auxiliares de ação educativa e uma funcionária responsável pela limpeza e higienização dos espaços. As funções da Secretaria passam por estabelecer uma ligação forte com os encarregados de educação e com o Pessoal Docente, mantendo-os atualizados de todo e qualquer esclarecimento pedagógico, burocrático e do quotidiano dos alunos no PALLC°.

## **2.6. CURSOS E DISCIPLINAS**

### **2.6.1. CURSOS DE INICIAÇÃO DE MÚSICA E DANÇA – 1º Ciclo**

A nossa oferta inclui os Cursos de Iniciação para alunos de 1º Ciclo do Ensino Básico de Música e de Dança de acordo com a portaria n.º 225/2012 de 30 de julho.

### **2.6.2. CURSOS BÁSICOS DE MÚSICA E DANÇA – 2º e 3º Ciclo**

Os Cursos Básicos de Dança e de Música do 2º e 3º Ciclo do Ensino Básico em regime articulado seguem o plano de estudos da portaria n.º 225/2012 de 30 de julho. Os alunos de Música também podem frequentar o Curso em regime supletivo.

### **2.6.3. CURSO SECUNDÁRIO DE DANÇA**

A estrutura curricular e o plano de estudos do Curso Secundário de Dança são regidos conforme o disposto na portaria n.º 243-B/2012 de 13 de agosto e destina-se a alunos em regime de ensino articulado.

#### 2.6.4. DISCIPLINAS POR CURSO

- **INICIAÇÃO MUSICAL:**
  - 1º CICLO – MÚSICA
  - 1º CICLO - DANÇA
- **FORMAÇÃO MUSICAL:**
  - 2º E 3º CICLOS – MÚSICA
- **MÚSICA:**
  - 2º E 3º CICLOS – DANÇA
  - SECUNDÁRIO – DANÇA
- **CLASSES DE CONJUNTO/CORO:**
  - 1º, 2º E 3º CICLOS – MÚSICA
- **INSTRUMENTO:**
  - 1º, 2º E 3º CICLOS – MÚSICA
- **HISTÓRIA DA CULTURA E DAS ARTES:**
  - SECUNDÁRIO – DANÇA
- **TÉCNICA DE DANÇA CLÁSSICA:**
  - 1º, 2º E 3º CICLOS – DANÇA
  - SECUNDÁRIO – DANÇA
- **REPORTÓRIO CLÁSSICO:**
  - 2º E 3º CICLOS – DANÇA
  - SECUNDÁRIO – DANÇA
- **PAS DE DEUX:**
  - SECUNDÁRIO – DANÇA
- **TÉCNICA DE DANÇA CONTEMPORÂNEA:**
  - 2º E 3º CICLOS – DANÇA
  - SECUNDÁRIO – DANÇA
- **REPORTÓRIO CONTEMPORÂNEO:**
  - SECUNDÁRIO – DANÇA
- **DANÇAS HISTÓRICAS:**
  - 2º CICLO – DANÇA
- **CARÁCTER:**
  - 3º CICLO – DANÇA
  - SECUNDÁRIO – DANÇA
- **EXPRESSÃO CRIATIVA:**
  - 1º E 2º CICLOS – DANÇA
- **PREPARAÇÃO FÍSICA:**
  - 1º, 2º E 3º CICLOS – DANÇA
  - SECUNDÁRIO – DANÇA
- **PRÁTICAS COMPLEMENTARES DE DANÇA:**
  - 3º CICLO – DANÇA

### **2.6.5. INSTRUMENTOS MINISTRADOS NOS CURSOS DE MÚSICA**

Os instrumentos musicais ministrados nos Cursos de Música são os seguintes:

- **CANTO,**
- **CLARINETE,**
- **FLAUTA TRANSVERSAL,**
- **GUITARRA CLÁSSICA,**
- **HARPA,**
- **OBOÉ,**
- **PIANO,**
- **SAXOFONE,**
- **TROMBONE,**
- **TROMPETE,**
- **VIOLETA (Viola d´Arco),**
- **VIOLINO,**
- **VIOLONCELO.**

### **2.5.6. REGIMES DE FREQUÊNCIA**

Os Cursos de Música podem ser frequentados nos seguintes regimes: Articulado, Supletivo ou Curso Livre.

Os Cursos Básicos e Secundários de Dança são lecionados em regime articulado.

### 3. O PROJECTO EDUCATIVO

O PALLCº, pautado por critérios de excelência quer a nível organizacional quer educativo, tem a ambição de ser uma escola de referência no ensino artístico especializado. Pretende preparar os alunos não só para prosseguimento de estudos no ensino superior, mas também numa perspetiva de escola para todos.

#### 3.1. MISSÃO E METAS

Assegurar uma formação integral de excelência nas áreas da dança e da música, tendo em vista a continuidade dos estudos e a escolha de uma profissão, através de uma formação artística, humanística, científica e estética.

#### 3.2. PRINCÍPIOS E VALORES FUNDANTES

Uma escola com ensino especializado em dança e em música tem como destinatário alunos com aptidões cinéticas e musicais confirmadas. Tal princípio implica uma escolha de candidatos, através de processos de avaliação, seriação e seleção.

