

Polytechnic University of Lisbon
Higher School of Dance

Polish Character Dance: Integration with Classical Dance Technique

- Interdisciplinary and Transdisciplinary Approaches in the Technical and
Artistic Development of 4th and 5th-Year Students at the Ana Mangericão
Dance Conservatory

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Dança de Caráter Polaca: Integração com a Técnica de Dança Clássica

- Abordagens interdisciplinares e transdisciplinares no desenvolvimento técnico e artístico dos alunos de 4º. e 5º. Ano do Conservatório de Dança

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obtenção do Grau de Mestre em Ensino de Dança

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Dedication

"I dedicate this work to my husband for his support, patience, and unconditional encouragement. To my family and my children, for their love and motivation, and to all who believed in me throughout this journey."

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Resumo

Este relatório de estágio, realizado no âmbito do Mestrado em Ensino da Dança da Escola Superior de Dança do Instituto Politécnico de Lisboa, investiga a integração da Dança de Caráter na Técnica de Dança Clássica, no contexto da Educação Artística Especializada em Portugal. O estágio teve lugar no Conservatório de Dança Ana Mangerição, com foco nos alunos do 4.º e 5.º anos do programa de Ensino Artístico Especializado. O estudo analisa as implicações pedagógicas, técnicas e artísticas desta integração, com o objetivo de potenciar a proficiência técnica, a expressividade e a versatilidade artística dos alunos.

A metodologia de investigação adotada foi a investigação-ação, e envolveu uma intervenção pedagógica estruturada em quatro fases: observação sistemática das aulas, ensino partilhado, lecionação autónoma e participação em atividades pedagógicas complementares. Esta intervenção seguiu princípios interdisciplinares e transdisciplinares, visando o desenvolvimento de uma compreensão holística do movimento e da expressão artística. A recolha de dados foi feita por meio de observações diretas, questionários, registo vídeo e fotográficos, bem como análise documental.

Os resultados deste estudo indicam que a integração da Dança de Caráter na Técnica Clássica contribuiu significativamente para uma formação artística mais completa, ao ampliar as capacidades narrativas dos alunos e reforçar as suas competências técnicas, promovendo, assim, uma compreensão mais abrangente do movimento e da articulação artística. Para além disso, este relatório apresenta uma proposta curricular para a inclusão desta metodologia integrada nas instituições de ensino artístico, salientando a relevância de abordagens interdisciplinares e transdisciplinares no ensino da dança.

Palavras-chave: dança de caráter, técnica de dança clássica, transdisciplinaridade, ensino da dança, interdisciplinaridade

Abstract

This internship report, undertaken as part of the Master's Programme in Dance Education at the *Escola Superior de Dança* of the Polytechnic Institute of Lisbon, investigates the integration of Character Dance with Classical Dance Technique within the context of Specialized Artistic Education in Portugal. It was conducted at the Ana Mangericão Dance Conservatory, focusing on students in the 4th and 5th years of the Specialized Artistic Education program. The study analyses the pedagogical, technical, and artistic implications of this integration, aiming to enhance students' technical proficiency, expressiveness, and artistic versatility.

The research methodology employed **action research**, involving a pedagogical intervention structured in four distinct phases: systematic observation of classes, co-teaching under supervision, autonomous teaching, and engagement in supplementary pedagogical activities. This intervention adopted **interdisciplinary and transdisciplinary** principles, aiming to cultivate a holistic understanding of movement and artistic expression. Data was collected through direct observations, questionnaires, video and photo recordings, and document analysis.

The findings of this study suggest that the integration of Character Dance into Classical Technique **enhances comprehensive artistic training** by expanding students' narrative capacities and reinforcing their technical proficiencies, thereby fostering a more holistic comprehension of movement and artistic articulation. Furthermore, this report presents a curricular proposal for the inclusion of this integrated methodology within artistic education institutions, underscoring the significance of interdisciplinary and transdisciplinary approaches in dance education.

Keywords: character dance, classical dance technique, transdisciplinarity, dance education, interdisciplinarity

Abbreviations, Initialisms and Acronyms

AR – Action Research

EADCN - Escola Artística de Dança do Conservatório Nacional

EAE - Specialized Artistic Education

EAM – Educator Ana Mangericão

EDAM - Ana Mangericão Dance Conservatory

ESD - Escola Superior de Dança

IPL - Polytechnic University of Lisbon

ISTD - Imperial Society of Teachers of Dancing

PVA - Professor Vera Amorim, Ph.D.

RAD - Royal Academy of Dance

SKH - Stockholm University of the Arts

TCM – Teacher Camila Moreira

TMJF – Teacher Maria João Filipe

TSR – Teacher Susana Rodrigues

TVA – Teacher Vanessa Amaral

Y4 - Year 4th, students of 4th year of specialized arts education (EAE), 8th grade in the regular education system

Y5 - Year 5th, students of 5th year of specialized arts education (EAE), 9th grade in the regular education system

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PROLOGUE

The motivation for this internship arose from my prior experience as a Character Dance teacher at the National School of Dance in Uruguay, where, between 2012 and 2016, I had the privilege of designing and implementing a Character Dance program. This program, embedded within the Classical Dance curriculum, catered to male students aged 13 to 17 and female students aged 11 to 14, in the 3rd and 4th years of specialized dance education.

Reflecting on that period, I recognize how much it contributed to my growth as an educator. The role demanded more than just technical proficiency in dance, it required adaptability, creativity, and a commitment to fostering an environment that supported both the personal and artistic development of each student. It was here that I learned to adjust my teaching methods to the diverse needs of my students while balancing institutional objectives. This experience not only sharpened my pedagogical skills but also instilled in me a deep understanding of how integral life experience is to the process of learning and growth.

The internship at the Ana Mangericão Dance Conservatory built upon this foundation and presented an opportunity to further explore the role of Character Dance within the broader spectrum of Classical Technique.

As I conclude this chapter of my professional journey, I feel invigorated by the impact of this internship on my teaching philosophy and practice. It has reaffirmed my commitment to nurturing dancers. It has deepened my motivation to contribute meaningfully to the on-going evolution of dance education, both through practice and my commitment to lifelong learning.

INTRODUCTION

"A comprehensive and disciplined artistic education is the foundation for a strong socio-familial and professional development."

(Ana Mangericão, n.d.¹)

This internship report is part of the Master's Program in Dance Education offered by the *Escola Superior de Dança* (ESD) at the Polytechnic University of Lisbon (IPL). The program's mission is to train qualified professionals in dance education, with the objective of planning and implementing pedagogical interventions in institutions of Specialized Artistic Education (EAE) in Dance. This research explores the significance of such education in Portugal, as established by Decree-Law No. 344/90 and Regulation No. 837/2015, which regulate the inclusion of artistic disciplines—such as music, dance, visual arts, and audiovisual arts—within formal education. These frameworks promote diversified training and foster the development of artistic talent among young individuals.

The internship took place at the Ana Mangericão Dance Conservatory with students in the 3rd Cycle of Basic Education (EAE in Dance), focusing on the integration of Character Dance into Classical Dance Technique. The pedagogical proposal presented aims primarily to evaluate the effects of this integration on the technical and artistic development of 4th- and 5th-year students at the institution. For this purpose, the Classical Repertoire of the ballets *Swan Lake* and *Paqueta* was adopted as a case study, considering that this approach has the potential to provide significant contributions to the artistic and educational training of dance students.

The central objective of this research is to investigate and understand the interaction between Character Dance and Classical Dance Technique, while exploring the interdisciplinary and transdisciplinary potential that emerges from this interaction in students' learning processes.

The guiding research questions are: "*What are the consequences of integrating Classical Dance Technique and Character Dance on students' technical, expressive, and narrative skills? How does this integration contribute to students becoming more artistically versatile?*"

¹ Free Translation by author. Original quote in Portuguese: "Uma ampla educação disciplinada e artística é a base para uma sólida formação sócio-familiar e profissional."

The research considers interdisciplinarity and transdisciplinary as essential strategies to enrich students' technical and artistic development, fostering a more comprehensive understanding of movement and the artistic context of the dances explored. In line with this perspective, Amorim (2006) highlights that teaching in dance requires firsthand experience, emphasizing that well-structured methodologies provide progressive and coherent guidance. Furthermore, she notes that “quality teaching often shares common principles across different methods and techniques” (Amorim, 2006, p. 138)². This insight underlines the significance of cohesive teaching methodologies in achieving the pedagogical goals of this project.

The adopted methodology is grounded in a theoretical framework that addresses the interconnection between Classical Dance Technique and Character Dance, as well as concepts of interdisciplinarity and transdisciplinarity. This framework examines their impact on students' technical, expressive, and narrative development. The research follows a longitudinal approach that integrates qualitative elements within an action-research methodology, allowing for an in-depth analysis of the impact of integrating these two dance forms on the teaching and learning process. Data collection instruments include direct observation; questionnaires; video and photos recordings, and document analysis. Throughout the process, ethical principles applicable to research in dance and education were adhered to.

The pedagogical intervention was structured into four distinct phases, implemented over the course of an academic year: systematic observation of classes; co-teaching under supervision; autonomous teaching, and engagement in supplementary pedagogical activities. The action plan encompassed approximately 60 hours of practical teaching experience, meticulously scheduled in collaboration with the cooperating school, and the supervisor, to ensure the effective implementation of each phase.

This internship report encompasses a logbook (Cloud Assess, 2022)³, a compilation of collected data, critical analyses reflections, and a curricular proposal advocating the integration of Character Dance into the EAE framework. The proposal is designed to be applicable not only at the Ana Mangericão Dance Conservatory but also within other institutions dedicated to artistic education. By addressing this integration, the report aims to enhance good pedagogical practices in dance education through the promotion of interdisciplinary and transdisciplinary

² This is a free translation by the author. Original quote in Portuguese: “um ensino de qualidade se revelam transversais entre métodos e por vezes até entre técnicas”.

³ A logbook is a record of learning that documents task, keeps records of activities and achievements, ... It serves as a body of evidence that employers and training providers can use to assess a learner's competency in specific subjects and skills.

methodologies, thereby fostering the holistic development of students. This document is organized into five main chapters:

Chapter I: General Framework: Objectives of the project and characterization of the intervention context.

Chapter II: Theoretical Framework: Theoretical foundation such as Classical Dance Technique and Ballet Repertoire; Character Dance with historical context and its role in Classical Dance classes, Interdisciplinarity and transdisciplinarity in dance education.

Chapter III: Methodological Framework: Research methods, participants and setting, data collection instruments, ethical considerations and action plan.

Chapter IV: Project Description and Data Analysis: Introduction to Data Analysis, Overview of Data Collection Methods, Data Coding and Categorization, Observation

Chapter V: Final Considerations: Summary of findings, contributions to the field, and suggestions for future research.

The report concludes with References, a Glossary, Appendices and Annexes, which enrich the understanding of the work conducted and support the proposals presented.

CHAPTER I - GENERAL FRAMEWORK

This section presents the general objectives of the project, the area of intervention, and the characterization of the cooperating school where the internship took place, along with the corresponding justification.

1.1.1 Objectives

This study seeks to examine the strategies and implications of integrating Character Dance with Classical Dance Technique in the students' technical and artistic development. Additionally, it aims to design and implement pedagogical strategies that facilitate this integration through interdisciplinary and transdisciplinary approaches, thereby analyzing the impact of these methodologies on students' learning processes.

1.1.1.a General Objective

To investigate and analyse the implications of integrating Character Dance with Classical Dance Technique on students' technical and artistic development, employing interdisciplinary and transdisciplinary approaches.

1.1.1.b Specific Objective

- To develop educational resources that facilitate the integration of Classical Dance Technique and Character Dance.
- To implement interdisciplinary and transdisciplinary pedagogical strategies applicable to the integration of these two disciplines.
- To design educational tools that support the seamless blending of Classical Dance Technique with Character Dance.
- To investigate the impact of integrating these two modalities on students' technical, expressive, and creative development.
- To evaluate how interdisciplinarity and transdisciplinarity influence students' learning and their execution of movement, aiming to enhance artistic versatility.
- To analyse the perceptions of students and teachers regarding the challenges posed by interdisciplinary and transdisciplinary approaches implemented during the internship.

1.1.2 Internship Justification

This professional internship aims to explore the relationship between two distinct dance forms — Classical Dance Technique and Character Dance — while also examining how their integration can be fostered through interdisciplinary and transdisciplinary approaches. By incorporating both approaches, the project intends to enrich the teaching and learning process by encouraging students to learn, reflect, and acquire knowledge that encompasses technical, expressive, and narrative aspects. This approach seeks to promote an educational journey that nurtures a broad vision of dance, which not only enhances students' technical proficiency but also encourages artistic versatility.

1.1.3 Discipline

The primary discipline underpinning the project is Classical Dance Technique, supplemented by Character Dance practices. These practices are closely aligned with this field of study, aiming to integrate diverse pedagogical and artistic approaches.

1.1.4 Students Level and Characteristics

The students participating in the internship were enrolled in the 4th year (ages 13 to 14) and 5th year (ages 14 to 15) of specialized arts education, which correspond to the 8th and 9th grades in the regular education system, respectively.

1.1.5 Institution: Ana Mangericão Dance Conservatory (EDAM)

The Ana Mangericão Dance Conservatory (EDAM), the cooperating school for this internship, is a distinguished institution specializing in dance education. Renowned for its excellence in both technical and artistic training, EDAM simultaneously prioritizes the personal development of its students with technical and artistic dance training. As a private cooperative educational institution with a cultural mission, it operates under official authorization (License No. 2101, Process No. 326).

EDAM is classified as a Specialized Arts Education (EAE) institution in Dance, in Portugal, regulated by the Ministry of Education and officially recognized through a decree issued by the Secretary of State for Basic and Secondary Education on July 29, 1992 (EDAM, 2016)⁴. The school was founded in 1977/1978 with the primary goal of fostering an appreciation

⁴ EDAM. (2016). Escola de Dança Ana Mangericão. Regulamento Interno 2016 (Arquivo CDR). Projeto Educativo EDAM - O Curso Artístico Especializado é frequentado em regime articulado, sendo a lecionação das disciplinas da componente artística assegurada pela EDAM e as restantes disciplinas asseguradas por uma escola de ensino geral, com a qual tenha sido estabelecido protocolo de cooperação para o efeito.

for the arts as both an individual and collective discipline while promoting interest in various performing arts and became a Conservatory in 2024. Since its establishment, EDAM has offered training in Classical Dance based on the Royal Academy of Dance (RAD) syllabi and Modern Dance training following the programs of the Imperial Society of Teachers of Dancing (ISTD). The curriculum at EDAM is carefully structured to meet the needs of each student group. Tailored programs, including specific vocabulary, objectives, and allocated hours, ensure that the courses align with both the technical and developmental goals of the institution (see **Annex 1**).

The Ana Mangericão Dance Conservatory (EDAM) includes a well-equipped infrastructure tailored to the needs of its specialized arts education, including three fully equipped dance studios (see **Annex 2**). The facilities also included designated areas for theoretical lessons, administrative offices, and communal areas for students. This structure aligns with EDAM's comprehensive curriculum, which integrates classical ballet, modern dance, music, and complementary activities, providing students with a comprehensive educational environment that promotes artistic and personal development.

The Ana Mangericão Dance Conservatory (EDAM) primarily focuses on projects within the domains of artistic and cultural education. Within this framework, it develops a range of initiatives aimed at both internal audiences and external audiences. The school fosters partnerships with local government bodies and schools, promoting the integration of dance into the broader community. It also offers programs designed to expand students' artistic and personal development, throughout specialized classes and exposure to diverse techniques and teaching styles. The school maintains strong ties with the community, not only through periodic presentations for parents and families but, more significantly, through collaborative projects with local entities, public schools, and private organizations. These partnerships have resulted in activities such as performances, holiday courses, and workshops covering diverse themes.

The work developed by EDAM through curricular activities is highly relevant, both through Specialized Artistic Education (EAE) and the Open Courses. There is a concern regarding the formation of audiences within the local community, which expands and enhances the transdisciplinarity between the various arts and expressions integrated into the school's curricular plan. The educational offerings of the school are divided into the following categories: Initiation to Movement (Preschool); Specialized Artistic Education (1st, 2nd, and 3rd cycles); Open Courses (for different levels); Professional Dance Performer Training Course

in Contemporary Dance (Secondary level), Edam Youth Dance Company and the program *Continuum*.

The Professional Dance Performer Training Course consists of three years of study. The EDAM Youth Dance Company, characterized as a complementary educational offering, aimed at continuing dance studies on a non-formal basis for students over the age of 15 with prior dance experience. The program *Continuum*, was introduced in 2023/24, designed to meet the evolving needs and expectations of students seeking greater dynamism, diversity, and challenges in their dance practices, providing an enriched schedule with more classes and specialized guest teachers, focusing not only on technical excellence but also on the personal and artistic development of each student.

EDAM programs and courses aim to offer a stimulating and innovative learning environment, advancing students towards higher levels of performance and skill. In addition to these initiatives, EDAM is actively involved in participating in a variety of festivals and dance competitions across Europe. To conclude, for the past 40 years, the school has adhered to its foundational motto: "A comprehensive and disciplined artistic education is the foundation for a strong socio-familial and professional development"⁵. (Mangericão. n.d.).

⁵ This is a free translation by the author.

CHAPTER 2 - THEORETICAL FRAMEWORK

“Dance is about expression and learning skills for life”

(Gasparini; The Royal Ballet School, n.d)⁶

Currently, dance companies emphasize the need for versatile dancers who possess not only refined technical skills but also meaningful artistic expression, along with the ability to adapt to diverse styles and methodologies. This focus on versatility has been extensively discussed in the dance field. To illustrate this point, during the 25th Prix de Lausanne in 1997, a symposium entitled *What Future for Classical Dance* explored strategies to train dancers beyond technical mastery, emphasizing the development of interpretive, improvisational, and collaborative capacities. Reflecting on this concept, Miguel Ramalho (Les Hivernales, n.d.)⁷, a prominent figure in Portugal recognized for his versatility in both classical and contemporary styles, highlighted in an interview with *Gerador* (2020) magazine that "having as many foundational skills as possible enables a person to work with more choreographers and access a broader set of tools"⁸. This perspective highlights the importance of diversified training, equipping dancers to tackle a wide range of artistic and technical challenges.

In order to cultivate versatile dancers, the fusion of cultural and traditional elements with technical refinement deepens dancer's understanding of the art form and enhances their expressiveness and technical proficiency. Consequently, interdisciplinary and transdisciplinary approaches are essential in the educational and developmental processes of dance students.

Interdisciplinarity facilitates the integration of various artistic disciplines, including music, theatre, and art history, to provide a comprehensive understanding of the cultural and historical contexts surrounding choreography. Transdisciplinarity, on the other hand, transcends disciplinary boundaries by incorporating philosophical, scientific, and cultural frameworks, thereby fostering a holistic perspective on the art of dance.

Rhodes (2006) highlights this potential, asserting that “Students are given the opportunity to apply understanding in dance to learning about topics that cannot be understood

⁶ This quote is attributed to Isabella Gasparini, First Soloist of The Royal Ballet, as referenced by The Royal Ballet School.

⁷ Originally from Lisbon, Miguel Ramalho was trained at the “National Conservatory Dance School”. Directed by Vasco Wellenkamp, he joined the “Companhia Portuguesa de Bailado Contemporâneo”, dancing skilfully in the company's most important national and international successes. He is presently a principal dancer at the national Ballet Company (CNB)

⁸ This is a free translation by author. Original quote in Portuguese “tendo um maior número de bases possível a pessoa pode trabalhar com mais coreógrafos e com mais ferramentas”

through the lens of a single discipline” (p.49). Expanding upon Rhodes' perspective, this study adopts interdisciplinary strategies to bridge the folkloric and cultural richness of Character Dance in Ballet Repertoire with the structured discipline of Classical Dance Technique.

The methodology incorporates pedagogical approaches that merge practical dance training with a cultural-historical exploration of Character Dance, encompassing music, specific vocabulary, narrative elements, and contextual analysis (**Appendix A**). These strategies aim to engage students in a holistic manner, enhancing both cultural awareness and technical versatility. Moreover, the interdisciplinary and transdisciplinary frameworks employed not only enhance the acquisition of technical proficiency but also cultivate critical thinking by situating movement within broader artistic and cultural contexts.

The integration of Character Dance with Classical Dance Technique plays a crucial role in training versatile dancers by fostering both technical precision and artistic expressiveness. To effectively implement this pedagogical approach, it is essential to incorporate interdisciplinary and transdisciplinary methodologies that enhance students' educational experiences. These methodologies provide a comprehensive framework for developing well-rounded performers, equipping them with the skills to navigate diverse choreographic and artistic demands. **Appendix A** outlines the practical application of this integration within the context of this internship, detailing its contribution to the students' technical and artistic development.

The bibliographic foundation of this internship emphasizes core concepts that support and clarify the themes explored. These include the technical and artistic foundations of Classical Dance Technique and Ballet Repertoire, Character Dance, with a focus on its historical context and its instructional role within Classical Dance Technique classes. Additionally, the selected literature examines interdisciplinarity and transdisciplinarity and communication in dance education, demonstrating how these approaches can enhance dance education. The ultimate objective is to provide a deeper and more integrated understanding of dance, enabling dancers not only to master traditional techniques but also to expand their artistic expressive capacities.

2.1 Classical Dance Technique and Ballet Repertoire

“... 19th century classics have remained in ballet companies... at the same time inspired choreographers to reconstruct them in an up-to-date mode”

(Salosaari, 2001, p.15)

In this report, it is crucial to clarify and differentiate terms such as “Classical Dance Technique,” “Ballet,” “Classical Ballet,” and “Classical Dance.” Each term holds distinct connotations that must be narrowed down to justify their specific use within this context.

The term “**Ballet**” refers to a performative art form that integrates dance, music, and theatrical elements. Ballet originated during the Italian Renaissance and later flourished in France and Russia, evolving into a discipline that emphasizes expressive movement and artistry within choreographed works (Homans, 2010). “**Classical Ballet**”, a subset of ballet, is historically and stylistically tied to 19th-century traditions. It is characterized by codified steps, defined positions, symmetry, and grace, as epitomized by enduring works such as *Swan Lake* and *The Nutcracker* (Greskovic, 1998)⁹. On the other hand, “**Classical Dance**” is a broader term encompassing traditional dance forms embedded in the cultural heritage of various regions. For instance, Bharatanatyam and Kathakali represent Indian classical dance traditions distinct from European ballet. As Williams (1982)¹⁰ highlights, the meaning of classical dance varies significantly across cultural and historical contexts.

In Portuguese dance education, “*dance techniques*” transcend their function as tools for execution; they also serve as vehicles for artistic exploration. Dance techniques equip students to create, interpret, and contextualize dance as a language and a form of cultural expression. Educational institutions like Portugal END’s EADCN (*Escola Artística de Dança do Conservatório Nacional*) and EDAM integrate various dance techniques into their curricula:

- **Classical Dance Techniques:** Rooted in the principles of classical ballet, emphasizing precision, alignment, and artistic refinement.
- **Contemporary Dance Techniques:** Focused on freer, experimental movement that explores the body’s relationship with space and time.
- **Traditional or Ethnic Dance Techniques:** Grounded in cultural traditions such as folk or ritual dances, reflecting diverse heritages and practices.

Classical Dance Technique specifically refers to the pedagogical approach that focuses on mastering foundational principles, exercises, and physical conditioning essential to classical dance forms. This method prioritizes repetition, precision, and discipline to develop strength,

⁹ Greskovic (1998) offers a comprehensive introduction to the world of ballet.

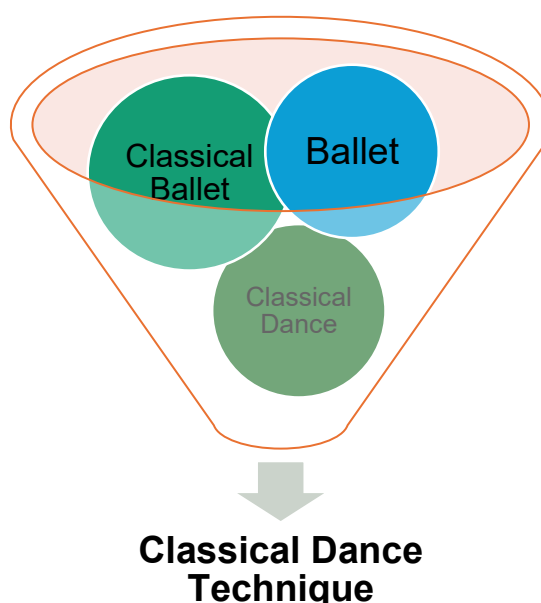
¹⁰ Williams (1982) explores the relationship between dance and cultural anthropology.

flexibility, and alignment in dancers. By narrowing the focus to technical training, this report adopts “*Classical Dance Technique*” as its central term.

The relationships between Ballet, Classical Ballet, and Classical Dance can be visually represented to highlight their conceptual overlap within the broader context of Classical Dance Technique, as shown in **Figure 1**.

Figure 1

Conceptual Overlap of Ballet, Classical Ballet, and Classical Dance towards Classical Dance Technique



Note. This figure illustrates the relationships between Classical Ballet, Ballet, and Classical Dance within the broader context of dance studies.

Indeed, Classical Dance Technique is defined by its codified movements, gestures, and structured sequences performed individually or in groups (Bertoni, 1992). Unlike instinctive manifestations of dance, Classical Dance Technique adheres to specific methodologies governed by well-defined rules and formalities (Nascimento, 2023). Classical dance technique encompasses stylistic variations associated with different training methodologies, including Bournonville (Danish), Cecchetti (Italian), Royal Academy of Dance (English), Vaganova (Russian), and the Cuban Ballet School. Despite these methodological differences, the technical vocabulary remains consistent worldwide.

As an art form, ballet also refers to staged performances, typically accompanied by music and incorporating elements such as choreography, librettos, scenery, and costumes (Nascimento, 2023). In this context, Ballet Repertoire holds a vital role in storytelling through

dance. It is crafted with specific aesthetic and structural forms, combining music, choreography, and theatrical elements to create a visual narrative on stage. Integrating Ballet Repertoire into Classical Dance Technique classes enables students to engage with the artistic and historical challenges of each work. Salosaari (2001) highlights that this approach bridges technical training with artistic performance, allowing students not only to learn techniques but also to understand the historical and interpretative contexts of the Repertoire.

The teaching of Ballet Repertoire is essential for a dancer's development, as noted by Xarez (2012) and Nascimento (2023). Beyond the technical demands of classical dance training, Ballet Repertoire enhances interpretative and emotional skills (Minden, 2005). Classical works like *Swan Lake* and *Paquita* serve as educational tools, providing insight into their historical and geographical origins while encouraging critical and creative engagement with the material. For example, *Swan Lake*, a romantic ballet composed by Tchaikovsky and choreographed by Petipa and Ivanov, incorporates *Character Dance* elements such as the *Mazurka*—a stylized Polish folk dance. Similarly, *Paquita* showcases vibrant Character Dances and intricate classical variations celebrated for their Spanish style and technical brilliance. By exploring these works, students expand their movement vocabulary and nurture their ability to develop unique interpretations that transcend mere technical execution.

As a living art form, Ballet Repertoire revisits and interrogates its historical moment. Its practice in Classical Dance Technique classes encourages students to reflect on the evolution of dance and its cultural and social influences while embracing new narratives and creative approaches. Technique, in this sense, becomes a means to achieve artistic expression rather than an end in itself (Nascimento, 2023; Bertoni, 1992). When approached with this perspective, technique not only facilitates precise movement execution but also fosters fluency, freedom, and emotional depth in performance, making dance a genuine expression of the soul (Nascimento, 2023; Minden, 2005).

The inclusion of Character Dance within Ballet Repertoire further emphasizes cultural diversity, as it introduces elements rooted in traditional folk dances. According to Lopoukov (2006), Character Dance adapts traditional movements into stylized forms that harmonize with Classical Technique. This allows students to explore different cultural narratives while improving their technical and artistic abilities. By integrating these elements into classical training, students develop a more holistic understanding of ballet as a global and evolving art form (Roman, 2011).

Ballet Repertoire serves as a platform for interdisciplinary and transdisciplinary learning. Interdisciplinarity connects ballet with music, history, and literature. For instance, analysing Tchaikovsky's compositions or examining the historical contexts of *Swan Lake* and *Paquita* deepens students' understanding of the interplay between dance and its broader artistic environment (Nascimento, 2023). Transdisciplinarity transcends disciplinary boundaries, encouraging creative synthesis of knowledge and experience. By interpreting Ballet Repertoires' emotional and symbolic elements, students cultivate personal and cultural connections with their performances, ensuring classical ballet remains relevant to contemporary contexts (Salosaari, 2001; Bertoni, 1992). Practical exercises reinforce these principles. For example, analysing the musical structure of a *Mazurka* or choreographing a variation from *Paquita* allows students to integrate technical precision with creative exploration. Ballet Repertoire plays a central role in classical dance education, merging technical mastery with artistic expression and cultural understanding. By studying works like *Swan Lake* and *Paquita*, students engage with ballet's historical legacies while honing the skills necessary for artistic excellence. The interdisciplinary and transdisciplinary approaches inherent to Repertoire training broaden students' movement vocabulary and foster a deeper connection to the global heritage of dance.

This internship, focused on the Ballet Repertoire *Swan Lake* and *Paquita*, aims to enhance students' technical proficiency while encouraging them to convey emotions and narratives through dance. By adopting an interdisciplinary and transdisciplinary approach, the program broadens students' movement vocabulary and musical sensitivity through the incorporation of stylized dances such as the *Mazurka* and *Polonaise*. This methodology not only deepens their understanding of these dances' distinctive movement languages and musical structures (interdisciplinarity) but also situates them within the cultural and historical contexts of the works, fostering creative and personal interpretations (transdisciplinarity). It is crucial to emphasize that the *Mazurka* and *Polonaise* are Polish Character Styles (see **Appendix B**), each with its own unique movement language and musical characteristics. Further details on the Polish Character Style, which enriches this approach, can be found in **Appendix B**. Thus, learning Character Dance through Ballet Repertoire not only contributes to dancers' technical development but also enriches their artistic and historical education, deepening their understanding of dance's role in contemporary pedagogy.

2.2 Character Dance: Historical Context and Its Role in Classical Dance Training

“...the simple folk dances of many European peoples gradually evolved to become on the one hand the court and social dances, between 16th to 19th centuries, and on the other the classical and character dances of the theatre”

(Lawson in Lopoukov, 2006)

Character Dance, deeply rooted in cultural traditions, plays a significant role in the development of dancers by bridging folk dances with classical ballet technique. According to Roman (2011), Character Dances are stylized adaptations of folk dances that incorporate cultural and historical elements from various regions and countries, such as the Polish *Mazurka*, the Italian Tarantella, Spanish dance, and the Hungarian *Csárdás*. Although these dances are based on traditional movements, in Character Dance are choreographed and stylized to integrate seamlessly into the Ballet Repertoire, providing not only a cultural context but also a sense of place and personality through their musicality, choreography, and cultural symbolism.

The importance of Character Dance within Classical Dance training education significantly contributes to dancers' artistic and technical development. Leonid Shagalov, renowned professor at the San Francisco Ballet School, emphasizes the need for a deep understanding of the specific vocabulary and stylistic nuances of each Character Dance style (Bauer, 2016). As Bauer further asserts, “every step has a historical significance” (Bauer, 2016, p.27), underscoring the role of Character Dance as not merely physical training but also a method of connecting students to cultural traditions and their historical roots. This dual focus allows dancers to deepen their comprehension of cultural heritage while enhancing their artistic expression and technical fluency.

Character Dance offers numerous benefits across physical, aesthetic, and social domains. Physically, it enhances psychomotor development by refining coordination, agility, and flexibility.

Zúgaro (1969) explains that performing intricate movements, such as jumps, turns, and rapid directional changes, fosters greater dexterity and body awareness. Even though this book is not recent, it offers a pertinent overview that can still be applied today, as these fundamental principles of movement continue to be central to dance training. The emphasis on physical precision, coordination, and spatial awareness remains crucial for developing both technical

skills and artistic expression in dance. Aesthetically, Character Dance cultivates posture, rhythm, and artistic expression, allowing dancers to embody characters and engage with diverse cultural contexts. Socially, Character Dance encourages students to explore different gender roles and interact with peers from various cultural backgrounds, fostering mutual understanding and reflecting the societal norms embedded in folk dances (Zúgaro, 1969).

Swainston¹¹, a teacher interviewed by Lucy Roberts (The Royal Ballet School, 2022), highlights how Character Dance complements classical ballet by maintaining principles such as *port de bras*, rhythmic precision, and core strength development. Particularly effective for younger students, this approach combines discipline with expressiveness, laying a foundation for both technical and artistic growth. A key characteristic of Character Dance is its cultural diversity. Each dance style carries its own meanings and contexts, reflecting the traditions and ways of life of its region of origin. Lopoukov (2006) observes that Character Dance transcends the mere reproduction of folk movements, being an adaptation of traditional steps and styles to Classical Dance Technique. This fusion, which respects the principles of classical ballet such as turnout and arm coordination, enriches the Ballet Repertoire, as exemplified by the stylized folk dances in *Swan Lake*, including the Polish *Mazurka* (Roman, 2011).

The inclusion of Character Dance within Ballet Repertoire extends dancers' movement vocabulary while cultivating cultural literacy. Roman (2011) asserts that Character Dance prepares students to face new expressive challenges, promoting versatility in both technical execution and artistic interpretation. By incorporating traditional dance styles into classical dance training, students not only refine their technical abilities but also gain insights into the cultural and historical dimensions embedded in each movement.

Character dance requires dancers to embody stylistic authenticity, musicality, and narrative expression, combining technical mastery with cultural storytelling. Van Leeuwen (2023) captures this unique aspect, describing Character dancers as performers who “play as though they are instruments” (Van Leeuwen, 2023, para. 2), blending rhythm, phrasing, and artistry to convey cultural meaning.

¹¹ Kate Swainston, an experienced dancer and teacher from Royal Academy of Dance

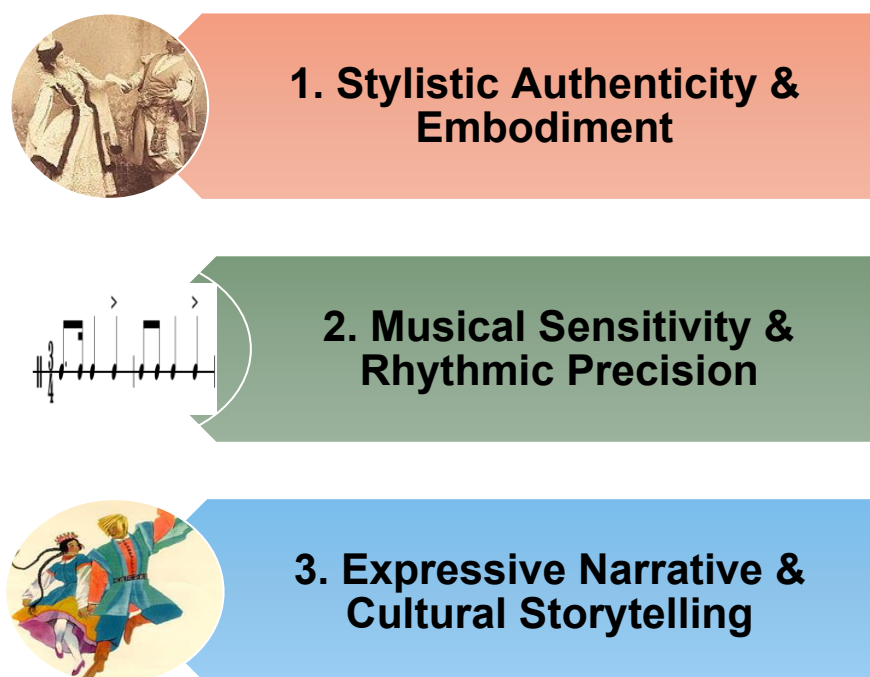
These elements collectively shape the artistry and storytelling inherent in traditional dance forms, forming what is, based on Fay's (2020)¹² guidelines, a core pillar of Character Dance:

1. **Stylistic Authenticity and Embodiment:** Character Dance integrates culturally specific gestures, costumes, and arm positions that honour the origins of traditional dances. By understanding these nuances, dancers elevate their performances and imbue their movements with cultural significance.
2. **Musical Sensitivity and Rhythmic Precision:** Character dancers must interpret distinctive rhythms, such as the syncopations of Flamenco or the ternary meter of the *Mazurka*. This sensitivity enhances dancers' musical awareness and coordination.
3. **Expressive Narrative and Cultural Storytelling:** Character Dance transcends technical execution, requiring dancers to embody the emotional and narrative elements of folk traditions, transforming movement into meaningful storytelling.

The three core pillars of Character Dance can be summarized in the next figure:

Figure 2

The Three Core Pillar of Character Dance



Note. This figure illustrates the three foundational pillars of character dance, emphasizing the integration of cultural authenticity, musicality, and narrative expression.

¹² Maria Fay is a well-known teacher in the UK since her arrival as a refugee in 1956. She has developed a floor barre designed for daily strengthening and has developed a particular way of teaching character dance to classical dancers (Fay, 2020, p. IX)

This synthesis of cultural storytelling, rhythmic interpretation, and stylistic embodiment reflects the transformative nature of Character Dance. As Carter (2005) highlights, dance history plays a vital role in understanding artistic evolution, emphasizing the significance of folk traditions within ballet. For example, learning the *Mazurka* involves more than mastering its steps; it requires critical engagement with its cultural origins and role in shaping classical ballet's heritage (Shagalov, 2016). In **Appendix C** there is an example of a class plan using the three core pillars of Character Dance.

By integrating history and cultural context into training, students not only learn to perform steps with precision but also imbue their movements with emotional and symbolic depth. This approach transforms Character Dance into a profound artistic and cultural experience that enriches both performers and audiences (Shagalov, 2016).

Moreover, having the support of the previous set of authors I truly believe that Character Dance fosters an appreciation for global artistic traditions while encouraging innovation in contemporary classical dance practice. By engaging with culturally diverse dances, students gain a broader perspective on dance as a global art form, connecting classical technique to vibrant cultural narratives.