Tendo em consideração que esta Escola ao agregar uma faceta artística e cultural, é crucial que as atividades pedagógicas propostas, assentes num conjunto multifacetado de competências, abranjam as suas especificidades e as suas obliquidades, num sistema de vasos comunicantes que se salvaguardam e se independentizam em simultâneo. Estas competências são fruto de um conjunto necessariamente geral de objetivos que integram a tipicidade destas escolas.

Assim, consideram-se princípios e valores fundantes do PALLCº:

- A aquisição de competências nos campos da execução e criação na dança e na música;
- O incentivo à autossuperação dos limites e a procura da excelência, atingidas pela resiliência, pela disciplina e pela precisão;
- O desenvolvimento da responsabilidade e da autonomia;
- A educação para a consciência do livre-arbítrio no agir e no fazer;
- A motivação para o crescimento da autoestima e consequente capacidade de iniciativa.
- O desenvolvimento da capacidade de cooperação, essenciais na execução coreográfica e musical em conjunto;
- A formação cívica para a compreensão do lugar das artes na edificação da sociedade e na consolidação saudável das relações interpessoais;
- O fomento da inovação e da investigação, para que nasçam uma atitude criativa e uma atitude crítica.
- A compreensão do lugar da estética no mundo e da própria estética enquanto parte integrante da história do homem e das civilizações.
- A consciencialização da importância do património artístico-cultural nacional e internacional.

### 3.3. OBJETIVOS E PROJEÇÕES

São de natureza pedagógica, humana e administrativa, os objetivos que orientam o plano pedagógico do PALLC<sup>o</sup> para a sua harmonia e diferença na comunidade educativa. O PALLC<sup>o</sup> assume, porque integrará o conjunto das escolas do ensino especializado da dança e de música, o sucintamente as características do ensino artístico, nomeadamente:

- a) A educação dos alunos, através de uma formação de excelência, vocacionada para: o prosseguimento dos estudos; o desenvolvimento cultural e estético da pessoa indivíduo, tendo sempre em vista uma formação integral;
- b) A formação particular do aluno, oferecendo o conhecimento e as ferramentas para o domínio da sua formação coreográfica e musical. Esta visará uma consistente formação quer ao nível da prática da dança quer da prática do instrumento musical; uma formação teórico-prática ao nível dos estudos em dança e nas ciências musicais; uma elevada capacidade de coordenação motora e de leitura musical; um domínio interpretativo de diferentes géneros e estilos de dança e musicais; o conhecimento do repertório clássico, neoclássico e contemporâneo e competências para a sua interpretação; a prática continuada da performance, quer a solo, quer em conjunto.

### 3.4. PLANO ESTRATÉGICO

O PALLC<sup>o</sup> escolhe como pontos de partida e de consecução do seu plano de ação os seguintes objetivos que ora se seguem:

- A consolidação e afirmação do nosso meio escolar no vasto campo do ensino particular e cooperativo e, conseqüentemente, da nossa singularidade identitária, como coração educativo artístico da cidade do Porto.

- A articulação com outras escolas vocacionadas para o ensino artístico, através de um espírito de cooperação, forte o suficiente para fazer frente a problemas comuns, livre o suficiente para manter a integridade identitária do nosso projeto educativo.
- A memória diariamente construída de que uma escola de ensino especializado é tão decisória na formação da pessoa quanto na formação artística.
- A propagação o PALLC e seus valores a uma comunidade que irá além da educativa, abrangendo o eixo escola-família-cidade.
- O aproveitamento otimizado das estruturas que estão na base da construção deste projeto, quer a nível pedagógico, quer a nível administrativo, quer a nível estrutural, quer a nível dos corpos docentes e discentes.
- A organização de workshops, masterclasses, cursos de vários níveis, palestras, visitas de estudo, trazendo e levando à escola a mais prestigiada comunidade artística
- Nacional e internacional, no sentido de fomentar uma educação contínua e variada dos alunos.
- A intersecção entre disciplinas, por forma a que fique evidenciado não apenas o relacionamento óbvio entre áreas, mas, sobretudo, o que de novo pode surgir desse contacto inteligentemente articulado.
- A edificação de uma matriz identitária que tenha o seu coração na arte, não como universo particular, mas como constelação de dimensões que desfaçam o elitismo na arte para que melhor se possa apostar na excelência e no mérito.

- A alocação junto das disciplinas artísticas e das disciplinas de carácter científico-humanístico de apoio ao estudo liderado por um acompanhamento capaz de entender a especificidade do aluno-artista, sobretudo tendo em conta a preparação do aluno para a prestação de provas de avaliação de várias ordens.
- A reflexão sobre a possibilidade e vantagem cultural da criação de uma linha de publicações do PALLC, reflexão essa sustentada na crença que o escrito “fica” e que uma das lacunas do ensino da dança no nosso país é precisamente o desconhecimento de notações e dos seus próprios manuais.
- O apoio ao corpo docente através de ações de formação.
- A apresentação dos melhores alunos em público, nos mais diversos palcos da performance.
- A informação aos pais e alunos sobre formações no estrangeiro, tendo em vista o prosseguimento das respetivas carreiras e estudos dentro e fora de Portugal.
- A apresentação ética da responsabilidade como coluna vertebral de toda a formação artística.
- O estímulo à participação do aluno em competições enquanto experiência artística, motivacional e processual.
- O ensino através de um curriculum inclusivo que leva em linha de conta os saberes iniciais de cada um de acordo com a teoria das aprendizagens significativas.