Character Dance plays a pivotal role in classical dance education, enriching dancers' artistic practice by merging folk traditions with ballet technique. Its integration into Ballet Repertoire broadens students' understanding of cultural diversity, historical heritage, and expressive artistry. Through its emphasis on stylistic authenticity, musicality, and narrative expression, Character Dance equips dancers with the technical versatility and cultural sensitivity necessary for a comprehensive and meaningful artistic practice. By preserving and celebrating folk traditions, Character Dance enhances the legacy of Classical Dance training, ensuring its continued relevance in a dynamic and evolving artistic landscape.

2.3 Interdisciplinarity and Transdisciplinarity in Dance Education

"The teaching of dance technique, regardless of the method, should allow space for the promotion of interdisciplinarity... and also transdisciplinarity..."

(Nascimento, 2023, p.52)¹³

¹³ This is a free translation by the author. Original quote in Portuguese: "O ensino da técnica da Dança, qualquer que seja o método, deverá ter espaço para a promoção da interdisciplinaridade...e, também, da transdisciplinaridade..."

Interdisciplinarity and transdisciplinarity have emerged as central concepts in contemporary education, forming essential approaches to overcoming the fragmentation of knowledge and promoting an integrated and holistic view of understanding. In the context of dance education, these approaches facilitate the connection between diverse areas of knowledge, supporting the comprehensive development of dancers. These approaches encourage students to assimilate multiple artistic, cultural, and scientific perspectives, thereby enriching their educational experience.

In dance education, interdisciplinarity and transdisciplinarity serve as fundamental strategies for developing a teaching practice that transcends disciplinary boundaries, fostering a more integrated understanding of the art form. Japiassu (1976), a pioneer in discussing these concepts, notes that interdisciplinarity involves continuous interaction between disciplines, while transdisciplinarity seeks the unity of knowledge, transcending disciplinary boundaries. Morin (2005) further emphasizes this perspective, considering transdisciplinarity essential for understanding the complexity of the contemporary world by articulating biological, social, and cultural dimensions into a cohesive framework.

An illustrative application of this approach can be found in the study of works such as *Swan Lake* and *Paquita*, where technical vocabulary and music can be analysed together with elements such as costumes, historical context, and the cultural values embedded in the choreography. As Nascimento (2023) points, this integrative approach fosters a more nuanced understanding of dance technique as a sophisticated artistic expression, deeply intertwined with its cultural and historical roots.

Transdisciplinarity, in particular, proposes a broader integration in which the boundaries between disciplines dissolve in favour of an interconnected and unified body of knowledge. Medeiros (2018) emphasizes that transdisciplinarity is not limited to the mere sum of disciplinary knowledge, rather, it strives for a profound, systemic comprehension of reality. In the context of dance education, this approach involves integrating movement techniques with knowledge from diverse fields such as philosophy, psychology, sociology, and biomechanics, thereby promoting a more holistic understanding of human movement and bodily expression. This approach, while respecting the uniqueness of each discipline, contributes to a holistic formation of dancers, recognizing the complexity of movement and art while valuing expressiveness and narrative.

In the context of dance, transdisciplinarity allows students to understand not only technique but also the cultural and historical significance of dances. Medeiros (2018) underscores that integrating historical and cultural knowledge enriches the dancers' interpretation and artistic expression, enabling them to connect more deeply with music, narrative, and the characters represented on stage.

One concrete example of the application of these approaches is found in the integration of Classical Dance Technique and Character Dance. Character Dance, which draws from folk dance traditions, complements classical technique by fostering essential skills such as motor coordination, musicality, and expressiveness—skills indispensable for performing the Classical Repertoire. Bauer (2016) asserts that the practice of Character Dance significantly contributes to the technical and artistic improvement of dancers, helping them acquire greater flexibility and adaptability.

The practical application of these interdisciplinary and transdisciplinary concepts in dance education has been examined in various studies, such as those conducted within the Master's program in Dance Education at the ESD (Soares, 2017; Fernandes, 2023; Lizama, 2022). These studies reveal how the integration of multiple disciplines in the training of dancers contributes to a more profound and nuanced understanding of the art of movement, expanding students' technical, artistic, and cultural competencies.

In this project, which seeks to integrate Character Dance and Classical Dance Technique, the application of these approaches has proven particularly effective. Both forms of expression are complementary, with Character Dance serving as an excellent tool for enriching the teaching of classical technique. The more contained movements based on character dances, rooted in folk traditions, aid in the development of coordination, musicality, and expressiveness—essential skills for performing classical ballet.

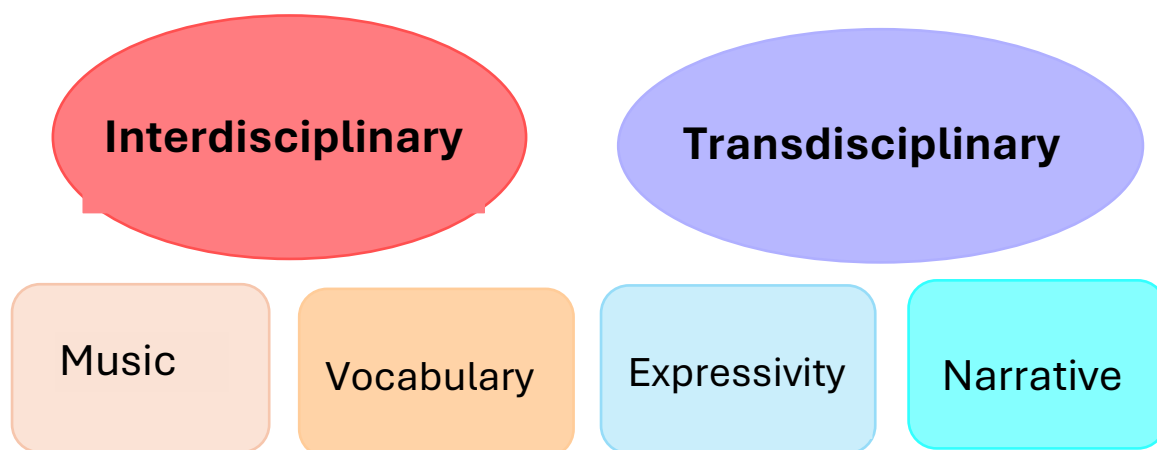
From an interdisciplinary perspective, in this internship, the integration of music and vocabulary in teaching Classical Dance Technique and Character Dance enables students to explore interactions between different styles with a more comprehensive approach. For instance, the folk dances/Character Dances from *Swan Lake* and *Paqueta* can be explored through a combined exploration of music, movement, and historical context, thereby promoting a more enriched technical and interpretative formation. This interdisciplinary articulation enhances technical understanding and interpretation, fostering a more complete and contextualized view of the performance.

Additionally, transdisciplinarity, in this context extends to the integration of elements such as expressiveness and narrative. This approach enriches the dancer's formation by incorporating cultural and historical knowledge into the practice of Character Dances. It enables students to not only master the technical movements but also to understand the cultural and historical significance underpinning each dance, thus fostering a deeper connection with the music, narrative, and characters portrayed. Consequently, works like *Swan Lake* and *Paquita* stand as exemplary models of how transdisciplinary approaches can enhance the teaching and learning experience by providing a deeper understanding of the artistic and cultural dimensions embedded within the dances.

The integration of diverse disciplines in dance enhances both the depth and richness of performance. The figure below illustrates the intersection of Character Dance and Classical Dance Technique, highlighting how elements from both can be fused. This visualization demonstrates the blending of interdisciplinary and transdisciplinary approaches, where traditional boundaries are blurred, resulting in a more holistic and dynamic artistic expression.

Figure 3

Beyond Technique: Interdisciplinary and Transdisciplinary Approach



Note. This visualization demonstrates the integration of Character Dance elements into Classical Dance technique, highlighting both the interdisciplinary and transdisciplinary approaches

The figure above underscores the dynamic nature of merging Character Dance with Classical Dance. The interdisciplinary approach focuses on the synthesis of distinct techniques,

while the transdisciplinary perspective extends this fusion by promoting collaboration across diverse fields of knowledge and practice. This integration not only enhances the understanding of both dance forms but also paves the way for innovation, offering dancers and choreographers the opportunity to explore creative possibilities beyond traditional conventions.

Furthermore, transdisciplinarity in dance education stands out by incorporating elements such as expressiveness and narrative, allowing dancers to comprehend Character Dances not merely as technical exercises but as cultural and historical expressions. Guerra (2018) highlights that interdisciplinarity and transdisciplinarity are not just pedagogical strategies but responses to the complexities of contemporary society. In the context of dance, these approaches not only elevate the technical and artistic development of dancers but also foster a more nuanced understanding of the multifaceted dimensions of human reality. By articulating knowledge and practices in a cohesive manner, dancers are better equipped to explore and express dance as a rich, multifaceted art form.

As Guerra (2018) asserts, interdisciplinarity facilitates dialogue between disciplines, while transdisciplinarity fosters the unification of knowledge, weaving together disparate areas into a more interconnected and comprehensive vision. In dance education, these practices are essential for preparing dancers to meet the challenges of the contemporary artistic landscape, enabling them to interpret and create with a high degree of cultural, technical, and artistic awareness.

In conclusion, promoting interdisciplinarity and transdisciplinarity in dance education transcends the mere juxtaposition of disciplines. These approaches reshape how knowledge is acquired, applied, and synthesized. By integrating various forms of knowledge and practice, dance education nurtures more well-rounded professionals, equipped to interpret and create dance with greater depth, sensitivity, and insight.

CHAPTER 3 - METHODOLOGICAL FRAMEWORK

“Action Research can be described as a family of research methodologies that simultaneously incorporate action (or change) and investigation (or understanding), using a cyclical or spiral process alternating between action and critical reflection” (Coutinho, 2013, as cited in Traqueia, Pacheco, & Taveira, 2021, p. 40)¹⁴

This chapter delineates the methodological underpinnings of this internship report, outlining the research methodology adapted, the design of the study, and the methods employed for data collection. The central methodological approach is action research, complemented by qualitative methods to provide an in-depth exploration of the integration of Character Dance and Classical Dance Technique. The research aims to enrich students' technical and artistic development and foster a holistic understanding of movement. Ethical considerations and limitations inherent in the chosen methodology will also be addressed.

3.1 Research Methodology

This research employs a qualitative approach centred on action research (AR), which emphasizes the teacher's active role in critically examining and refining their own pedagogical practices. This methodology supports a bidirectional relationship between theory and practice, making it well-suited to explore the integration of Character Dance into Classical Dance Technique. It allows for an in-depth exploration of the pedagogical, technical, and artistic dimensions, with a particular focus on student development.

3.1.1 Action Research

This study adopts AR as its core methodological framework, situated within the socio-critical paradigm, which emphasizes critical reflection and transformative practice. AR is especially appropriate for educational settings as it involves the practitioner in a continuous process of inquiry and pedagogical improvement. The research follows the cyclical structure of AR as defined by Coutinho et al. (2009, as cited in Traqueia, Pacheco, & Taveira, 2021), comprising four iterative phases: planning, action, observation, and reflection. These stages guide the pedagogical intervention, allowing for systematic implementation, evaluation, and

¹⁴ Free translation by the author

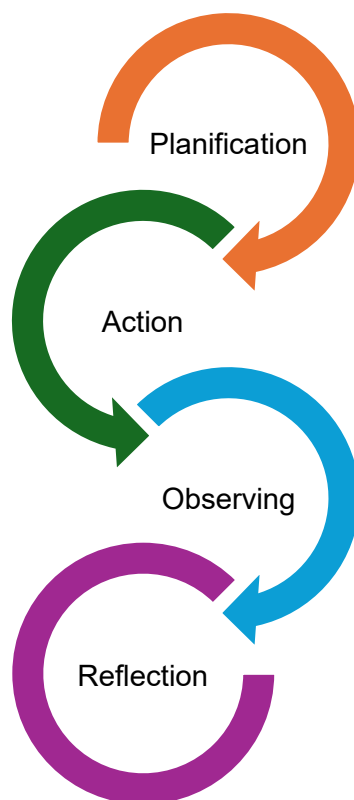
refinement of teaching strategies—particularly concerning the integration of Character Dance into Classical Dance Technique within EAE.

Moreover, Traqueia (2021) underscores the value of AR in promoting social change through the systematic collection of information, with researchers acting as active participants in the transformation of their educational environments. This participatory dimension reinforces the methodology's alignment with the study's goals, fostering both educator development and enhanced student learning.

The AR Cycle (see **Figure 4**) visually represents this dynamic process, illustrating the recursive interplay between theory and practice that underpins the methodology.

Figure 4

Action Research Cycle



Note. This figure represents the cyclical process of planning, action, observation, and reflection, based on the model outlined by Coutinho et al. (2009, as cited in Traqueia, Pacheco, & Taveira, 2021).

It illustrates the four iterative phases of the methodology: **planning, action, observation, and reflection**¹⁵.

As can be observed in **Figure 4**, Action Research follows specific phases that evolve continuously: planning, action, observation (evaluation), and reflection (theorization). The phases inside this spiral research cycle include:

1. **Planification (Planning)** – Defining objectives, identifying challenges and structuring the approach.
2. **Action** – Implementing strategies or interventions designed to address the identified issues.
3. **Observation (Evaluation)** – collection and analysing data to assess the impact of the intervention.
4. **Reflection (Theorization)** – Interpreting findings, refining the approach, and informing subsequent interactions.

By engaging in AR, educators not only refine their instructional methodologies but also fosters a dynamic interplay between theory and practice. This approach encourages ongoing self-reflection and professional growth, which is central to the study's focus on the integration of Character Dance and Classical Dance Technique. The methodology emphasizes the active involvement of both the teacher and the students, fostering a collaborative and involving pedagogical framework aimed at enhancing the educational practices.

3.1.2 Qualitative Methods

Qualitative research¹⁶ seeks to establish meaningful connections between phenomena and findings, contributing to a broader understanding of complex and diverse contexts. This approach aligns with diverse yet coexisting theoretical perspectives. It utilizes an extensive range of data collection techniques, including empirical materials. Qualitative methods utilize a wide range of data collection techniques, including interviews, participant interviews, participant observations, diaries, and other empirical materials, which are effective for

¹⁵ These phases are essential for promoting ongoing reflection and improvement in educational practices.

¹⁶ Denzin (1994) summarizes the qualitative research process as a trajectory from the field to the text and from the text to the reader. This trajectory constitutes a reflexive and complex process. The researcher conducts fieldwork to gather information, guided by two key influences: scientific persuasion, which defines the nature of social reality, and epistemological persuasion, which guides how reality is captured and understood (as cited in Aires, 2015).

capturing the nuanced and multifaceted nature of human experiences (Aires, 2015). Rather than focusing solely on outcomes, qualitative researchers prioritize the research process itself, seeking to understand how meanings are constructed and evolve over time (Oliveira e Sá, 2021). For instance, a classroom ethnography may trace how students' engagement shifts throughout a semester, offering insight into learning as a dynamic, lived process. By emphasizing depth and context, qualitative studies are particularly suited to exploring phenomena such as identity, culture, and everyday practices.

3.2 Research Design

This study adopted a longitudinal and action-oriented research design, chosen to investigate the integration of Character Dance and Classical Dance Technique and its impact on students. Conducted over approximately half an academic year, this design enabled continuous observation and interactive evaluation of the pedagogical strategy, in alignment with the principles of educational AR (Cardoso, 2014)¹⁷.

3.2.1 Participants and Setting

The research was conducted at Ana Mangericão Dance Conservatory (EDAM), in São Domingos de Rana, Portugal. EDAM provided an ideal setting for the study, due to its well-equipped dance studios and academic facilities (see **Annex 2**), a supportive learning environment, and the presence of qualified faculty. These conditions were conducive to the integration of Character Dance into Classical Dance training, specifically through the use of excerpts from the Swan Lake and Paquita Repertoires, which served as case studies. The study involved 21 students (both male and female), aged 13 to 15, enrolled in the 4th and 5th years of the EAE in Dance. The participants presented varying levels of proficiency in classical ballet, with most demonstrating a solid technical foundation. Additionally, a supervising/cooperating teacher at EDAM was actively involved, offering pedagogical guidance and feedback throughout the intervention.

¹⁷ Cardoso emphasizes that the use of action research demonstrates its practical value, where it has been recognized for its contribution to innovation and the training of educators.

3.2.2 Ethical Considerations

All procedures adhered to ethical research standards in education and the arts (Sá, 2021). Prior to participation, informed consent was obtained from all students and their legal guardians, following a comprehensive briefing on the study's objectives, methodology, and anticipated outcomes. Anonymity and confidentiality were maintained through the anonymization of all data, including video and photographic materials. Furthermore, all collected data were securely stored, in accordance with ethical data management protocols. The research design also took care to minimise any disruption to the participants' regular educational activities, respecting the integrity of the learning environment.

3.2.3 Limitations of the Methodology

While the study provided meaningful insights into the integration of Character Dance within Classical Dance Technique, certain methodological limitations must be acknowledged. The small sample size, confined to two student groups at the Ana Mangericão Dance Conservatory, and the limited duration of the intervention—seven months with weekly sessions—restrict the generalizability of the findings and limit the ability to assess long-term effects (Sá, 2021). Nevertheless, the study offers valuable evidence of the immediate impact of this pedagogical approach and establishes a foundation for future research with broader scope and extended timelines.

3.3 Data Collection Instruments

This study employed a combination of qualitative data collection methods, as suggested by Sá (2021), to ensure a comprehensive analysis of the integration of Character Dance with Classical Dance Technique. The instruments were selected for their capacity to capture both objective data and subjective insights, while adhering to ethical standards in dance education (Sá, 2021). A summary of the instruments used is presented in **Tables 1, 2 and 3**.

Table 1*Data Collection Instruments and Implementation Overview*

Instrument	Description	Data Type / Purpose
Direct Observation¹⁸	Enabled real-time analysis of student engagement, technical execution, and artistic expression. Initially used a structured format, transitioning to unstructured to better capture spontaneous and nuanced behaviours (Cohen et al., 2018).	Qualitative / Classroom dynamics and performance behaviours
Questionnaires¹⁹	Pre- and post-intervention surveys were designed to assess students' technical and artistic development. Included both closed ended (quantitative) and open-ended (qualitative) questions (Sá, 2021).	Mixed Methods / Student progress and self-perceptions
Journals/ Logbooks²⁰	Daily reflections by the teacher-researcher provided longitudinal insights into pedagogical practices and student development through daily reflections. Reflective writing is a key tool in action research (Aires, 2015)	Qualitative / Pedagogical reflection and adaptation
Video and Photo Recordings²¹	Supported performance analysis and reflective feedback. Visual documentation captured technical progression, artistic expression, and group dynamics over time (Cohen et al., 2018).	Visual / Performance review and formative feedback
Document Analysis²²	Reviewed curricular documents, program notes, and historical texts to align the intervention with broader pedagogical standards and contextual frameworks (Bowen, 2009).	Qualitative / Contextual grounding and curriculum alignment
Interviews²³	Semi-structured interviews with educators offered insights into practical challenges and implications of teaching Character Dance. Encouraged deep, reflective responses (Aires, 2015)	Qualitative / Professional perspectives and experiential data

Note: The descriptions are based on established educational research methodologies.

¹⁸ This method is widely recognized in educational research for assessing classroom dynamics and student behaviour.

¹⁹ These instruments combined closed-ended (quantitative) and open-ended (qualitative) questions to gather comprehensive data on student progress and perceptions.