### 3.5. ATIVIDADES/PROJETOS

Com o objetivo de dinamizar e promover a sua atividade artística e educativa, o PALLC<sup>o</sup> promove várias atividades e projetos dos quais se destacam:

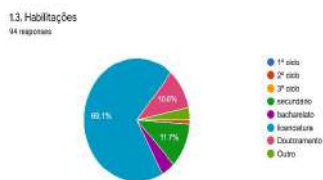
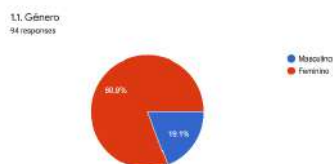
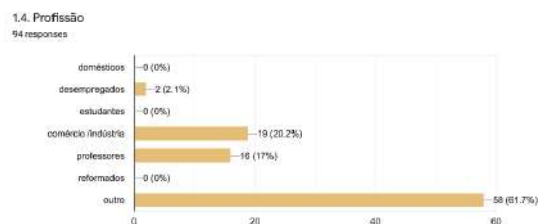
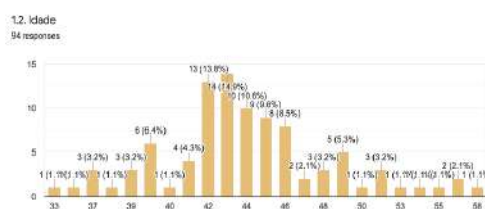
- a) Intervenção em escolas com alunos de meio sociocultural desfavorecido – Colaboração com a Instituição Particular de Solidariedade “Asas de Ramalde”.
- b) Participação no YAGP 20 – Youth America Grand Prix – em Itália, obtendo resultados de excelência.
- c) Organização do CIB - Concurso Internacional de Bailado do Porto, contando já com 9 edições. (A 10ª edição a realizar em 2020 foi adiada devido ao COVID 19 e consequente situação de pandemia).
- d) Organização de Gala de Ano Novo 2020, realizada no Europarque - Santa Maria da Feira, a 9 de janeiro.
- e) Cursos livres de música, dança e teatro musical.
- f) Intercâmbio com escolas artísticas internacionais.
- g) Música para grávidas.
- h) Música para bebés.
- i) Orquestra Orff.
- j) Orquestra juvenil.
- k) Coro de pais.
- l) Companhia Jovem de Bailado.
- m) Master classes.
- n) Palestras.

**4. RELAÇÃO COMUNIDADE ESCOLAR / PALLCº**

**4.1. ALUNOS E ENCARREGADOS DE EDUCAÇÃO**

**4.1.1. Perfil dos Encarregados de Educação**

O inquérito aos encarregados de educação dos alunos do Pallco teve como principal objetivo a recolha de informação sobre o funcionamento do Pallco. O inquérito foi enviado por e-mail e respondido eletronicamente por 94 encarregados de educação.

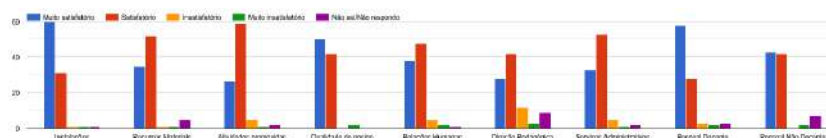


Através integrada da análise da informação compilada nos gráficos 1.1, 1.2, 1.3 e 1.4 verifica-se que os Encarregados de Educação são maioritariamente do sexo feminino (80%), com idades compreendidas entre os 33-58 anos, sendo que aproximadamente 60% têm uma idade compreendida entre os 42-46 anos. Por último, e ao nível das habilitações literárias, a maioria dos encarregados de educação concluíram um grau superior (Licenciatura – 60,9% ou Doutoramento – 10,9%), sendo que todos se encontram a exercer uma atividade profissional, nomeadamente, em áreas ligadas ao comércio, indústria e outras não especificadas.

Em suma, o perfil dos encarregados de educação reúne características de base que podem potenciar o alcance da excelência e êxito dos alunos do Pallco. Contudo, fica também patente a necessidade e responsabilidade ética e social de um acompanhamento mais próximo e cuidado da parte do Pallco para com os indivíduos que, pelas mais variadas razões, não possam ou sejam capazes de promover o potencial que certamente existe nos alunos em questão.

#### 4.1.2 Avaliação do grau de satisfação

2. Avaliação do grau de satisfação em relação a:



##### 4.1.2.1. Instalações

Analisando os resultados obtidos relativamente a este parâmetro, fica claro que o grau de satisfação em relação às instalações do Pallco é muito elevado, o que permite à escola olhar para o futuro com optimismo, nunca perdendo de vista o melhoramento e expansão constante das mesmas.

##### 4.1.2.2. Recursos Materiais

Relativamente recursos materiais do Pallco, o gráfico 2 revela um nível de satisfação muito elevado com os recursos disponíveis sendo este um ótimo ponto de partida para a evolução futura da escola no que a este parâmetro diz respeito.

### ***4.1.2.3. Atividades promovidas***

O gráfico 2 indica que os encarregados de educação avaliam com um grau de satisfação bastante elevado relativamente às atividades promovidas pelo Pallco. Esta estratégia demonstra também uma margem de progressão e um caminho a percorrer, de modo a melhorar e aprimorar a oferta e a aplicação prática das mesmas.