²⁰ Such reflective practices are instrumental in capturing the evolving dynamics of teaching and learning processes.

²¹ Visual documentation allowed for the assessment of technical execution, expressivity, and group dynamics over time.

²² Contextualization of the intervention within existing educational structures.

²³ This qualitative method allowed for the exploration of personal experiences and professional perspectives, enriching the understanding of the intervention's impact.

This methodological triangulation employed in this study aimed to provide a holistic evaluation of the pedagogical intervention's impact on students' technical and artistic growth. The selection of these data collection tools was guided by the research objectives, time constraints, and the active role of the researcher. As Coutinho (2014, p.19) emphasizes, "the researcher constantly seeks knowledge by opening themselves to other perspectives that merge, complement, and expand their own"²⁴. Action research, as a framework, empowers educators to integrate theory with practice, further reinforcing their role as facilitators of lifelong learning and professional growth.

3.3.1 Phases of Data Collection:

Data collection was conducted through a structured four-phase action research plan. Each phase incorporated specific data collection instruments (Tables 1–3) selected to capture both the objective progression and subjective experiences of students and educators, thus enabling a comprehensive evaluation of the integration of Character Dance within Classical Dance Technique.

Phase 1 - Systematic Observation of Classes: Established baseline profiles of students' technical and expressive skills.

Phase 2 - Shared Teaching (Co-teaching Under Supervision): Collaborative instruction under the guidance of a mentor.

Phase 3 - Autonomous Teaching: Independent implementation of Character Dance integration.

Phase 4 - Engagement in Supplementary Pedagogical Activities: Enrichment experiences, including workshops and performances, culminated in the public presentation of the *Mazurka* at "Salão Preto e Prata", Cassino do Estoril, a prestigious performance venue in Portugal, on April 13.

3.4 Teaching Methodology

An interdisciplinary and transdisciplinary teaching model was adopted to integrate Character Dance into Classical Ballet instruction, thereby fostering both technical proficiency and expressive development. This integration process was adjusted based on the group size and

²⁴ Free translation by the author. Original quote in Portuguese: "*O investigador busca incessantemente o conhecimento abrindo a 'sua' a outras perspectivas (outros horizontes) que com ele se fundem, completam e expandem.*" (Coutinho, 2014, p. 19).

dynamics, with one group consisting of five students and another of sixteen students, requiring tailored teaching approaches. Methodological tools in this case study (outlined in **Table 2**) were designed to facilitate a contextualized exploration of instructional practice.

Table 2

Instructional Strategies and Pedagogical Objectives

Component	Goal	Purpose/ Implementation
Video Recordings	Enhance comprehension and retention.	Students review their own performances to assess technical and interpretative development.
Q&A Sessions and Collaborative Analysis	Stimulate critical thinking and peer interaction.	Peer discussions foster analytical skills and deepen understanding of performance choices through inquiry-based learning.
Pre-selected Videos and Photos	Clarify theoretical and technical content.	Used to assess narrative expression and technical execution.
Texts via Google Classroom	Provide digital access to theoretical resources.	Academic materials, such as vocabulary lists and additional texts, were shared to reinforce student understanding.
Independent Research	Encourage autonomy and intellectual exploration.	Promote critical thinking, creativity, and a broadened perspective on dance theory, history, and practice.
Group Activities and Peer Learning	Enhance collaborative learning and creativity	Facilitate teamwork, shared creativity and problem-solving.
Theoretical and Practical Lessons	Support holistic learning.	Lectures are complemented with practical sessions to reinforce learning outcomes.
Brainstorm (Beginning of Class)	Engage students in theoretical reflection before practice classes.	Connects prior knowledge with new concepts and assesses students' interpretive readiness, serving as a baseline assessment.
Minute Question (End of Class)	Prompt reflective question to consolidate learning.	Students summarize key insights, offering feedback to inform future lesson planning.

Note. This table summarizes the instructional strategies and corresponding pedagogical objectives implemented during the internship. It highlights how each component supported both theoretical understanding and practical skill development in Character Dance.

These instructional strategies supported comprehensive student development, blending technical rigor with reflective, student-centred learning practices. This approach ensured a holistic pedagogical framework, promoting both individual and collective growth in the students' technical and artistic development.

3.5 Pedagogical Implementation

The research spans approximately half an academic year, totalling 60 hours of practical teaching, coordinated with the cooperating school. Supervision ensures the methodology is properly implemented, while collaboration with multiple instructors highlights the importance of communication and consistency across the teaching process. The study is organized into four key phases, which guide the integration of Character Dance into Classical Ballet, and it is organized on **Table 3**.

Table 3

Phases of the Pedagogical Implementation

Phase	Description	Key activities and objectives
Phase 1: Observation (Diagnostic assessment)	Establishes a baseline of students' technical and expressive abilities, and group dynamics.	<ul style="list-style-type: none"> - Established contact with the institution. - Real-time observation of a student's skills and classroom interaction. - Data collection to write a pedagogical planning, and initial adaptation of strategies to student needs. - Conduct an initial questionnaire.
Phase 2: Shared Teaching (Co-Instruction)	Introduces collaborative teaching where Character Dance is integrated with Classical Ballet instruction.	<ul style="list-style-type: none"> - Delivered content with mentor support, co-teaching barre and centre exercises, promoting mutual pedagogical growth. - Introducing historical and musical elements of <i>Swan Lake</i> or <i>Paquita</i>. - Write journals to foster reflective thinking. - Bridging Character and Classical techniques, addressing integration challenges and refining approaches.
Phase 3: Autonomous Teaching (Independent delivery)	Emphasizes student autonomy through interdisciplinary and transdisciplinary strategies.	<ul style="list-style-type: none"> - Led lessons independently, emphasizing <i>Mazurka</i> performance preparation. - Integration of music, narrative, and expressive elements. - Critical reflection via brainstorming, Q&A, video analysis and digital support through Google Classroom. - Final questionnaire for outcome assessment.
Phase 4: Complementary Activities (Enrichment)	Enhances learning with observations and analytical activities beyond regular classes.	<ul style="list-style-type: none"> - Engaged in institutional initiatives beyond the classroom, workshops and performances. - Curriculum and document analysis. - Evaluating interdisciplinary integration, ensuring alignment with educational goals.

Note. This table outlines the four progressive phases of the pedagogical implementation, detailing the description, key objectives, and activities associated with each phase of the internship. The phases reflect a shift from observation to shared and autonomous teaching, culminating in broader institutional engagement.

This phased implementation enabled alignment with institutional learning goals while fostering student engagement.

CHAPTER 4 - PROJECT DEVELOPMENT, IMPLEMENTATION and DATA ANALYSIS

This chapter introduces the project by outlining its development, the stages of its implementation, and the methods used to analyse the collected data. This pedagogical intervention was conducted during the professional internship at EDAM Conservatory. Designed to explore how Character-based choreography can enhance Classical ballet training, the project aimed to deepen students' understanding **of technical articulation, musicality, and cultural context**. Specifically, it examined how students from the fourth (Y4) and fifth years (Y5) responded to the embodied and interpretive demands of the *Mazurka* from *Swan Lake* and *Paquita*, respectively.

The project evolved considerably from its original conception, underscoring the necessity of adaptability in educational settings. Initially designed for a single group and focused on two contrasting choreographies, the intervention was restructured to meet institutional needs and pedagogical priorities. This adaptive process led to the inclusion of two student groups and a refined focus on Character vocabulary as a vehicle for both technical refinement and artistic growth. Although the original Internship-schedule (see **Appendix D**) provided a foundational framework, the dynamic nature of the internship demanded flexibility, creative problem-solving, and responsiveness to emerging challenges.

It is also important to acknowledge the dual nature of this report—as both an academic analysis and a personal reflection. While much of the experiential depth remains beyond the reach of written language, this chapter seeks to communicate the most meaningful aspects of the internship journey, both professionally and personally. The internship was not merely a site for pedagogical application but a transformative space for reflective learning and embodied inquiry.

Methodologically, the project employed a mixed-methods approach, combining **perceptual data** (interviews and surveys), **behavioural observations** (performance outcomes and classroom engagement), and **reflective documentation** (institutional reports and internal notes, photos and videos). These data were analysed thematically and triangulated to construct a comprehensive understanding of the project's outcomes.

This chapter begins by outlining the genesis of the project and the adaptations it underwent throughout its development, including a focused discussion on its subsequent

expansion (Section 1). Section 2 presents the project's implementation across four progressive phases, moving from initial observation and diagnostic assessment to co-teaching practices, and culminating in autonomous, student-centred learning environments and complementary activities. Section 3 details the data collection and analytical approach, describing the data sources, the triangulated analytical framework employed, and the coding and interpretation strategies used in the mixed-methods analysis. The chapter concludes with Section 4, which presents the findings organized into emergent thematic categories, offering interpretations grounded in both qualitative and quantitative data.

4.1 Project Genesis and Adaptation

The internship project was initially conceived as an inquiry into how students perceive and embody choreographic language through both Classical and Character-based Repertoire. Designed for fourth year (Y4) students at EAE and intended to unfold through weekly complementary classes, the original plan proposed a comparative exploration of *Pas de Quatre* and the *Mazurka* from *Swan Lake*. The project aimed to guide students in examining choreographic vocabulary and musical structures (see **Appendix E**), encouraging reflection on how these elements inform interpretative choices. The broader objective was to foster an embodied understanding of historical and cultural context as an essential component of performance interpretation.

However, following an introductory planning meeting at the host institution, EDAM, the structure of the project was significantly revised to align more closely with institutional priorities and student needs. The new interaction focused exclusively on the *Mazurka* from *Swan Lake* and was embedded within the fifth year (Y5) classical ballet curriculum. This refinement not only allowed for deeper engagement with a single work but also responded to EDAM's pedagogical goal of strengthening the integration between Character Dance movement and Classical Dance Technique. Despite the structural shift, the emphasis on contextual and expressive understanding remained central to the project's pedagogical approach.

4.1.1 Project Expansion

Midway through the implementation phase, the scope of the project expanded to include a second student group: the fourth-year class (Y4). This extension was made possible by the intern-teacher's availability at the school and was supported by faculty to enhance the pedagogical reach of the intervention. While the training content at the barre and centre

remained aligned across both levels, the fourth year (Y4) students worked with a different choreographic reference—the *Mazurka* from *Paquita*—chosen for its stylistic resonance and its pedagogical value in introducing Character-based vocabulary. This expansion preserved the project's core principles of embodied learning, music contextual awareness, and interdisciplinary integration, while enabling broader student engagement within a condensed time frame.

This two-dual implementation allowed for a comparative experience across levels, promoting a vertical integration of learning outcomes. Students engaged with barre exercises inspired by national styles, Character centre work, and contextual discussions. Through this expanded structure, the project offered a holistic model of training—bridging movement technique, cultural knowledge, and musical literacy.

Ultimately, the development, expansion and progression of the project—from its original concept to its practical realisation—illustrates a responsive and adaptive pedagogical process. For instance, the shift from a single-group design to a dual-group structure, alongside the pivot to different choreographic works (*Mazurka* from *Swan Lake* and *Paquita*), demonstrates how the project evolved to meet contextual challenges and institutional goals. It demonstrates the value of aligning theoretical inquiry with practical training and highlights how Classical Repertoire can be explored through Character Dance to foster an embodied reflection, cultural framing, and choreographic analysis to support deeper artistic and technical development.

4.2 Project Overview and Implementation

The internship commenced with a pivotal meeting held at the cooperating institution, EDAM, intended to establish the foundational parameters of the project. This initial engagement not only introduced the intern-teacher to the institution's distinct pedagogical environment but also to foster meaningful professional connections. In attendance were the institutional supervisors, the academic supervisor, and the intern-teacher, whose collective input shaped the scope and direction of the internship. Key outcomes of the meeting included defining the project's primary objectives, identifying the target group, fifth grade (Y5), and constructing a structure's implementation timeline.

To facilitate individualized pedagogical planning, comprehensive student profiles—including photographs—were introduced, enabling more effective tracking and instructional differentiation. Furthermore, a preliminary evaluation of the students' existing knowledge of

classical ballet vocabulary was conducted. This diagnostic process was informed by reference materials from the EDAM curriculum (see **Annex 1**), ensuring that subsequent instructional strategies were tailored to the learners' current level of proficiency.

Following the meeting, the intern-teacher was given a guided tour of the institution's facilities (see **Annex 2**). This immersive orientation provided essential insights into the logistical and infrastructural capacities of the school, further informing the practical planning of the project. In the days that followed, prior to the commencement of the observation phase, key operational components were formally established. These included the class schedule, instructional workload, and a detailed project timeline. A revised schedule was subsequently drafted (see **Appendix D**), delineating the phases of the internship and aligning them with institutional structures and the intern's professional development goals.

Throughout this preparatory stage, communication among all participants—the cooperating teacher, intern-teacher, academic supervisor, and institutional representatives—remained consistent and purpose-driven. This collaborative approach provided a strong foundation for the internship project, ensuring its responsiveness to the students' learning needs while remaining firmly rooted in the educational vision of the institution.

The internship project was developed and implemented in four phases: Observation (Phase 1), Shared Teaching (Phase 2), Autonomous Teaching (Phase 3) and Complementary Activities (Phase 4). Each phase fulfilled a specific pedagogical function while remaining closely interconnected to ensure a coherent and progressive learning experience. Initially introduced to the fifth year (Y5) group at EAE, the project was subsequently extended to include the fourth year (Y4) group. A comprehensive calendar outlining the timeline and activities associated with each phase is provided in **Appendix F**, offering a visual framework that supports the project's structure. What follows is a detailed account of each phase, emphasizing its educational purpose and implementation across both groups²⁵.

4.2.1 Phase 1 – Observation and Diagnostic Assessment

Purpose and Contextual Immersion

The first phase of the internship centred on diagnostic observation and contextual immersion, establishing a foundation for the pedagogical intervention. Through structured observations, technical assessments, and reflective documentation, the intern-teacher gained a

²⁵ Additional relevant information regarding the project timeline and phase activities can be found in Table 3 (see p.42) of this internship report.

nanced understanding of the institutional environment, student profiles, and instructional methodologies at EDAM (see **Table 4**, for timeline and framework of this phase). It also clarified the project’s overarching pedagogical objectives: enhancing students’ technical dance skills, expressiveness, and cultural understanding through Character Dance.

Table 4

Phase 1 Observation Framework

Component	Details
Duration	Y5: 6 sessions (1x per week, 2h) Y4: 1 session (1x per week, 2h30)
Structure	Y5: Classical Technique, pointe, and Repertoire classes (Teacher Susana Rodrigues - TSR and Teacher Vanessa Amaral - TVA) Y4: Classical Technique (Teacher Maria João Filipe - TMJF)
Themes	Observational grid focused on technical performance, student–teacher dynamics, and expressiveness; supplemented with pedagogical notes (see Appendix G and H)
Goals	Collect group-specific data to understand technical level, social interaction, and responses to instructional challenges

Note. Detailed information on session structure, thematic focus, and observation goals.

Methodology and Tools

This phase included both formal and informal data collection. Systematic observation tools (see **Appendices G**) were used to evaluate classroom dynamics, teaching strategies, and student engagement. The intern noted strong classroom management and high intrinsic motivation among the fifth grade (Y5) students, whereas the fourth grade (Y4) group presented challenges in sustained focus, lack of attention from feedback, and behavioural self-regulation. These insights highlighted the need for instructional strategies to foster autonomy and engagement in the younger group (Y4).

Student Group Profiles and Suggestion for Instructional Strategies for the next phase:

- **Year 4 (Y4):** Students demonstrated fluctuating attention spans and required frequent redirection. They responded best to highly visual, structured, and movement-based instructions. Instructional design for this group should prioritize shorter task durations and more frequent transitions to maintain engagement.
- **Year 5 (Y5):** Students exhibited strong self-regulation, high intrinsic motivation, and the ability to engage in peer collaboration and complex instructions. These characteristics allow for more extended tasks and collaborative learning through reflection.

Consent Forms and Surveys

To ensure ethical research practices, **consent forms (Appendix I)** were distributed to parents or guardians, authorizing student participation. Additionally, **online surveys (Appendix J)** were disseminated to both students and teachers. The student survey aimed to gather background information on participants' prior exposure to Character Dance and daily routines, while the teacher survey explored instructional perspectives about Character Dance and pedagogical priorities. Although only nine out of twenty-one invited students responded, 43% of response rate, the data collected still contribute meaningfully to the design of the project.

Cultural Integration and Observational Insight

Beyond data collection, this phase also allowed the intern-teacher to immerse into the institutional culture, observing faculty dynamics and the rhythm of daily operations. The school environment was characterized by a blend of discipline and warmth—students were held to high expectations (e.g., mobile phone restrictions during class), yet a strong sense of community prevailed. A notable example was the spontaneous celebration of a student's birthday, during which the director Ana Mangericão joined faculty and students for a cake before class—an event that illustrated the familiar atmosphere nurtured within the school. This cultural immersion reinforced the importance of emotional safety and belonging in fostering student engagement.

Pedagogical Objectives for Phase 2

Drawing from diagnostic insights from phase 1, the following objectives were established:

- **Technical Development:** Strengthen spatial awareness, posture, coordination, and rhythm through structured Character Dance exercises.
- **Expressivity and Performance Skills:** Foster expressive movement, creative interpretation, and narrative storytelling through dance.
- **Cultural Knowledge:** Introduce students to the origins and evolution of Character Dance, promoting appreciation for cultural diversity.
- **Autonomy and Engagement:** Create opportunities for student choice, self-reflection, and peer interaction to enhance motivation and responsibility for learning.

The following table outlines the design of the Phase 2 intervention, building on insights gained during Phase 1. It presents the key structural and thematic elements of the program, including duration, instructional components, content focus, and intended goals for both Year 4 (Y4) and Year 5 (Y5) student groups.

Table 5*Overview of Phase 2 Intervention Design Components*

Component	Details
Duration	Y5: 6 weeks (1 session/week, 45 – 60 minutes) Y4: 4 weeks (1 session/week, 60 – 90 minutes)
Structure	Brainstorm, warm-up, barre or centre exercises, <i>révérence</i> and final reflection
Themes	Character Dance in Ballet Repertoire, Character Dance vocabulary, Introduction of <i>Swan Lake</i> and <i>Paquita</i> narratives, Polish Character Dance and <i>Mazurka</i> music
Goals	Explore core concepts of Character Dance; Develop technical, expressive and performance skills; Foster cultural understanding, autonomy, and engagement.

Note. The intervention was adapted to accommodate the developmental stages and time availability of each age group. Session durations and instructional emphases were adjusted accordingly to ensure continuity and engagement across both Y4 and Y5 groups.

Conclusion Phase 1

Phase 1 played a crucial role in shaping the trajectory of the internship. The diagnostic insights gained during this phase ensured that subsequent stages of the project were pedagogically reliable, contextually relevant, and aligned with the authentic dynamics of each classroom environment (Y4 and Y5). Data gathered during the observation phase informed lesson planning for the next phase, enabling the intern-teacher to design contextually appropriate and methodologically coherent interventions.

By prioritizing student engagement, autonomy, and self-regulation, the intern-teacher aimed to foster a dynamic and responsive learning environment in the subsequent phases of the internship. Reflection on the challenges and strengths observed in both the fourth- and fifth-grade groups (Y4 and Y5) allowed the intern-teacher to better navigate the complexities of pedagogical practice and adapt instruction to meet students' developmental needs.

4.2.2 Phase 2 – Shared Teaching and Pedagogical Integration**Transition to Shared Teaching**

This phase marked the intern-teacher's shift from passive observation to active co-instruction. Partnering with the cooperating teacher, the intern led structured lessons that integrated Character Dance into the classical ballet curriculum, focusing on *Swan Lake* and *Paquita*. Co-teaching with the mentor teacher enables dynamic instruction at both the barre and centre, aiming for stylistic and technical synergy between the two dance forms.

Character skirt and shoes

To support the transition into shared teaching, careful preparation was made regarding costumes and materials. EDAM has a room with figurines and costumes available for students to borrow, including Character shoes and skirts. Prior to the first shared teaching sessions, each student was assigned a specific pair of Character shoes and a skirt. Shoes were stored in a bag, each pair labelled with a number. Students were asked to remember their shoe number. The skirts were hung on a hanger. Before each class, I collected the skirts, and the cooperating teacher (TSR), brought the Character shoes to the studio. After the class, students returned the items to their designated places. This procedure was followed for both the Year 5 (Y5) and Year 4 (Y4) groups.

First Contact with Students

My first contact with the students was an opportunity to gather information about their existing knowledge of Character Dance, Ballet Repertoire, and the differences between Classical Dance Technique and Character Dance. We began with a brainstorming session, during which the inter-teacher wrote students' contributions on a poster board. There was a noticeable difference in group dynamics between Year 5 (Y5) and Year 4 (Y4). The Y5 students were actively engaged and reflective; despite having 16 students in the group, most of them shared their opinions. In contrast, the Y4 students were more hesitant and found it difficult to express themselves. Intern-teacher reassured them that there were no right and wrong answers. However, many of them struggled to describe or discuss Classical Dance Technique. For example, when asked what Classical Dance Technique meant to them, only one student responded, "It is to dance". To prompt deeper engagement, the intern-teacher asked them to name any classical dance movements and describe what is needed to perform them. This helped clarify concepts and encourage more meaningful participation. While the Y4 group needed more encouragement, the Y5 students responded to the brainstorming task with greater enthusiasm and clarity. They were able to reflect more vividly and articulate the principles of Classical Dance Technique, including posture, turnout (*en dehors*), and behavioural aspects such as concentration and determination. In **Appendix K** there are photos of the brainstorming activity with both groups.

Brainstorming

Brainstorming activities were used at the beginning of lessons to introduce new topics and activate prior knowledge. These sessions encourage critical thinking, collaborative discussion, and student voice. The following topics were explored through brainstorming:

- **Character Dance, Classical Dance Technique, and Ballet Repertoire:** Students discussed definitions, similarities, and differences between these forms.
- **Swan Lake** (Year 5) and **Paquita** (Year 4): As part of the Ballet Repertoire section, we explored the storyline, music, composer, choreographer, first performance and stylistic features of each piece.
- **Character Dance – Polish Style:** We introduced key stylistic elements, movement qualities, court and peasant performance, and cultural aspects of Polish Character Dance.
- **Mazurka** – Where the *Mazurka* Dance appears in the Ballet Repertoire *Swan Lake* (Y5) or *Paquita* (Y4), and its characteristics

Instructional Focus and Methodology

Students were introduced to key vocabulary, selected musical excerpts, and the cultural-historical context of *Swan Lake* and *Paquita*. Through a combination of brainstorming, guided research, and structured Google Classroom (see **Appendix L**)²⁶ resources students developed reflective and autonomous learning habits. A five-part methodological framework guided lesson planning and delivery, consisting of the following components:

1. Warm-up and vocabulary embodiment
2. Rhythmic training through Character *Mazurka*
3. Technical embodiment
4. Cultural-narrative expressivity
5. Reflection

These practices helped develop students' metacognition and artistic ownership.

Integration of Character Dance

Character Dance was introduced as both a stylistic and technical complement to Classical Dance Technique classes. Using *Mazurka* variations from *Swan Lake* (Y5) and

²⁶ In this study, supplemental resources were provided to students via the Google Classroom platform to reinforce and extend their learning in ballet education. These materials were deployed at key points in the curriculum: for example, immediately after student brainstorming activities, relevant documents and links were posted online to consolidate ideas and direct further inquiry. Likewise, in preparation for lessons on canonical Ballet Repertoires such as *Swan Lake* and *Paquita*, curated background readings and guiding prompts were shared on Google Classroom in advance of class. The content of these materials guided students in conducting research on each ballet's context, including the identification of the composer and choreographer, the historical details of the original premiere, an outline of the narrative structure, and notable performance elements (for instance, the appearance of the *Mazurka* dance within the ballet). By engaging with these resources independently, students arrived in class prepared for richer and more informed discussions and analyses of the Repertoire.

Paquita (Y4), students explored musical phrasing, style, and narrative performance. Pedagogical tools supported the embodiment of its stylistic nuances, offering a deeper, more expressive understanding of Classical Ballet Repertoire. Comparative exercises highlighted stylistic nuances, requiring adaptability in alignment and execution, and expressive movement.

Pedagogical Challenges and Adaptation

Initial challenges included adapting to the rhythmic complexity and spatial demands of Character Dance. These were addressed through ongoing dialogue with the cooperating teacher and thoughtful adjustments to instructional strategies. The intern-teacher guided transitions between movement forms by highlighting stylistic contrasts—such as variations in *cambré*—and incorporating tailored instructional materials (see **Appendix M**). Emphasis was placed on visual demonstration, tactile guidance, and comparative technique, all of which enhanced student body awareness and adaptability.

Flexibility and Studio Presence

During this phase, the intern-teacher was given the opportunity to share the class time with the cooperating teacher. My time with students increased, initially I led 45-minute and increased along this phase to 60-minute. In Y5, with TSR, the intern-teacher started with Character Dance barre exercises, after the brainstorming, and TSR, continued the class with Classical Dance Technique centre exercises. At first, the intern-teacher was a little reluctant about this arrangement, and worried about whether the students could really incorporate the Character Dance movements if the class was divided. Surprisingly this dynamic went very well.

TSR was present at the barre exercises, and the intern-teacher was present at the centre exercises. This sharing methodology helped to shape the internship, giving students a line to follow. While this phase progressed, sometimes we changed the dynamic. TSR started the class with Classical Dance technique barre exercises and then the students had Character dance centre exercises with the intern-teacher. Despite initial concerns about dividing the class this way, the arrangement proved effective. Our mutual presence throughout the full class helped create continuity and allowed for real-time support. I also began introducing the *Mazurka* by contextualizing its cultural and choreographic origins. The intern-teacher was able to adapt to scheduling changes and classroom variations with professionalism, ensuring continuity in both class structure and content delivery, demonstrating adaptability. Constant studio presence enabled real-time feedback from cooperating teachers (TSR, TMJF) and pedagogical guidance from educator Educator Ana Mangericão (EAM) and academic supervisor Professor Vera Amorim (PVA).

Shared Teaching Implementation – Y5 and Y4

- **Year 5 (Y5):** Engaged in six sessions from October, followed Maria Fay’s progressive Character methodology (Fay, 2020). Lessons alternated between Character and Classical components. Student-centred inquiry began with a brainstorming session (see **Appendix K**), and new vocabulary from Character Dance supported the learning process (see **Appendix E**). Sessions expanded from 45 to 60-minute sessions.
- **Year 4 (Y4):** Began in December, with four sessions. Contents aligned with Y5’s themes but adapted using *Mazurka des Enfants* (see **Appendix L**), a vocabulary-glossary and differentiated pacing (see **Appendix E**). As Y5, the class has started with brainstorming session (see **Appendix K**). Motor and musical coordination were reinforced with slower pacing and one-on-one attention.

A **joint session** between both grades explored Polish Character Dance, comparing *Swan Lake* and *Paquita* Repertoire—enhancing peer learning and stylistic comprehension.

Application of Pedagogical Goals

In alignment with the overarching framework, the inter-teacher articulated the pedagogical goals for this phase in this way:

- **Technical Development:** Strengthen student’s postural alignment, rhythmic accuracy, and spatial awareness through Character Dance exercises. (e.g., barre exercises – *pliés*, *battement tendu*, *rond de jambe à terre* and *grand battement*, with inclusion of Character movement of the arms, and specific music for accuracy the rhythmic.
- **Expressivity Skills:** Develop student’s interpretive skills and performance presence through narrative-based choreographic material. By introducing the narrative of Swan Lake and Paquita narrative, to understand the differences between Character and Classical Dance movements, fostering expressive movement, interpretation, and narrative storytelling through dance.
- **Cultural Literacy:** Introduce historical and geographical origins of Character Dance to foster cross-cultural appreciation, using visual aids, discussion, and context-specific music, promoting appreciation for cultural diversity.
- **Autonomy and Engagement:** Support self-reflection and ownership of learning through structured tasks, peer feedback, small group practices and collaborative learning, and online learning materials through Google Classroom (see **Appendix L**).

Implementation and Outcomes

Following the structured design outlined in Phase 2, the intervention was implemented with both Year 4 (Y4) and Year 5 (Y5) groups over the course of several weeks. This phase emphasized the integration of Character Dance into the existing ballet curriculum, with a focus on pedagogical adaptability and student-centred strategies. The intervention was successfully implemented over several weeks, emphasizing pedagogical flexibility and student-centred approaches. The table below summarizes how each component of the initial design was realized in practice, highlighting key adjustments, student responses, and the extent to which the pedagogical goals were met.

Table 6

Summary of Phase 2 Intervention Implementation and Outcomes

Component	Implementation Summary
Duration	Y5 completed 6 weekly sessions (45–60 min); Y4 completed 4 weekly sessions (60–90 min). Adjustments were made for holidays and scheduling conflicts.
Structure	All sessions followed the planned structure; adaptations were made according to the group needs. Final reflection was particularly effective for encouraging student self-assessment and metacognitive engagement.
Themes	Barre exercises were the same for both groups but were delivered slowly to Y4. Students engaged with vocabulary and narratives from <i>Swan Lake</i> and <i>Paquita</i> . Y4 focused on <i>Mazurka des Enfants</i> , while Y5 explored more technically demanding <i>Mazurka</i> excerpts from <i>Swan Lake</i> .
Goals	Students demonstrated increased technical precision, expressivity, and cultural understanding. Y5 showed stronger autonomy; Y4 responded well to individualized support. Peer collaboration and reflective tasks fostered engagement.

Note. Instructional strategies were adapted on real-time observations and student feedback. Outcomes indicated positive growth in technical, expressive, and cognitive areas aligned with the pedagogical goals.

Conclusion of Phase 2

Phase 2 marked a transition for the intern-teacher from observation to co-instruction, emphasizing collaborative teaching and the integration of Character Dance into the classical ballet curriculum. Working with *Swan Lake* (Y5) and *Paquita* (Y4), the intern and cooperating teacher created an interdisciplinary learning environment that blended cultural context, technical development, and expressive artistry. The teaching approach drew on Mosston's spectrum (see **Annex 3**)—particularly the **guided discovery, reciprocal, and inclusion styles**—to foster student engagement, reflection, and autonomy. Differentiated strategies addressed group dynamics: Y5 responded well to peer-led exploration and creative freedom, while Y4 benefited from individualized pacing and scaffolded instruction. The intern-teacher's

adaptability, responsiveness to feedback, and use of reflective practice supported the development of a student-centred, integrated teaching model. Despite initial concerns about time division, the co-teaching structure proved pedagogically effective. Overall, Phase 2 reinforced key goals—technical growth, expressive performance, cultural literacy, and student autonomy—through an integrated student-centred approach. The positive outcomes observed in both groups suggested that Character Dance, when taught through Mosston-aligned strategies, can deepen and enrich classical ballet training. An example of the plan classes and observation grid for this phase can be found in **Appendix N**. Additionally, a summary of observational notes and reflections from this phase is available in **Appendix O**.

4.2.3 Phase 3 – Autonomous Teaching and Student-Centred Learning

Transition to Autonomous Instruction

In Phase 3, the intern-teacher assumed full pedagogical responsibility, transitioning from collaborative to independent teaching. This period focused on applying theoretical frameworks in practice through reflective, adaptive, and student-centred methodologies. Rooted in Mosston's teaching spectrum²⁷, approaches such as Guided Discovery, Learner-Initiated, and Inclusive Teaching aimed to develop autonomy, critical thinking, and artistic engagement among students.

Purpose and Pedagogical Framework

The primary goal of this phase was the consolidation of technical and artistic competencies through structured lesson planning aligned with the school curriculum. Character Dance served as both a technical and narrative tool, with a specific focus on the Polish Court Style. The intern-teacher introduced *Mazurka* variations from *Swan Lake* (Y5) and *Paquita* (Y4), embedding stylistic, musical, and cultural elements into each lesson. Supplementary topics—such as costume design, historical narrative, and cultural symbolism—further enriched the learning context and deepened student engagement (see **Appendices L and E**).

Instructional Design and Theoretical Frameworks

This phase aimed to consolidate students' technical and artistic competencies through structured, curriculum-aligned lesson planning. Character Dance served both as a technical

²⁷ MacFadyen (2000) explores the use of Mosston and Ashworth's (1986) spectrum of teaching styles, which outlines 11 distinct styles based on who holds the decision-making authority in the teaching process—either the teacher or the student.

foundation and narrative medium, with a particular focus on Polish Court Style. Students engaged with *Mazurka* variations from Swan Lake (Y5) and Paquita (Y4), enriched by contextual studies in costume, symbolism, and history.

Methodological Approaches

The intern-teacher employed a blend of transdisciplinary and interdisciplinary strategies to create a rich, student-centred learning environment. Lessons integrated elements such as **musical phrasing, movement analysis, narrative structure, emotional expression, and cultural context**, allowing students to approach dance as both a technical and interpretive practice. Drawing from **Mosston's teaching spectrum**, instructional methods emphasized **Autonomous Learning, Guided Discovery, and Active Exploration**. These strategies encouraged students to take ownership of their learning, make interpretive decisions, and explore movement possibilities within structured frameworks.

Active Learning Techniques

Engagement was enhanced through a variety of active learning techniques, including:

- **Brainstorming activities** to initiate inquiry and prior knowledge activation (see **Appendices K**),
- **Structured Q&A** - sessions to deepen understanding and clarify concepts,
- **Peer feedback** to promote collaborative reflection and refine performance,
- **Digital tools** such as Google Classroom to support asynchronous learning, provide resources, and extend learning beyond the studio (see **Appendices L**).

Together, these approaches nurtured **metacognition, creative inquiry**, and a sense of **shared responsibility** within the classroom, fostering a dynamic and reflective learning culture.

Assessment and Reflective Tools

Assessment in Phase 3 was designed to be formative, student-driven, and aligned with reflective practice. The intern-teacher implemented several strategies to support learner self-awareness and instructional responsiveness. Key strategies included:

- **Minute Papers** which prompted students to briefly reflect on what they learned, what challenged them, and what questions remained. This helped surface individual learning needs and guided lesson planning. Brief student reflections on learning, challenges, and questions guided tailored lesson planning.

- **Peer observation** and **silent practice** activities, allowing students to develop critical observation skills, internalize feedback, and refine technique in a low-pressure setting. Enabled development of critical observation skills and low-pressure technical refinement.
- **Video review** used to support visual self-assessment and promote dialogue about performance quality, stylistic accuracy, and ensemble cohesion. The visual self-assessment and constructive dialogue on performance quality, stylistic accuracy, and ensemble cohesion.

These tools supported real-time pedagogical adjustments and emphasized reflection as a core learning process, consistent with Mosston's reciprocal and self-check teaching styles.

Instructional Implementation – Y5 and Y4

Instructional delivery in Phase 3 was tailored to the specific developmental needs, artistic readiness, and group dynamics of **Year 5 (Y5)** and **Year 4 (Y4)**. Each group engaged with the *Mazurka* as a core choreographic and cultural study, but with differentiated focus and progression.

- **Year 5 (Y5) – Advanced Refinement and Performance Readiness**

Y5 participated in **15 sessions** dedicated to refining the *Swan Lake*-inspired *Mazurka*. Lessons emphasized:

- **Expressive detailing** and stylistic nuance,
- **Ensemble cohesion**, including spatial awareness and timing,
- **Performance readiness**, with repeated run-throughs and peer feedback.

Instructional techniques incorporated advanced **formation work**, **silent rehearsals**, and **interpretive prompts** to support both technical polish and narrative depth.

- **Year 4 (Y4) – Foundational Development and Stylistic Clarity**

Y4 completed **10 sessions** focused on a *Paquita*-inspired *Mazurka*, developing both technical and interpretive skills through historical and stylistic exploration. **Key learning areas:**

- **Artistic Focus:** Stylistic clarity, Musical precision, Narrative expression.

- **Technical Development:** Emphasis on rhythm, coordination, and execution of stylistic detail; Ensemble cohesion through spatial awareness, timing, and responsiveness.
- **Interpretive Skills:** Guided discovery and thematic discussion to explore expressive intent; Study of Polish court tradition to build historical context and cultural understanding

Lessons placed strong emphasis on three core pillars of artistic performance: **stylistic clarity**, **musical precision**, and **narrative expression**, fostering a holistic artistic development. Character Dance Vocabulary were introduced, such as *Pas de bourrée de caractère*; *Polonaise*; *Polish Mazurka step and Holubetz*, etc. Among the new steps, the **Holubetz** proved particularly challenging due to its **anticipatory motion**, **speed**, and the high demand for **musical accuracy**. To build **performance readiness**, students engaged in **repeated run-throughs** and constructive **peer feedback sessions**, allowing for ongoing refinement of both individual contributions and group delivery. This process encouraged interpretive confidence alongside technical reliability.

The following table outlines the overview of the Phase 3 implementation, building on insights gained during Phase 1 and 2. Instruction in Phase 3 was adapted to meet the distinct developmental and artistic needs of Year 4 (Y4) and Year 5 (5). Both groups studied the *Mazurka* as a central choreographic and cultural form but progressed through differentiated pathways. Focus on foundational development, stylistic clarity, and cultural exploration, emphasis on expressive nuance, ensemble cohesion, and performance readiness.

Table 7
Overview of Phase 3 Implementation

Component	Y4	Y5
Duration	10 sessions	15 sessions
Structure	Scaffolded learning with guided discovery, historical context, and thematic discussion	Advanced sequence structure with interpretive prompts, performance studies, and repeated run-throughs
Themes	<i>Paquita – Mazurka</i>	<i>Swan Lake – Mazurka</i>
Goals	Develop Character Dance vocabulary, enhance musical accuracy, strengthen narrative expression, refine stylistic interpretation, and build performance readiness through cohesive group work.	

Note. This table summarizes differentiated instructional approaches in Phase III, reflecting how each group progressed according to their developmental stage and artistic readiness.

Teaching Through the *Mazurka* – Artistic and Cultural Integration

The *Mazurka* functioned as both technical content and a pedagogical lens. Through scaffolded instruction, students explored rhythm, gesture, and historical nuance. Exercises included *Pas Marché*, *Polish* and *Russian Mazurka*, *Holubetz*, and ensemble-based tasks. Court-style attributes—poise, spacing, and clarity—were reinforced through barre adaptations and silent rehearsals that nurtured internal musicality and reflective awareness. Rehearsals encouraged internal musicality and reflective practice. Google Classroom supported asynchronous learning, enabling students to revisit material, access resources, and develop greater autonomy (see **Appendix L**). Cultural insights into Polish origins deepened narrative comprehension, exploring how historical context shapes movement quality and character portrayal, strengthening students' understanding of Character Dance as both a technique and an expressive art form.