### ***4.1.2.4. Qualidade de ensino***

Como é possível constatar no gráfico anterior, o nível de satisfação em relação à qualidade de ensino no Pallco é muitíssimo elevado o que revela e reforça a qualidade do Corpo Docente da escola e indica que o caminho que está a ser seguido é o apropriado para continuar a busca da excelência no mesmo.

### ***4.1.2.5. Relações humanas***

Sendo um aspecto essencial na vida de cada escola, podemos verificar no gráfico 2 que o grau de satisfação relativamente às Relações Humanas no Pallco é elevado. Este resultado demonstra também margem de progressão para uma melhor integração de todos os elementos envolvidos na comunidade escolar. Assim sendo, é do maior interesse do Pallco promover estratégias que potenciem e reforcem a interação entre todos aqueles que frequentam o espaço escolar do Pallco de modo a fortalecer as Relações Humanas entre todos para que o conceito de Escola vá para além do ensino dos conteúdos artísticos, sendo estes últimos também potenciadores desse mesmo fortalecimento.

### ***4.1.2.6. Direção pedagógica***

No que diz respeito à avaliação dada à Direção Pedagógica do Pallco, o gráfico 2 revela que os encarregados de educação avaliam a mesma com um grau de satisfação bastante elevado. Este resultado é o reflexo do empenho e esforço que tem sido dedicado até agora pela Direção Pedagógica do Pallco e no investimento dado ao processo de comunicação. Por outro lado, este indicador revela uma evolução positiva na envolvimento entre todos os intervenientes: Direção Pedagógica e Encarregados de Educação.

### ***4.1.2.7. Serviços administrativos***

No gráfico 2 é possível constatar um grau elevado de satisfação no que aos Serviços Administrativos do Pallco diz respeito, demonstrando o óptimo trabalho, eficiência e envolvimento evidenciados pelos mesmos e resultados encorajadores para o futuro, através de um desenvolvimento das relações humanas entre todos os intervenientes nesta área vital para o bom funcionamento do Pallco.

### ***4.1.2.8 Pessoal docente***

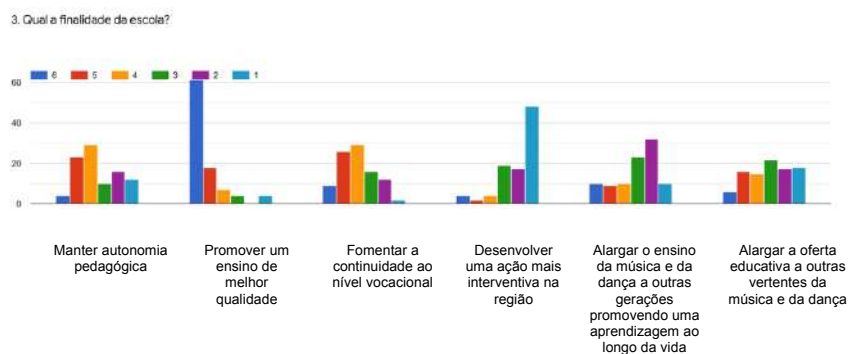
O gráfico 2 demonstra um grau de satisfação em relação ao Pessoal Docente do Pallco muitíssimo elevado, evidenciando o excelente trabalho que tem sido desenvolvido e revelando resultados encorajadores para a busca cada vez mais incessante de uma formação integral de excelência que pretende ser a imagem do Pallco.

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#### ***4.1.2.9. Pessoal não docente***

Por último, a análise do gráfico 2, revela que o grau de satisfação em relação ao Pessoal não-Docente do Pallco também é classificado como bastante elevado. Este resultado demonstra o bom trabalho realizado pelos profissionais envolvidos na área em questão, demonstrando que o caminho que está a ser seguido é o adequado às necessidades da Escola.

### 4.1.3. Qual a finalidade do Pallco

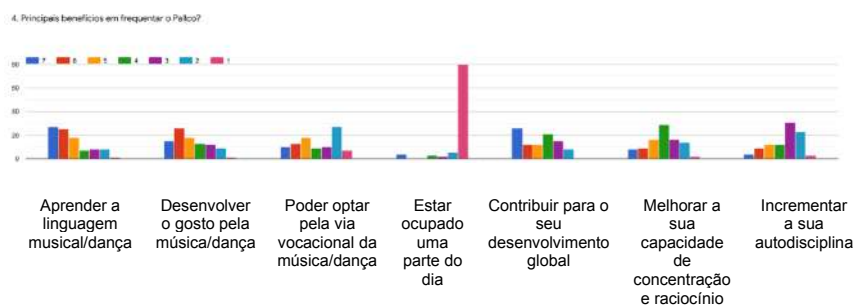


O gráfico 3 apresenta a apreciação dada pelos Encarregados de Educação sobre os principais objetivos a atingir e desenvolver pelo Pallco:

- Promover um ensino de melhor qualidade
- Fomentar a continuidade ao nível vocacional
- Manter a autonomia pedagógica
- Alargar a oferta educativa a outras vertentes da música e da dança

Todas estas vertentes são muitíssimo importantes e vão de encontro às linhas gerais do Projeto Educativo do Pallco, sendo de destacar a grande valorização do tópico de promoção de ensino de melhor qualidade.