Environmental and Adaptive Practice

Phase 3 presented several logistical and contextual challenges, including fluctuating schedules, and evolving group dynamics—all of which demanded flexibility and pedagogical resilience. In response, the intern-teacher demonstrated strong pedagogical adaptability and problem-solving skills, maintaining student engagement and curricular continuity despite external constraints. When faced with reduced rehearsal time, the intern adjusted lesson structures while preserving core learning objectives. For example, exercises were re-sequenced, and transitions tightened to maximize efficiency without compromising depth. Adaptability also extended to instructional delivery. The intern modified pacing and content in response to student energy levels, comprehension, and emerging needs, maintaining engagement through varied formats (e.g., silent rehearsals, small group practices and peer review). This capacity to **respond fluidly and maintain student-centred learning** demonstrated the intern's growth into a reflective and autonomous practitioner. Grounded in reflective practice, these adjustments ensured that learning remained meaningful, consistent, and accessible, maintaining student's engagement and curricular continuity.

Mentorship and Independent Practice

Although Phase 3 was defined by autonomous instruction, **mentorship remained a crucial element** in the intern-teacher's professional development. The cooperating teacher offered regular informal feedback, serving as a sounding board for reflection and pedagogical refinement. Two formal observations by the program supervisor (PVA)—on February 4 (Y4)

and February 13 (Y5) (see **Appendix C**)—provided additional evaluative insight. This **combination of independence and mentorship** supported the intern's confidence, encouraged reflective adjustments to teaching strategies, and solidified professional readiness. It also highlighted the **importance of scaffolded support** during teacher training, reinforcing the idea that instructional autonomy grows most effectively when nurtured through constructive feedback and expert guidance.

Student Outcomes and Class Differences

Distinct learning patterns emerged between the two groups, reflecting differences in developmental stage, experience, and group dynamic.

- **Y4:** Emphasized technical acquisition and individual growth. Showed enthusiasm and curiosity, especially in cultural exploration. Scaffolded instruction and guided discovery methods proved effective in supporting their growth and maintaining engagement.
- **Y5:** Focused on refinement and performance readiness. Struggled at times with stamina and memory but demonstrated expressive growth and choreographic cohesion. They showed marked progress in collaborative cohesion in group sequences, and especially stylistic maturity during peer-led feedback.

Both groups engaged critically with the *Mazurka* as a cultural form, demonstrating increased autonomy, interpretive depth, and metacognitive awareness by the end of the phase.

Assessment and Student Feedback

At the conclusion of the phase, a feedback survey was administered to gather qualitative insights into students' personal growth, the effectiveness of instruction, and their engagement with cultural content. For further details, refer to the **Data Collection and Analysis** section.

Summary of Pedagogical Development and Teaching Impact

As part of the teaching impact in Phase 3, the pedagogical approach was strategically aligned with the core educational dimensions of Character Dance training: **Stylistic Authenticity and Embodiment, Musical Sensitivity and Rhythmic Precision, and Expressive Narrative and Cultural Storytelling**. These dimensions underscore the multidimensional nature of Character Dance, where cultural integrity, musicality, and narrative expression converge. The intern-teacher's planning and delivery aimed to develop these areas through targeted instruction, scaffolded learning, and culturally contextualized activities. This alignment ensured that technical proficiency was not isolated from expressive or cultural

understanding, but rather embedded within a holistic, reflective, and meaningful learning process. The following table (**Table 8**) maps the key pedagogical objectives from Phase 3 to these three core dimensions, highlighting the description and impact of each:

Table 8

Pedagogical Objectives Mapped to Core Areas of Character Dance Education

Code Area	Pedagogical Objective	Description & Impact
Stylistic Authenticity and Embodiment	Technical Proficiency	Progressive Character Dance instruction enhanced coordination, rhythmic control, and stylistic fluency through culturally grounded vocabulary and movement patterns.
Musical Sensitivity and Rhythmic Precision	Technical Proficiency	Emphasis on rhythmic clarity developed musical accuracy and responsiveness, particularly in complex forms like the <i>Holubetz</i> and <i>Mazurka</i> phrasing.
Expressive Narrative and Cultural Storytelling	Cultural-Historical Understanding	Lessons embedded with historical context, symbolism, and costume elements helped students connect movement with cultural meaning and expressive intention.
	Expressive Performance	Ensemble work and interpretive clarity deepened students' narrative engagement and stage presence, linking physicality to emotional storytelling.

Note. This table highlights how key pedagogical objectives from Phase 3 align with core dimensions of Character Dance—stylistic authenticity, musical sensitivity, and cultural storytelling—demonstrating a holistic approach that positioned Character Dance as both technical training and culturally rooted artistic expression.

In addition to these primary areas, other key domains of pedagogical development were also addressed:

- **Pedagogical Foundations:** Practice was informed by educational theory (e.g., Mosston's spectrum of teaching styles), reinforcing culturally sensitive pedagogy and overall professional readiness.
- **Reflective Autonomy:** The integration of peer feedback, silent rehearsals, and video analysis enabled students to self-regulate, internalize rhythm and timing, and reflect critically on their own learning process.

Conclusion of Phase 3

Phase 3 marked a transformative culmination of the internship. The intern evolved into a self-directed educator capable of designing reflective, student-centred instruction. Through the integration of **Character Dance**, and particularly the *Mazurka*, the intern successfully designed and delivered lessons that were technically rigorous, artistically enriching, and culturally enquiry.

In this phase, the intern-teacher pursued the following pedagogical objectives:

- **Technical Proficiency:** Deepen coordination, rhythmic control, and stylistic fluency through Character Dance technique and complex choreographic sequences.
- **Expressive Performance:** Foster ensemble awareness, interpretive clarity, and narrative embodiment using historical Repertoire as performance studies.
- **Cultural-Historical Understanding:** Cultivate knowledge of Polish court dance aesthetics, movement symbolism, and costume traditions to enrich contextual learning.
- **Reflective Autonomy:** Support students in self-regulated learning through peer feedback, video review, and metacognitive tools such as the Minute Paper.

Despite environmental and developmental challenges, the intern sustained adaptable, responsive teaching grounded in pedagogical research. The phase affirmed the intern's readiness for professional practice, blending cultural awareness, technical rigor, and educational creativity. Additional notes from this phase can be found in **APPENDIX P** and **Q**, where specific pedagogical goals and structured lesson design are further detailed.

4.2.4 Phase 4 – Complementary activities

Broadening the Educational Scope

Phase 4 marked a purposeful expansion of the intern-teacher's role beyond the confines of the dance studio, encompassing performative engagement, interdisciplinary creation, and pedagogical collaboration and adaptability. These complementary activities broadened the intern-teacher's vision of dance education as a multifaceted, community-embedded practice.

Performance Preparation and Event Participation

A central component of this phase was the intern's involvement in institutional events, including open classes and International Dance Day celebrations. These settings provided opportunities to observe how students translated technical and expressive training into live performance settings. The culmination of these efforts was the student showcase on **April 13th** (see **ANNEX 4**), featuring original choreography by the intern. This event offered critical insights into choreographic structure, staging, musicality, and narrative cohesion, demonstrating the connection between classroom instruction and stage application.

Interdisciplinary Project: Character Dance Costume

Building upon the performance experiences, the intern-teacher engaged in an interdisciplinary project contributing to the creation of a **Character Dance Costume** (see

Appendix R). Drawing on research into costume history and cultural symbolism, this tactile, creative task integrated theoretical knowledge with material culture. The project emphasized how accessories and costuming reflect national identity, class structure, and narrative themes within folk traditions—reinforcing the pedagogical value of embodied cultural literacy.

Teaching in the Continuum Program

Parallel to these ventures, the intern was invited to teach ballet classes through the **Continuum program**, working with a different group and adapting to a distinct instructional framework. This comparative experience highlighted the importance of differentiated pedagogy, curricular flexibility, and responsiveness to varying student needs and institutional goals. Key contrasts emerged in student readiness, pacing, and the pedagogical balance between artistry and technique—requiring the intern-teacher to adapt lesson planning, modify instructional language, and recalibrate expectations to suit a different learner profile.

Newsletter Project

EDAM publishes a quarterly newsletter titled *Jornal Trimestral da Família*, designed to foster stronger connections between the school, its students, families, and institutional partners. Each edition highlights key activities, student accomplishments, and ongoing projects throughout a specific trimester of the academic year. In one of the editions, I was invited to contribute a reflection on my experience as an intern-teacher. Additionally, the newsletter featured details regarding the supervisor's visit to the institution. These materials are included in **Annex 5**.

Integration into the School Community

Throughout this phase, the intern-teacher shifted from a classroom practitioner to a more integrated member of the school's educational ecosystem. She contributed to performative, logistical, and creative dimensions of institutional life, enhancing her collaborative skills and pedagogical versatility.

Conclusion of Phase IV

Phase 4 encapsulated the intern-teacher's evolution into a **reflective, community-engaged educator**. By participating in performance production, interdisciplinary creation, and diverse teaching contexts, she developed a broader pedagogical vision rooted in adaptability, cultural understanding, and collaborative leadership. These activities extended the intervention's educational objectives by emphasizing not only technical and expressive performance, but also cultural inquiry and creative synthesis. Through choreography,

interdisciplinary design, and differentiated instruction, students engaged with content in ways that fostered autonomy, embodied understanding, and collaborative artistry. These efforts were tailored to their developmental stages and supported by varied formats, from rehearsals to project-based learning. This final phase served as both a culmination and a bridge—affirming her readiness for the professional dance education field and highlighting her capacity to contribute meaningfully beyond the studio.

4.3 Data Collection

This section presents a comprehensive overview of the data sources, analytical procedures, and methodological strategies employed to examine the pedagogical impact of the intervention. The analysis is specifically framed around addressing the central research question:

How did the pedagogical intervention affect students' technical, expressive, and narrative development? How did it contribute to their artistic versatility?

To ensure a thorough and multidimensional understanding of the educational intervention, data were collected from a range of sources, providing insights into various facets of the project. The overall purpose of the data analysis is to **examine the pedagogical impact of the intervention**, specifically focusing on student engagement, performance development, and institutional alignment.

4.3.1 Data Sources and Collection Methods

Data were collected through a combination of perceptual, behavioural, and reflective methods, with multiple instruments triangulating findings to provide a multifaceted view of the intervention's outcomes. The sources included:

1. **Expert Interviews:** Semi-structured interviews with three specialists in Character Dance provided qualitative insights into the pedagogical integration of Character Dance within Classical Dance Technique. The interviews highlighted themes such as technical development, expressivity, and cultural understanding. The interviewees were Katarina Berglund²⁸, Maria Noel Bonino²⁹ and Bartłomiej Dybowski³⁰ (Berglund, 2025; Bonino, 2025; Dybowski, 2025). See **Appendix S** the interview content.

²⁸ **Katarina Berglund**, Professor and Coordinator at the University of Arts, Stockholm. Interview conducted via email on September 11, 2024 (K. Berglund, personal communication, September 11, 2024).

²⁹ **Maria Noel Bonino**, Professor of Character Dance at the National School of Uruguay – Sodre. Interview conducted via WhatsApp on October 1, 2024 (M. N. Bonino, personal communication, October 1, 2024).

³⁰ **Bartłomiej (Bartek) Dybowski**, Professor of Character Dance at the National School of Dance, Sweden. Interview conducted via email on March 26, 2025 (B. Dybowski, personal communication, March 26, 2025).

2. **Teacher and Student Surveys** (see **Appendix J**): Two surveys (one for teachers and one for students) were administered at two distinct points: before the intervention (baseline) and after its conclusion (summative). These surveys include both closed-ended quantitative items and open-ended qualitative questions, enabling both statistical analysis and thematic interpretation.
3. **Institutional Reports (EDAM Final Report)** (see **Annex 6**): The EDAM Final Report offered a macro-level evaluation of the intern's pedagogical work and its alignment with institutional goals. It provided both quantitative metrics and qualitative reflections on the intern's contributions to the educational environment at EDAM.
4. **Visible Results (Photographic and Video Documentation)**³¹ (see **Appendix M**): Visual documentation, including photographs from classes and the final performance on April 13th, 2025, was used to assess observable changes in student performance. These photographs evidenced advancements in **technical proficiency, spatial awareness, and collective artistic identity**.

Table 9

Summary of Data Types, Descriptions, and Analytical Approaches

Data Type	Description	Analytical Approach
Expert Interviews	Semi-structured interviews with specialists in Character Dance.	Thematic analysis of expert insights on pedagogical integration and impact.
Teacher Surveys	Pre- and post-intervention surveys with both quantitative and qualitative questions.	Descriptive statistics and thematic analysis of teacher perceptions on student development.
Student Surveys	Survey administered to 4th- and 5th-year (Y4 and Y5) students capturing perceptions and progress.	Mixed-methods analysis of engagement, development and cultural understanding.
Visual Documentation	Photos and videos documentation of classes and the final performance.	Content analysis of observable performance outcomes and group dynamics.
EDAM Final Report	Institutional report evaluating the intern's pedagogical work and alignment with institutional goals.	Qualitative and quantitative analysis of institutional alignment and educational impact.

Note. Y4 and Y5 refer to 4th- and 5th-year students, respectively. The EDAM Final Report is an internal institutional document used with permission for academic analysis.

³¹ While the focus of this project remains on the pedagogical process rather than the final performance outcome, a video recording of the final performance is available here: <https://youtu.be/AVxzbmBtsxM> (Y4) and <https://youtu.be/shz7gPxYotU> (Y5) for reference.

4.3.2 Triangulated Analytical Framework:

To evaluate the pedagogical impact of the intervention, a triangulated analytical framework was implemented. This integrated **perceptual**, **behavioural**, and **reflective** data to ensure a comprehensive understanding of outcomes:

- **Perceptual Data:** Gathered from surveys and expert interviews, capturing experiences and interpretations.
- **Behavioural Data:** Derived from classroom observations notes, visual documentation, indicating technical execution and expressivity.
- **Reflective Data:** Found in the EDAM Final Report, offering institutional perspectives and pedagogical reflections.

4.3.3 Coding and Interpretation Procedures

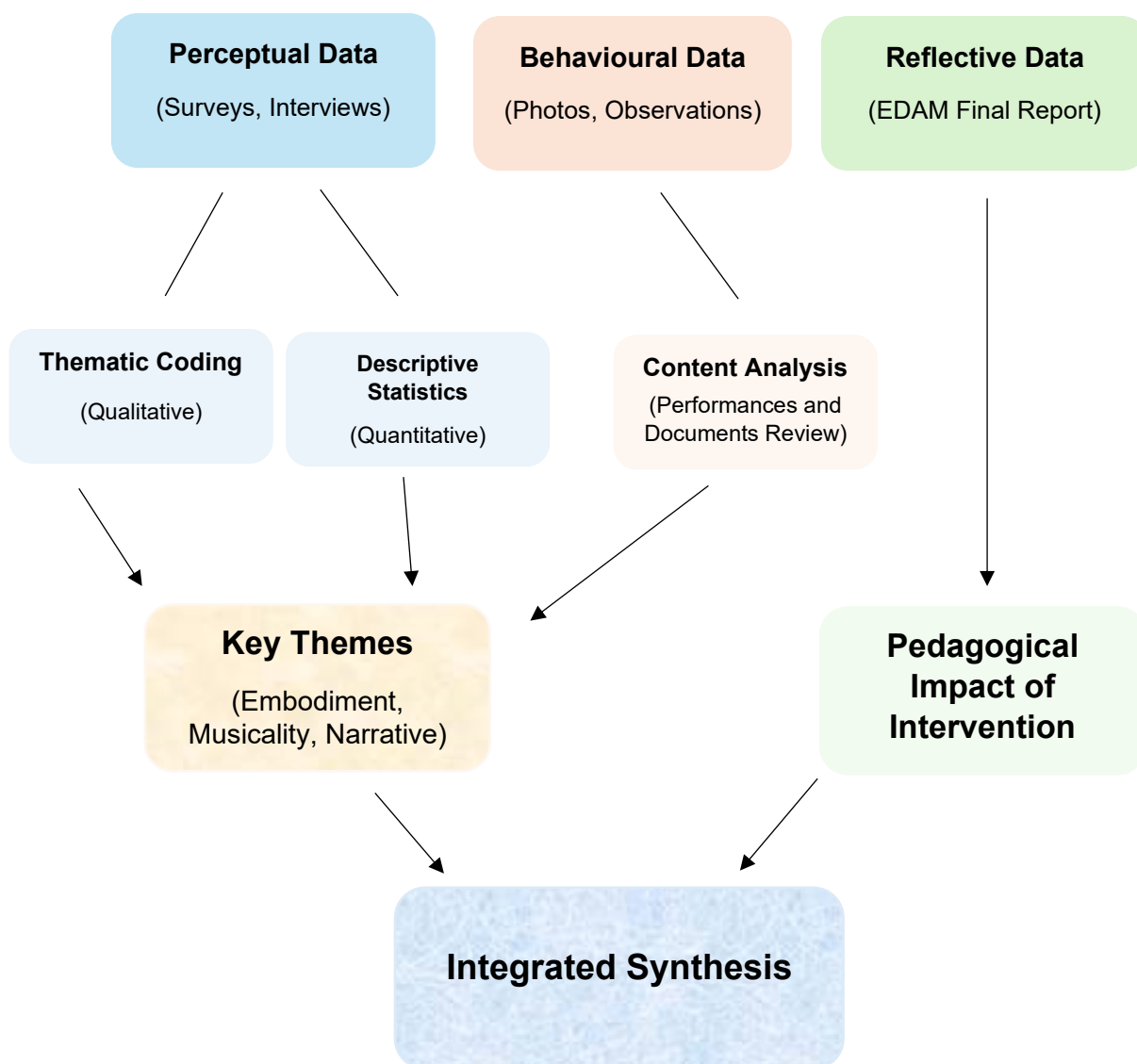
The collected data were analysed using a mixed-methods approach:

- **Thematic Coding (Qualitative):** Interviews and open-ended survey responses were coded through a structured process of transcription and thematic synthesis to identify recurring patterns related to technical development, expressivity, musicality, and cultural understanding.
- **Descriptive Statistics (Quantitative):** Closed-ended survey responses were analysed to quality patterns to provide measurable insights into engagement, stylistic preferences and technical progress.
- **Content Analysis:** Visual artifacts (photos/ videos) and classroom observations notes were reviewed to assess student's performance and artistic development.
- **Institutional Review:** The EDAM Final Report was evaluated to contextualize findings within broader pedagogical aims.

All data were synthesized using a triangulated, yielding emergent themes around technical skills, engagement, cultural literacy, and collaborative artistry.

Triangulation of all data sources (qualitative, quantitative and content analysis) revealed key emergent themes, including engagement and expressiveness, technical improvement, collaboration, and cultural awareness.

Figure 5. *Triangulated Analytical Framework and Data Flow*



Note. This model illustrates how perceptual data (surveys, interviews), behavioural data (photos, observations), and reflective data (EDAM final reports) are processed via thematic coding, content analysis, and institutional review to generate key themes (e.g., motivation, expressivity, cultural understanding, collaboration).

Summary

The analytical framework provided a structured approach to understanding the pedagogical impact of the character dance intervention. By integrating multiple data sources and employing rigorous analytical procedures—both qualitative and quantitative—the study ensured a comprehensive and robust evaluation of the intervention's effects on student engagement, performance, and cultural development.

4.4 Data Analysis and Thematics Interpretations

The thematic analysis consolidated initial categories into three core areas of development in student learning as a result of the pedagogical intervention. Initially, five thematic points were identified based on the *Plan Class* framework³²; however, these were later consolidated into three overarching themes, aligned with the core elements of Character Dance as defined by Maria Fay (2020)³³. Each aligns with the core elements of Character Dance as defined by Maria Fay (2020):

1. Stylistic Authenticity and Embodiment
2. Musical Sensitivity and Rhythmic Precision
3. Expressive Narrative and Cultural Storytelling

First, **stylistic authenticity and embodiment** emerged through the students' expanded corporal vocabulary and technical refinement, particularly in their ability to integrate Character Dance principles within the Classical Repertoire. This indicated a deeper physical understanding of style-specific movement and a more embodied approach to traditional dance forms. Second, **musical sensitivity and rhythmic precision** were notably enhanced, especially through the exploration of the *Mazurka* as a court dance. Students demonstrated increased awareness of phrasing, timing, and rhythm, showing improved coordination between movement and music. Finally, the theme of **expressive narrative and cultural storytelling** reflected the students' growth in performance expressiveness, cultural awareness, and interpretive skills. This encompassed their ability to communicate narrative through movement and to situate Character Dance within broader historical and cultural contexts, resulting in a more informed and emotionally resonant performance practice.

1. Stylistic Authenticity and Embodiment

This theme reflects how students developed enhanced technical control, stylistic clarity, and embodiment movement when integrating Character Dance within a Classical Dance Technique framework. Notably, teacher feedback emphasized students' improved ability to construct and perform complex spatial designs, requiring increasing group awareness and

³² Character and classical dance style – vocabulary and embodiment; Character style *Mazurka* – musicality and precision; Character styles *Mazurka* – embodiment, musicality and vocabulary; expressivity, narrative and cultural storytelling; reflection.

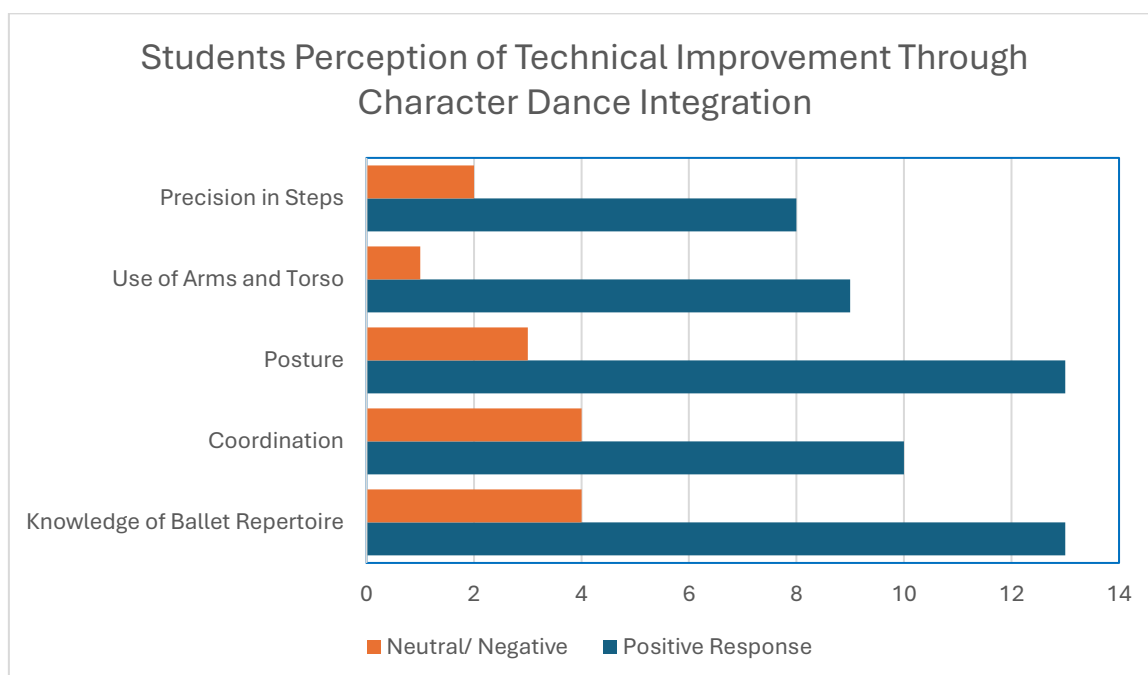
³³ You can find more information in Figure 2, p.28

coordination. Improvements were also reported in posture, musicality, and nuanced expressiveness.

Student survey data confirmed these developments, with the majority observing personal progress in posture and in their technical comprehension of various dance styles (**Figure 6**).

Figure 6

Student perceptions of technical skill development through the integration of Character Dance and Classical Dance Technique.



Note. This figure presents student responses from the final Survey, highlighting perceptions of how Character Dance—particularly Polish forms like the *Mazurka*—supported their development of technical skills within Classical Dance. The data reflect gains in areas such as coordination, posture, spatial awareness, and the integration of stylistic detail into technical execution.

Teacher observations over the course of the study further corroborate these findings. A comparison between initial and final teacher feedback—presented in **Table 10**—illustrates clear growth in students’ capacity to embody diverse stylistic vocabularies, improve alignment, and approach choreography more expressively.

Table 10

*Teacher Observations on Student Development through Integrating Character Dance into Classical Dance Technique*³⁴

Observation Area	Initial Teacher Responses (October 2024)	Final Teacher Responses (April 2025)
Expansion of Corporal Vocabulary (Styles/Gestures)	“Ampliação do vocabulário corporal...”	“Ampliação do vocabulário corporal (estilos e gestos de danças tradicionais de diferentes culturas)”
Improvement in Posture	“Improvement in posture.”	“Improvement in posture.”
Execution of Complex Spatial Designs	–	“Construir e executar desenhos espaciais mais complexos...”
Collective Awareness and Cooperation	–	“Melhor compreensão na postura e da expressividade ...”

Note. Initial survey responses were speculative, while final responses were based on observed student progress.

Expert³⁵ interviews reinforced these observations. Maria Noel Bonino highlighted improved coordination, use of rotations, and spatial precision as benefits of Character Dance training. Bartłomiej Dybowski noted enhancements in torso mobility and *port de bras*, which support classical execution. Katarina Berglund cited gains in arm articulation and musical responsiveness in pirouettes and diagonal sequences (Bonino, Dybowski, & Berglund, 2025).

Students also demonstrated a growing understanding of the narrative and stylistic purpose of Character Dance within the Ballet Repertoire. Teacher observations noted that students ceased treating Character Dances as decorative or folkloric and began integrating them as dramaturgical and expressive components essential to Classical Repertoire interpretation. These evolving perspectives are detailed in **Table 11**.

³⁴ **Teacher Observation:** Initial teacher surveys reported an "Ampliação do vocabulário corporal (estilos e gestos de danças tradicionais de diferentes culturas)" and improvement in posture (*INQUÉRITO PROFESSORES INITIAL RESPOSTAS; INQUÉRITO PROFESSORES FINAL respostas October 2024*). Final teacher responses highlighted that students were challenged to "construir e executar desenhos espaciais mais complexos, o que exigiu maior consciência coletiva e cooperação" and noted "evidente uma melhor compreensão, sobretudo na adoção da postura e da expressividade adequadas na apresentação da coreografia ao público." (*INQUÉRITO PROFESSORES FINAL respostas April 2025*). The teacher survey questions can be found in **Appendix J**.

³⁵ **Expert Perspectives:** Experts supported the idea that Character Dance improves classical technique. Maria Bonino stated it enhances "la coordinación de de movimientos, en rotaciones, en el uso apropiado del espacio" and the "ejecución con más limpieza de los pasos." (*Maria Noel Bonino Interview*). Bartłomiej Dybowski asserted it "contributes to improving a student's ballet technique by introducing different *port de bras* and greater movement of the torso" and that "Alternating between inward and outward rotation of the legs helps enhance their *en dehors* in ballet." (*Bartłomiej Dybowski Interview*). Katarina Berglund noted benefits in "the presentation of arms" and "Pirouettes from the diagonal." (*Katarina Berglund Interview*). Interview questions and the expert's responses are provided in **Appendix S**.

Table 11

Teachers' Observations on Students' Reframed Understanding of Character Dance

Observation Focus	Key Insights
Perceptual Shift	Students recognized the narrative and historical role of Character Dance in classical works.
Classroom and Rehearsal Signs	Students approached character sections with greater respect and interpretive engagement.
Narrative Integration	Character Dances were seen as integral to the choreographic and theatrical logic of ballets.

Note. This table insights gathered from teacher observations throughout the intervention. These observations indicate a perceptual and behavioural shift in students' understanding of Character Dance—from a decorative or stylistic component to a meaningful narrative and historical element within Classical Repertoire. This reframing reflects increased student engagement, interpretive depth, and cultural appreciation.

Expert reflections further contextualized this shift. Bonino emphasized the narrative value of Character Dances in works such as *Swan Lake*, *Coppélia*, *Raymonda*, and *The Nutcracker*, asserting their pedagogical importance for musical, narrative, and ensemble fluency. Dybowski similarly stated that character proficiency is essential for comprehensive classical training (Bonino & Dybowski, 2025). See **Table 12**.

Table 12

Expert Perspectives on the Integration of Character Dance into Classical Ballet Training

Expert	Key Insights
Maria Noel Bonino	Character sections enhance musical understanding, ensemble work, and technical adaptability.
Bartłomiej Dybowski	Character Dance is essential for a well-rounded classical dancer, due to both historical and technical demands.

Note. This table presents expert perspectives on the value of integrating Character Dance into classical ballet training.

These insights affirm the value of integrating Character Dance within Classical Ballet Training—not merely as a supplemental form, but as a foundational component of historically informed, technically sound, and theatrically expressive dancers.

2. Musical Sensitivity and Rhythmic Precision

The second theme captures the enhanced musical awareness students developed, particularly in interpreting culturally specific rhythms such as the *Mazurka*. Through this exploration, students demonstrated improved coordination, phrasing, and timing.

The intervention significantly enhanced students' sensitivity to rhythm and musical expressivity, which was most prominently observed in their interpretation of the *Mazurka*.

Following the intervention, teachers noted that students increasingly responded to phrasing and rhythmic complexity. In particular, the *Mazurka* served as a pedagogical tool that revealed deeper layers of musical interpretation, where students learned to embody syncopated rhythms and court dance manners while maintaining technical integrity.

According to student survey responses, many participants acknowledged a newfound awareness of musical structure, with specific mention of accent patterns and stylistic timing as critical to their performance success. Expert interviews corroborated these outcomes. Bonino stressed that Character Dance cultivates awareness of rhythm as an active compositional partner. Dybowski noted that it supports spatial and temporal accuracy, while Berglund emphasized its role in group synchronization and stage presence. This was further confirmed in the thematic survey data, where teachers and students both reported increased rhythmic awareness and musical precision following the intervention. Students emphasized how dancing to live or culturally authentic music made them more conscious of subtle tempo changes and the expressive use of accents. The **tables 13 and 14** present a summary of these perspectives, illustrating how musical development was a key outcome of the pedagogical intervention.

Table 13

Teacher Observations on Musical Sensitivity and Rhythmic Development

Observation Area	Final Teacher Responses (April 2025)
Rhythmic Awareness	"Students demonstrated greater sensitivity to rhythmic cues, especially in the <i>Mazurka</i> , learning to anticipate syncopation and dynamic shifts."
Musical Coordination	"Improved phrasing and coordination with musical structure, particularly evident during ensemble rehearsals."
Expressive Timing	"Notable progress in expressive use of musical timing and accentuation."

Note. Final responses reflect observed progress and student adaptability to the musical nuances of Character Dance, especially within the *Mazurka* Repertoire.

Table 14*Multisource Perspectives on Musicality Development through Character Dance*

Source	Key Insight
Student Survey (Q3)	Students said Polish character music and movement helped artistic expression (15/4 Sim).
Student Survey (Q4)	Seven students highlighted <i>musicality</i> as improved through the integration process (7/4).
Teacher (Initial)	Observed “ <i>melhoria da musicalidade e diversificação rítmica e de dinâmicas.</i> ”
Teacher (Final)	Noted “ <i>maior consciência rítmica e expressiva.</i> ”
Expert - Bonino	Emphasized “ <i>proyecciones y musicalidad</i> ”, and exposure to <i>staccato vs. legato</i> phrasing.
Expert - Berglund	Affirmed Character Dance “ <i>strengthens awareness of musicality.</i> ”

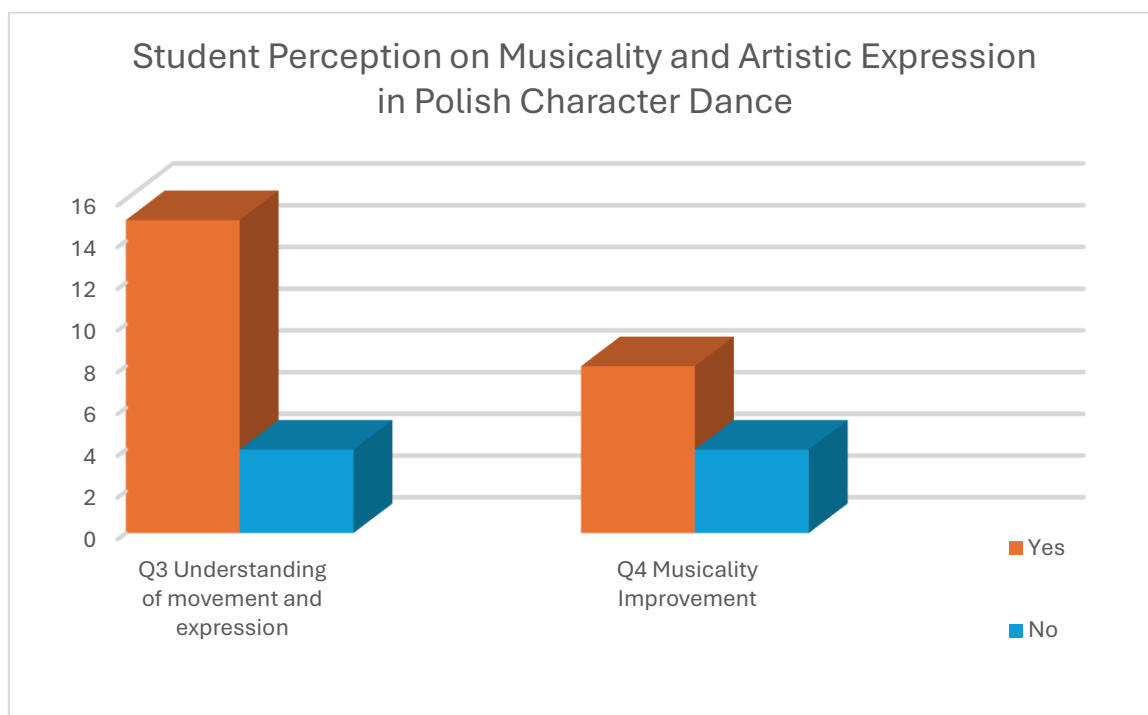
Note. Data triangulated across students, teachers, and experts illustrates how Character Dance enhances musical sensitivity and rhythmical awareness in classical training.

Students’ interpretative engagement with Character Dance—particularly the court-style *Mazurka*—demonstrated significant growth in expressive capacity. Survey responses from April 2025 revealed that the majority of students felt that embodying a stylized character meaningfully enhanced their stage interpretation. Qualitative feedback reflected a deep internalization of the courtly aesthetic, with frequent mentions of refined posture, grace, and emotional presence. Terms³⁶ as “elegante,” “ar de pessoa importante” (acting as an important person), and “sentimento de nobreza” (a feeling of nobility) illustrated how moved beyond technical accuracy to embody the stylistic and emotional subtleties associated with aristocratic roles. This suggests that the *Mazurka* functioned as a catalyst for developing interpretive sophistication within a culturally embedded performance context.

Additionally, students’ reflections highlighted that engagement with Polish Character Dance significantly enhanced their musicality and artistic expression. The distinctive rhythms and stylistic features deepened their connection to movement phrasing and interpretive nuance. These developments are further illustrated in the following chart (Figure 7), which captures student responses on how the integration of Character Dance enriched their understanding of musicality and expressive performance.

³⁶ Other responses included expressions such as: “Mais elegante” (more elegant), “elegância e delicados” (elegance and delicacy), “muito mais ilustre” (much more distinguished). The student’s survey questions can be found in **Appendix J**.

Figure 7. *Student Perception on Musicality and Artistic Expression in Polish Character Dance*



Note. This figure presents responses from the final student survey (Q5), conducted in April 2025, illustrating how participation in Polish Character Dance—particularly the *Mazurka*—enhanced students’ sense of musicality and artistic expression. The data reflect students’ growing sensitivity to rhythm, phrasing, and the expressive potential of stylized movement within a culturally specific performance form.

The integration of Polish Character Dance—specifically the court-style *Mazurka*—proved to be a powerful tool for enhancing both expressive interpretation and musical sensitivity among students. The consistent feedback from students, teachers, and experts highlights how culturally embedded dance forms can foster a deeper engagement with rhythm, phrasing, and stylistic nuance. These findings underscore the pedagogical value of Character Dance as a multidimensional practice that bridges technique, musicality, and artistic expression within Classical Dance Training.

3. Expressive Narrative and Cultural Storytelling

This final theme addresses how students employed Character Dance to express narrative and cultural identity through movement. It highlights the role of expressive articulation, theatrical communication, and the integration of historical and cultural understanding within performance, fostering more immersive engagement and storytelling through dance.

Character Dance emerged as a powerful medium through which students enhanced their expressive capabilities and deepened their cultural literacy. The combination of stylistic

embodiment, national motifs, and dramaturgical insight enabled students to perform with greater theatricality and intentionality. These outcomes were consistently observed across multiple data sources, including student surveys, teacher observations, and expert interviews.

Development of expressiveness and Communication

A key pedagogical outcome of this study was the enhancement of students' expressive and communicative skills through the practice of Character Dance. Students reported a deeper connection to the narrative elements of their choreography, noting a newfound sense of elegance and character in their performances. Teachers corroborated these developments, attributing the progress to Character Dance's structured approach, which emphasizes stylized movement, posture, and timing. Particularly, teacher feedback highlighted a notable improvement in students' projection and expressivity, aligning with the stylistic demands of historical court dance. As one teacher observed, there was a "better understanding, especially in adopting the correct posture and expressivity when presenting choreography to the audience," further linking this to "court style within the context of the ballet" (Teacher Survey, April 2025)³⁷. Table 15 presents a summary of the qualitative data from student surveys, teacher feedback, and expert interviews, emphasizing improvements in expressiveness and stage presence.