#### 4.1.4. Quais os principais benefícios em frequentar o Pallco



Como podemos verificar no presente gráfico, os Encarregados de Educação consideram como principais benefícios em frequentar o Pallco:

- Aprender a linguagem musical/dança
- Desenvolver o gosto pela música/dança
- Contribuir para o seu desenvolvimento global
- Poder optar pela via vocacional da música/dança

Estes resultados e expectativas estão alinhadas com a missão e linhas gerais previstas no Projeto Educativo do Pallco.

## 4.2. PESSOAL DOCENTE

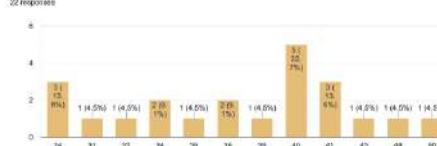
### 4.2.1. Perfil do Corpo Docente do Pallco

Com o presente inquérito pretendeu-se recolher a opinião dos Docentes sobre a escola. Ao presente inquérito responderam 54,5% docentes do sexo feminino, com idades compreendidas entre os 24-50 anos, dos quais aproximadamente 50% têm idade inferior a 40 anos.

1.1. Género  
22 respostas



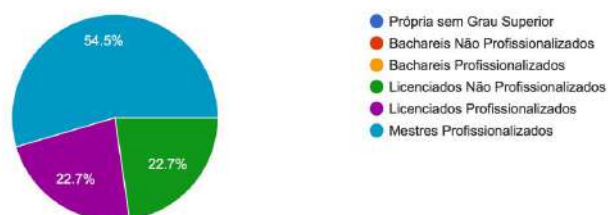
1.2. Idade  
22 respostas



O gráfico 1.2 demonstra uma média de idades equilibrada o que promove o dinamismo do Pallco, bem como uma troca de experiências certamente enriquecedora entre o corpo docente, sendo também benéfica para a aprendizagem dos nossos alunos.

#### 4.2.1.1 Habilitações

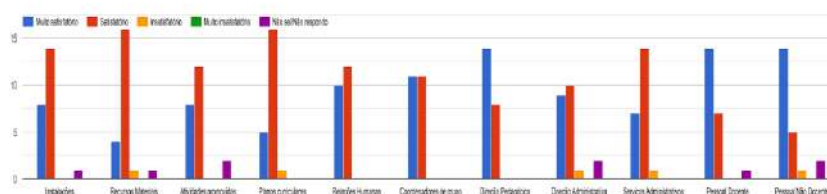
1.3. Habilitações  
22 responses



No gráfico 1.3 constatamos o elevado grau de habilitações do corpo docente do Pallco, elemento essencial para o desenvolvimento do ensino de excelência a que a escola se propõe.

#### 4.2.2. Avaliação do grau de satisfação em relação a:

2. Avaliação do grau de satisfação em relação a:



##### 4.2.2.1. Instalações

Analisando o gráfico 2, é possível verificar que o corpo docente considera que as instalações são adequadas para o ensino a que se propõe, sendo que haverá margem para melhorar as condições das mesmas.

##### 4.2.2.2. Recursos materiais

O gráfico demonstra que os Docentes classificam maioritariamente como satisfatório os Recursos Materiais disponíveis para a sua atividade letiva. Contudo, e face às características do ensino artístico, a aquisição de mais e melhores recursos materiais estará relacionado com o crescimento da escola.

#### ***4.2.2.3. Atividades promovidas***

O presente gráfico permite verificar que o corpo docente considera que as atividades promovidas são valiosas e adequadas ao ensino da música, havendo margem de progressão no que diz respeito à criação de novas atividades, bem como à promoção e divulgação das mesmas.

#### ***4.2.2.4. Planos curriculares***

O gráfico seguinte demonstra que o corpo docente considera os planos curriculares satisfatórios, havendo margem de progressão neste parâmetro essencial na uniformização e organização das aulas a leccionar, de modo a que seja possível desenvolver cada vez mais o ensino de qualidade e excelência que o Pallco almeja.

#### ***4.2.2.5. Relações humanas***

Como é possível verificar no gráfico, as relações humanas entre o corpo docente são bastante boas, elemento fulcral para o bom funcionamento e desenvolvimento futuro do Pallco.

#### ***4.2.2.6. Coordenadores de grupo***

Como é possível verificar no anterior gráfico, o corpo docente reconhece o bom trabalho que tem sido desenvolvido pelos coordenadores de grupo, o que promove as relações humanas e a organização de cada grupo.

#### ***4.2.2.7. Direcção pedagógica***

O gráfico anterior demonstra o reconhecimento por parte do corpo docente do Pallco do excelente trabalho que tem sido realizado pela direcção pedagógica, mostrando-se sempre disponível para ajudar a resolver as várias adversidades que vão surgindo no dia-a-dia da escola.

#### ***4.2.2.8. Direcção administrativa***

No presente gráfico fica patente o reconhecimento por parte do corpo docente do excelente trabalho que tem sido desenvolvido pela direcção administrativa do Pallco, sendo um ótimo indicador para o desenvolvimento futuro da escola como instituição de referência na área artística e humana.

#### ***4.2.2.9. Serviços administrativos***

O gráfico demonstra o bom trabalho que tem sido desenvolvido pelos serviços administrativos, atendendo aos pedidos do corpo docente da melhor maneira possível.

#### ***4.2.2.10. Pessoal docente***

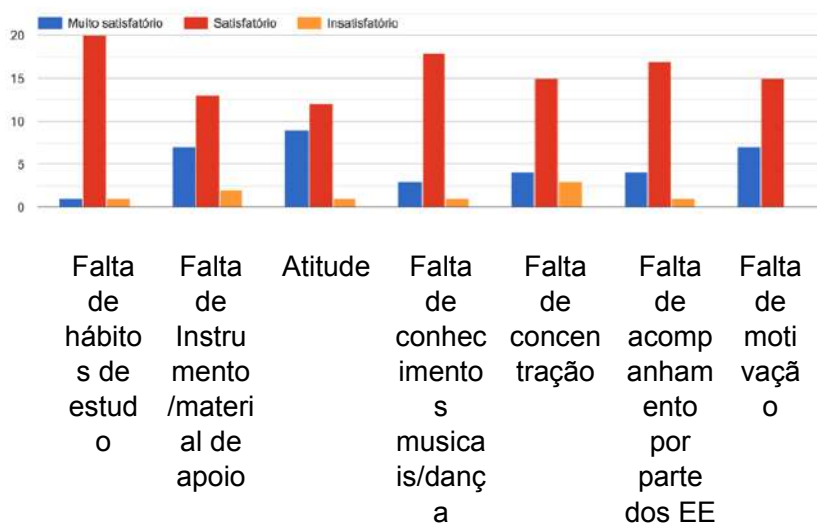
O presente gráfico permite verificar um elevado grau de satisfação em relação ao corpo docente do Pallco, o que contribui de maneira crucial para o bom funcionamento da escola.

### *4.2.2.11. Pessoal não docente*

Por último, de acordo com os resultados apresentados no gráfico 2, os docentes estão satisfeitos em relação ao pessoal não docente do Pallco, facto que torna o funcionamento da escola mais orgânico e fluído.

### 4.2.3. Problemas alunos/classe

3. Problemas alunos/classe



#### 4.2.3.1 Falta de hábitos de estudo

O presente gráfico demonstra que existe a percepção de falta de hábitos de estudo, pelo que é essencial continuar a motivar e promover um estudo organizado e regular de modo a que objectivos a atingir em cada disciplina possam ser alcançados.

#### ***4.2.3.2. Falta de instrumento/material de apoio***

Como podemos verificar no gráfico anterior, apesar de alguns alunos terem acesso ao instrumento e material de apoio necessários, existe um caminho a percorrer de modo a que este seja cada vez mais alargado futuramente.

#### ***4.2.3.3. Atitude***

O gráfico demonstra uma boa atitude geral dos alunos que deve ser potenciada durante as aulas e através do trabalho diário feito em casa por parte dos alunos, de modo a desenvolver hábitos de estudo regulares e organizados.

#### ***4.2.3.4. Falta de conhecimentos musicais/dança***

No presente gráfico fica bem patente que existe uma falta de conhecimentos musicais e de dança, pelo que será muito importante criar estratégias (audição e deslocação a salas de concertos, leitura de livros, trabalhos sobre a história/herança de cada disciplina, entre outras) de modo a colmatar esta lacuna que impede o desenvolvimento mais profundo dos alunos.

#### ***4.2.3.5. Falta de concentração***

No gráfico anterior é possível verificar que é necessário fomentar e desenvolver o poder de concentração dos alunos, elemento fulcral em qualquer tipo de aprendizagem e ainda mais importante no ensino artístico.

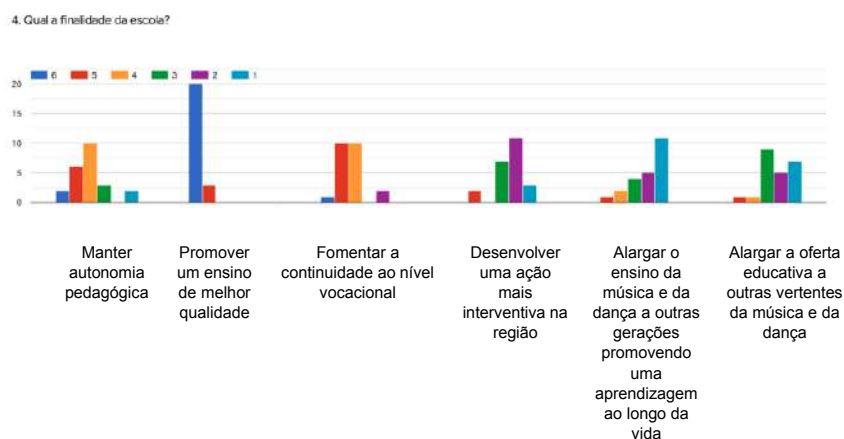
### ***4.2.3.6. Falta de acompanhamento por parte dos encarregados de educação***

O presente gráfico demonstra a necessidade de uma sensibilização dos encarregados de educação para um maior acompanhamento dos nossos alunos por forma a dar continuidade ao trabalho realizado pelo corpo docente do Pallco, bem como demonstrar a importância da sua envolvimento não só na evolução dos seus educandos mas também na evolução do Pallco como um todo.

### ***4.2.3.7. Falta de motivação***

O gráfico anterior demonstra a necessidade constante de promover a motivação dos alunos nas aulas e no seu estudo diário em casa, de modo a que este seja mais regular, organizado e intenso.

#### 4.2.4. QUAL A FINALIDADE DA ESCOLA



O presente gráfico demonstra que os principais objectivos a atingir e desenvolver pelo Pallco mais valorizados são:

- Promover um ensino de melhor qualidade
- Fomentar a continuidade ao nível vocacional
- Manter a autonomia pedagógica
- Alargar a oferta educativa a outras vertentes da música e da dança

Todas estas vertentes são muitíssimo importantes e vão de encontro às linhas gerais do Projeto Educativo do Pallco.

## **5. PARCERIAS E PROTOCOLOS**

Dando seguimento ao processo, foram estabelecidos diversos Protocolos com vários estabelecimentos de ensino públicos e particulares, especificamente:

- Colégio de Nossa Senhora do Rosário
- Colégio de Nossa Senhora de Lourdes
- Colégio Nossa Senhora da Paz
- Colégio Júlio Dinis
- Colégio da Trofa
- Colégio Alemão
- Colégio Luso Francês
- Colégio Novo da Maia
- Colégio Internato Claret
- Escola Básica do 2º e 3º Ciclo do Viso
- Escola Básica do 2º e 3º Ciclo Maria Lamas
- Escola Básica e Secundária de Fontes Pereira de Melo
- Agrupamento de Escolas de Águas Santas
- Agrupamento de Escolas de Pedrouços
- Agrupamento de Escolas do Castelo da Maia
- Agrupamento de Escolas Dr. Vieira de Carvalho
- Agrupamento de Escolas Gonçalo Mendes da Maia
- Agrupamento de Escolas Abel Salazar
- Agrupamento de Escolas da Senhora da Hora
- Agrupamento de Escolas de Matosinhos
- Agrupamento de Escolas Dr. José Domingues dos Santos
- Agrupamento de Escolas Engº Pinto de Oliveira
- Agrupamento de Escolas Professor Óscar Lopes
- Agrupamento de Escolas Carolina Michaelis
- Agrupamento de Escolas Clara de Resende

- Agrupamento de Escolas do Cerco do Porto
- Agrupamento de Escolas Fontes Pereira de Melo
- Agrupamento de Escolas Garcia de Orta
- Agrupamento de Escolas da Trofa
- Agrupamento de Escolas de São Lourenço

Também estabeleceu protocolos e parcerias com as seguintes instituições:

- JUNTA DE FREGUESIA DE RAMALDE
- DIREÇÃO REGIONAL DE CULTURA DO NORTE
- CASA DAS ARTES
- ORDEM DOS MÉDICOS
- ASSOCIAÇÃO DE PAIS DA ESCOLA DA VILARINHA

### 6. DIVULGAÇÃO, AVALIAÇÃO E DURAÇÃO

O PROJETO EDUCATIVO será divulgado a toda a comunidade educativa via correio eletrónico, website e redes sociais onde estará disponível para consulta em formato digital, sendo também facultado em papel a quem o requerer na secretaria escolar.

O PROJETO EDUCATIVO é um documento sempre aberto e recetivo às mudanças decorrentes de uma avaliação contínua, no sentido de responder eficazmente às necessidades da comunidade educativa. Contudo, será privilégio de avaliação mais profunda e crescente em momentos específicos, nomeadamente, no final de cada ano letivo.

Compete à Direção Pedagógica e ao Conselho Pedagógico do PALLCº a reflexão e avaliação do Projeto Educativo. Como a natureza deste projeto assenta na pluralidade, traçamos três fases da avaliação: A Continuidade, O Pragmatismo e A Integralidade.

A avaliação será contínua na medida em que cada dimensão deste projeto seja acompanhada e corrigida por parte de cada órgão escolar. É pragmática na medida em que implicará a execução das alterações consequentes da avaliação realizada pelos órgãos competentes e aprovação das correções ou modificações. A integralidade da avaliação estará na divulgação desta à comunidade escolar para que não perca a visibilidade educativa.

O presente Projeto Educativo aplica-se ao triénio 2020/2023.

## **7. ENQUADRAMENTO LEGAL**

- LEI N.º 85/2009, DE 27 DE AGOSTO: APROVA A LEI DE BASES DO SISTEMA EDUCATIVO
- LEI 51/2012, DE 5 DE SETEMBRO: APROVA O ESTATUTO DO ALUNO E ÉTICA ESCOLAR
- DECRETO-LEI N.º 152/2013 DE 4 DE NOVEMBRO: APROVA O ESTATUTO DO ENSINO PARTICULAR ECOOPERATIVO
- PORTARIA N.º 224-A/2015, DE 29 DE JULHO: DEFINE O REGIME DE CONCESSÃO DE APOIO FINANCEIRO POR PARTE DO ESTADO, ATRAVÉS DO MINISTÉRIO ÀS ENTIDADES PROPRIETÁRIAS DOS ESTABELECIMENTOS DE ENSINO PARTICULAR E COOPERATIVO
- DECRETO -LEI N.º 139/2012, DE 5 DE JULHO, ESTABELECE OS PRINCÍPIOS ORIENTADORES DA ORGANIZAÇÃO E DA GESTÃO DOS CURRÍCULOS, DA AVALIAÇÃO DOS CONHECIMENTOS A ADQUIRIR E DAS CAPACIDADES A DESENVOLVER PELOS ALUNOS E DO PROCESSO DE DESENVOLVIMENTO DO CURRÍCULO DOS ENSINOS BÁSICO E SECUNDÁRIO, COM AS ALTERAÇÕES DO DECRETO-LEI N.º 91/2013 DE 10 DE JULHO
- REGULAMENTO INTERNO, PROJETO EDUCATIVO E DEMAIS NORMAS INTERNAS.

## **8. HORÁRIO DE FUNCIONAMENTO E CONTACTOS**

**MORADA:** Ramalde, na Travessa da Prelada, N° 516, 4250-380  
Porto

**TELEFONES:** 965 066 860 / 226 062 057

**MAIL:** [info@pallco.pt](mailto:info@pallco.pt)

**SITE:** [www.pallco.pt](http://www.pallco.pt)

O funcionamento da escola inicia-se pelas 8:15 da manhã e prolonga-se até às 22h, com variações de horários conforme os regimes de ensino ministrados, sendo que os alunos de ensino articulado têm manhãs ou tardes de aulas de Música e os alunos de Dança maioritariamente de tarde e noite.

## **9. SERVIÇOS EXTRA**

O PALLC°, para além da oferta letiva, disponibiliza aos seus alunos e funcionários os seguintes serviços:

- **APOIO AO ESTUDO**
- **NUTRIÇÃO**
- **PSICOLOGIA**
- **FISIATRIA**
- **FISIOTERAPIA**
- **PODOLOGIA**
- **SERVIÇO DE TRANSPORTE**

## Annexure D - Consent Form

**PALLCO**  
PERFORMING ARTS SCHOOL & CONSERVATORY

Pallco® - Performing Arts School & Conservatory

Travessa da Prelada nº 516

4250-380 Porto

226062057

info@pallco.pt

### Declaração de Cedência de Direitos de Imagem Autorização Parental

Exmos. Senhores

Para os devidos efeitos eu \_\_\_\_\_Filipa Azevedo, encarregado/a de educação do/a \_\_\_\_\_Petra Fonseca, aluno/a no Pallco -Performing Art School and Conservatory, no Porto, no Curso Oficial de Dança para o Ano Letivo 2021/2022, autorizo e cedência de direitos de imagem referente ao meu educando autenticando/autorizando a participação do mesmo no decurso do estudo Mestrado em Ensino de Dança na Escola Superior de Dança em Lisboa.

Com os melhores cumprimentos,



07/03/2022 Filipa Azevedo

Data, Encarregado/a da Educação

# PALLCO

PERFORMING ARTS SCHOOL & CONSERVATORY

Pallco® - Performing Arts School & Conservatory

Travessa da Prelada nº 516

4250-380 Porto

226062057

info@pallco.pt

## Declaração de Cedência de Direitos de Imagem Autorização Parental

Exmos. Senhores

Para os devidos efeitos eu Patricia B. Chaid  
encarregado/a de Patricia B. Chaid educação do/a  
Maria Clara Chaid aluno/a no Pallco -  
Performing Art School and Conservatory, no Porto, no Curso Oficial de  
Dança para o Ano Letivo 2021/2022, autorizo e cedência de direitos de  
imagem referente ao meu educando autenticando/autorizando a  
participação do mesmo no decurso do estudo Mestrado em Ensino de  
Dança na Escola Superior de Dança em Lisboa.

Com os melhores cumprimentos,

Patricia B. Chaid  
18/05/2022

Data, Encarregado/a da Educação

# PALCO

PERFORMING ARTS SCHOOL & CONSERVATORY

Palco - Performing Arts School & Conservatory

Travessa da Prelada nº 516

4250-380 Porto

226062057

info@palco.pt

## Declaração de Cedência de Direitos de Imagem Autorização Parental

Exmos. Senhores

Para os devidos efeitos eu José Filipe Branco Caravito  
encarregado/a de educação do/a  
Maria João Rocha Caravito aluno/a no Palco -  
Performing Art School and Conservatory, no Porto, no Curso Oficial de  
Dança para o Ano Letivo 2021/2022, autorizo e cedência de direitos de  
imagem referente ao meu educando autenticando/autorizando a  
participação do mesmo no decurso do estudo Mestrado em Ensino de  
Dança na Escola Superior de Dança em Lisboa.

Com os melhores cumprimentos,

José Caravito 24/05/22

Data, Encarregado/a da Educação

# PALLCO

PERFORMING ARTS SCHOOL & CONSERVATORY

Pallco - Performing Arts School & Conservatory

Travessa da Prelada nº 516

4250-380 Porto

226062057

info@pallco.pt

## Declaração de Cedência de Direitos de Imagem Autorização Parental

Exmos. Senhores

Para os devidos efeitos eu Ana Rita Monte  
encarregado/a de educação do/a  
Sara Augusto Monte Paiva Faria aluno/a no Pallco –  
Performing Art School and Conservatory, no Porto, no Curso Oficial de  
Dança para o Ano Letivo 2021/2022, autorizo e cedência de direitos de  
imagem referente ao meu educando autenticando/autorizando a  
participação do mesmo no decurso do estudo Mestrado em Ensino de  
Dança na Escola Superior de Dançã em Lisboa.

Com os melhores cumprimentos,

Ana Rita Monte

Data, Encarregado/a da Educação