Table 15
Perspectives on Expressiveness through Character Dance

Source	Key Insight
Student Survey (Q5)	Majority felt portraying a character (e.g., <i>Mazurka</i>) improved stage interpretation. Descriptors included: “ <i>elegante,</i> ” “ <i>ar de pessoa importante,</i> ” “ <i>sentimento de nobreza.</i> ”
Teacher (Initial)	Reported “ <i>desenvolvimento da expressividade e comunicação.</i> ”
Teacher (Final)	Noted “ <i>melhor compreensão... na adoção da postura e da expressividade adequadas.</i> ”
Expert - Bonino	Character Dance improves “ <i>proyecciones y musicalidad... técnicas... parte clásica.</i> ”
Expert - Dybowski	Asserted “ <i>highly beneficial influence on their expressiveness in dance.</i> ”
Expert - Berglund	Emphasized gains in “ <i>presentation of arms and communication.</i> ”

Note. This table presents qualitative data from student surveys, teacher feedback, and expert interviews highlighting improvements in emotional expressiveness and stage presence.

³⁷ Free translation of the author. Original: “*Melhor compreensão, sobretudo na adoção da postura e da expressividade adequadas na apresentação da coreografia ao público,*” noted one teacher, linking it to “*estilo de corte dentro do contexto do bailado*”

Teacher observations highlighted a significant shift in students' understanding of the stylistic elements of Character Dance, especially within the context of classical ballet. In the final teacher survey conducted in April 2025, as teachers noted that students had developed a "better understanding, particularly in adopting the correct posture and expressivity when presenting choreography" (Teacher Survey, April 2025). This feedback indicates a deeper awareness of how to embody the nuances of Character Dance, particularly in relation to court-style movements.

Furthermore, the integrated thematic findings underscored the perception that Character Dance is not merely a folkloric element, but an essential component of ballet's narrative structure. Teachers emphasized that the integration of Character Dance into Classical Ballet enriched students' ability to convey emotion, story, and character through movement. This integration led to an enhanced understanding of posture, expression, and the embodiment of characters, which was particularly evident in their performances of court-style dances.

Cultural and Historical Awareness

The expressiveness developed through Character Dance was closely linked to students' deepening cultural and historical awareness. Teachers and experts alike emphasized that integrating Character Dance into the classical ballet curriculum enriched students' understanding of ballet as a historically rooted and globally diverse art form.

Expert interviews highlighted how stylistic distinctions and narrative context play a crucial role in shaping students' interpretive depth. For instance, Maria Bonino emphasized that Character Dance is "*muy importante [...] en la parte clásica porque los acerca a los ballet clásicos*" and called attention to the importance of differentiating between styles: "*cuando somos campesinos a cuando hacemos un personaje de corte.*" Bartłomiej Dybowski echoed this, calling Character Dance "*crucial for a fully trained classical dancer*" and stressing the necessity of teaching cultural origin and context. Similarly, Katarina Berglund advocated for presenting a clear historical perspective when introducing character movement.

These expert insights are summarized in the table below:

Table 16

Expert Perspectives on Cultural and Historical Context in Character Dance

Expert	Key Insight
Maria Noel Bonino	Advocated for understanding differences between court and folk characters.
Bartłomiej Dybowski	Emphasized teaching the geographical and historical origin of movements.
Katarina Berglund	Encouraged narrative framing with cultural perspective.

Note. Expert testimony affirms that character dance plays a critical role in embedding cultural and dramaturgical understanding in ballet pedagogy.

This combination of expert guidance and classroom practice underscores how character dance serves not only as a technical and expressive form but also as a pedagogical tool for transmitting cultural literacy. It helps students embody diverse stylistic vocabularies with intentionality and awareness—critical skills for the development of a well-rounded classical dancer.

Students' reflections on cultural learning

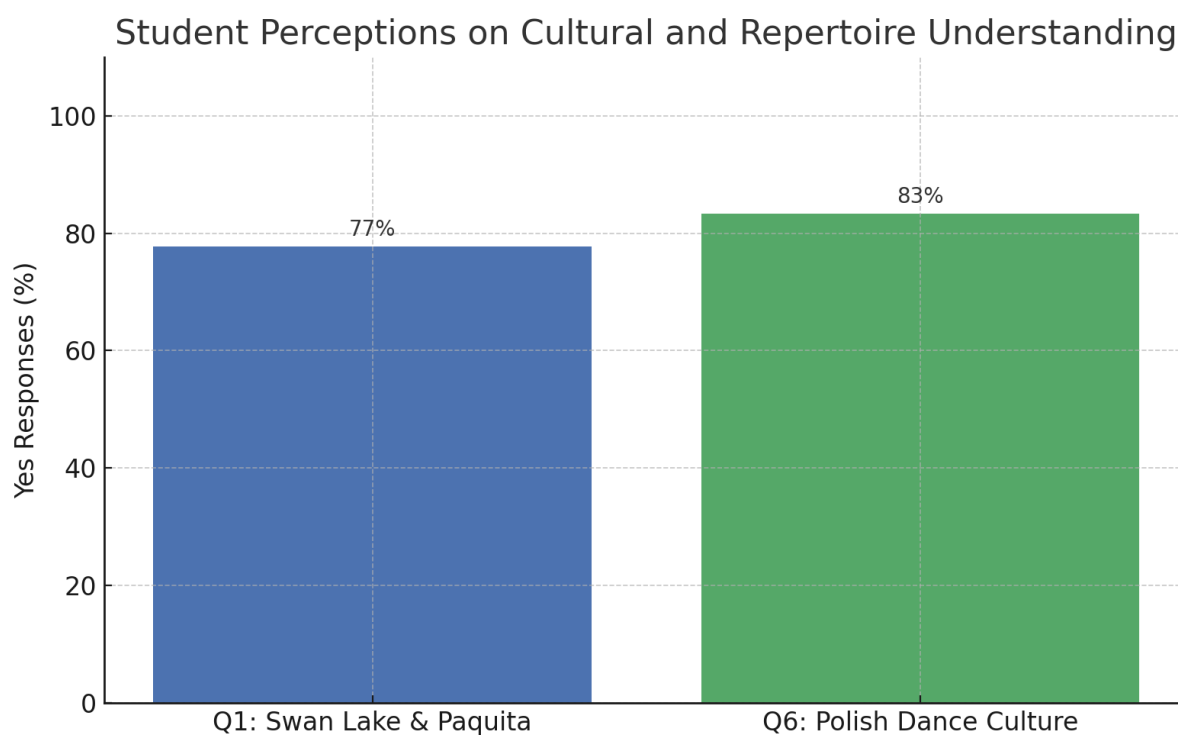
Building on the foundation of expressive development, the next theme explores how Character Dance nurtures students' cultural and historical literacy. According to responses from the final survey (Q1 and Q6), most students reported an expanded understanding of Classical Repertoire, particularly *Swan Lake* and *Paquita*. One respondent highlighted having “*conhecer melhor o histórico do bailado*” (a better understanding of the ballet's history), while others reflected on new insights into Polish Character Dance, describing it as “*representada nas cortes*” (represented in the courts) and a “*dança respeitada*” (respected dance).

These student reflections reinforce observations made by teachers and experts, affirming that Character Dance instruction deepened learners' awareness of the cultural and dramaturgical contexts that inform classical ballet. In particular, students developed a more nuanced perspective on the role of culturally embedded dances such as the *Mazurka*, which they learned originated in Polish courts and held symbolic national value.

These findings are summarized in the figure below:

Figure 8

Student Perceptions on Cultural and Repertoire Understanding through Character Dance Integration



Note. Responses from Survey Q1 and Q6 show increased understanding of Classical Repertoire and historical context after Character Dance instruction.

Through this engagement, students not only refined their technical and expressive skills but also cultivated a more informed and respectful connection to the cultural narratives embedded in Classical Dance. This reflective learning underscores Character Dance’s unique potential to foster historically conscious performers who can interpret Repertoire with both stylistic accuracy and cultural sensitivity.

CHAPTER 5 – CONCLUSION and FINAL REFLECTION

This internship report, part of the Master's Degree in Dance Education at the *Escola Superior de Dança*, is a transformative pedagogical journey. The core of this internship was the integration of Character Dance into Classical Dance Technique within Portugal's Specialized Artistic Education (EAE), with a central aim: to explore how this fusion could enhance students' technical, expressive, and narrative skills, ultimately promoting greater artistic versatility.

Grounded in an action-research methodology, the project unfolded across four progressive phases: observation, shared teaching, autonomous teaching, and complementary activities, all conducted at the EDAM Conservatory. A rich collection of data—classroom observations, surveys, interviews, video analysis, and institutional documentation—supported a holistic and triangulated evaluation. From the start, the project aimed to develop interdisciplinary and transdisciplinary teaching strategies, improve technical performance and coordination, cultivate expressive and cultural literacy, and understand both student and teacher perceptions regarding the integration of Character Dance.

The theoretical framework emphasized the importance of blending Character and Classical Dance techniques to nurture culturally informed, expressive, and adaptable dancers. Through interdisciplinary and transdisciplinary strategies, works as *Swan Lake* and *Paquita* served as bridges between historical context and technical development, rooting traditional knowledge in contemporary educational practice.

During the pedagogical intervention, Character Dance elements—particularly the *Mazurka* Dance—were used strategically to refine students' technical precision, rhythmic understanding, and narrative expression. Instruction was differentiated to meet the needs of two distinct student groups, and the teaching approach evolved in response to student feedback. Reflective practice, collaborative learning, and continuous feedback became the pillars of the methodology.

Analysis of student development revealed growth in three core areas: stylistic authenticity and embodiment, musical sensitivity and rhythmic precision, and expressive storytelling through culturally embedded movement. The results showed that Character Dance did more than supplement ballet technique—it enriched it, encouraging deeper cultural awareness and shifting student perception from viewing Character Dance as decorative to understanding it as dramaturgically essential.

Technical improvements were tangible. Students demonstrated enhanced posture, coordination, and musical timing. Rehearsals of the *Mazurka* from *Paquita* and *Swan Lake* demanded precision in direction and rhythm, contributing to stronger alignment and spatial awareness. Teachers reported increased accuracy and expressivity, underscoring how Character Dance reinforced key ballet principles.

Narrative expression deepened and students engaged with Character Dances as more than choreographic sequences; they embodied gestures rooted in historical and cultural context. Feedback from cooperating teachers confirmed a shift from mechanical repetition to expressive, theatrically engaged performances. Activities such as discussions (Brainstorm), video analysis, and reflective exercises (Minute Paper) - blend movement into a broader narrative, encouraging empathy and respect for global dance traditions.

At the institutional level, the project introduced innovative pedagogical perspectives. While formal curriculum changes were not immediately implemented, EDAM Conservatory embraced the inclusion of Character Dance within Classical Dance Technique classes. The openness of the school created space for dialogue around cultural context and stylistic diversity in dance education. The intern-teacher contributed actively to the school community. The pedagogical project was featured in the school newsletter, celebrating student work and raising awareness about character-based choreography. Participation in events like the “Palcos da Vida” further enriched the school’s cultural life.

This internship report also highlights the global relevance of Character Dance. Many schools around the world continue to include it in their curricula, recognizing its role in cultivating versatile movement skills and expanding students’ expressive range. This study reinforces the importance of preserving, or reintroducing, Character Dance in Classical Dance curricula, not just to honour tradition, but to equip dancers for a dynamic, pluralistic artistic landscape. In relation to the research question “What are the consequences of integrating Classical Dance Technique and Character Dance on students’ technical, expressive, and narrative skills, enabling them to become more artistically versatile?”—the conclusion is clear: these fusion fosters dancers who are technically strong, narratively expressive, and culturally attuned. It supports a richer, more inclusive model of dance education that is deeply responsive to the needs of today’s diverse and evolving artistic context.

Final Reflection

Throughout this process, the intern-teacher experienced a profound shift from student to educator. Teaching became a space not just for instruction, but for listening and lesson plans

evolved in real time, and reflection became a crucial tool for growth. Engaging with multiple perspectives, from music and history to student feedback, expanded the intern's pedagogical vision and confirmed that teaching is a dialogic and creative act.

Perhaps the most transformative realization was internal: the recognition of oneself as an educator. Leadership in the classroom, discussions with supervisor, and institutional involvement redefined the intern-teacher's role. The focus shifted from seeking approval to making a meaningful impact—on student engagement, on classroom culture, and on the broader dance education community. This experience clarified a professional path forward. The intern-teacher plans to pursue doctoral studies with a focus on interdisciplinary curriculum design and culturally responsive pedagogy, especially regarding the dance training. With an eye on higher education, seeking to contribute not only as a teacher but as a thought advisor in dance pedagogy.

Several initiatives are already underway. The case study, "Integrating Character Dance into Classical Dance Technique: Enhancing Artistic Education," co-authored with the intern-teacher supervisor, presented at an educational conference in Leiria, Portugal (see **Appendix T**). A poster was also accepted for presentation at the Hungarian Dance University's upcoming conference (see **Appendix T**). These milestones signal the broader relevance of this study in the field. Future plans include applying to arts-based doctoral programs, developing workshops for dance teachers, and continuing to publish insights regarding dance research.

It is important to note that the emphasis of this project was placed on the pedagogical process rather than the final performance outcome. As such, the video of the final performance is not included in this report. The absence reflects the project's commitment to understanding growth, learning, and transformation over time—valuing development.

In conclusion, this internship has been a journey grounded in critical reflection, intellectual curiosity, and enriched through meaningful collaboration. The thoughtful insights of cooperating teachers, the students involved, and Ana Mangericão—alongside the professional and nurturing guidance of my supervisor—revealed how a role of collaboration can transform the educational journey. As Maria Fay properly stated, “Well, where there’s a will, there’s a way. I just have to find it” (Fay, 2020, p. 23). Looking ahead, I remain hopeful that more educators will embrace the integration of Character Dance into Classical Dance technique—not only to foster cultural literacy, but also as a means of cultivating dancers who are both versatile and artistically expressive in the 21st century.

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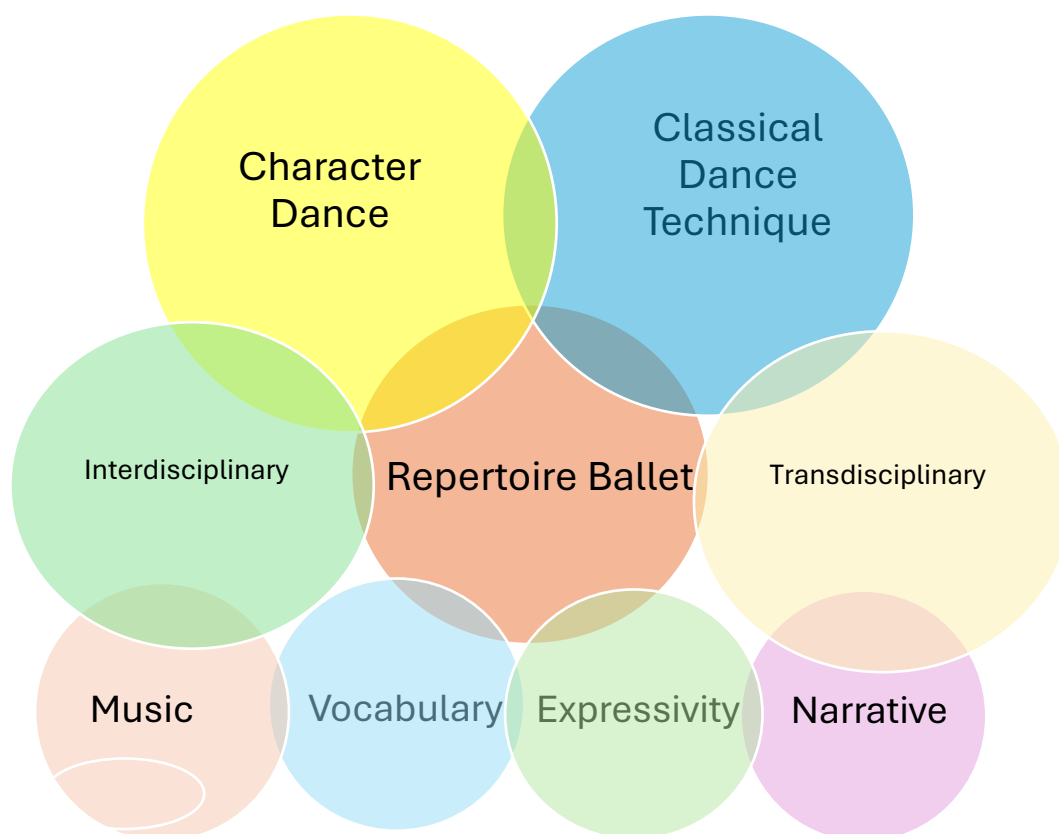
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APPENDICES

APPENDIX A – Visualization of Integration: Character Dance and Classical Dance Technique

This visualization demonstrates the integration of Character Dance elements into Classical Dance technique, highlighting both the interdisciplinary and transdisciplinary approaches. It illustrates how the expressive, folkloric nature of Character Dance can inform and enrich the technical precision of Classical Dance, fostering a deeper connection between distinct dance forms and methodologies.



Note. Integration between Character Dance and Classical Dance Technique

APPENDIX B – Polish Character Dance in the Classical Repertoire

Polish Character Dance in the Classical Repertoire: Tradition, Technique and Expression

POLISH CHARACTER DANCE INFOS

CHARACTER DANCE

Character Dance³⁸ is an essential component of Classical Ballet Repertoire, representing a stylised adaptation of a traditional folk dances³⁹, predominantly from European countries⁴⁰. These dances are modified for theatrical presentation, incorporating movements and music that reflect the cultural origins while being suitable for the stage.

THE EVOLUTION OF FOLK DANCE INTO CHARACTER DANCE

Throughout history, the folk dances of various European peoples have gradually evolved into court and social dances, particularly between the 16th and 19th centuries. Pioneering choreographers such as Didelot, Bournonville, Saint-Léon, and Fokine integrated elements of folk dance into their balletic works, thereby contributing to the development of character dance as a distinct form. Unlike traditional folk dances, which serve as cultural rituals within specific communities and are not intended for public performance, character dance is performed on stage. It aims to communicate the unique style, mood, and movement quality of the original folk dance, often enhancing the narrative and providing local colour within the ballet.

As Lopoukov (1986) describes in his Book *Character Dance* (pp. 52-55), Character Dance incorporates steps that are sometimes shared with classical ballet but are distinguished by the influence of music and cultural style. Examples include the *pas de basque*, which varies in quality and can be performed small, large, or *en tournant*; the *pas de bourrée*, originating from the folk dance of Auvergne with a distinctive downward accent; the *balancé* or *pas de valse*, which adapts to the musical accents and temperament of the people; and various running steps, which can be modified according to the dance style.

³⁸ See Wikipedia contributors (2024) for an overview of "Character dance."

³⁹ See Wikipedia contributors (2024) for an overview of "Folk dance."

⁴⁰ See Wikipedia contributors (2024) for an overview of "Europe."

POLISH STYLE IN CHARACTER DANCE

Polish Character Dance holds a significant place within the Ballet Repertoire, drawing on the rich traditions of Polish folk dance. As described by Lopoukov (1986, pp. 93-100), the structure of Polish dance *enchainments* bears some resemblance to Russian dance, particularly in the way sequences are constructed. Key elements of Polish dance include the *Mazurka* and the *Krakowiak*, both of which are typically performed by groups of four, eight, or sixteen couples who change partners and cross or re-cross the stage. Each enchainment typically concludes with a distinctive "break," a hallmark of the style.

Polish dance, particularly in the 18th century, was influenced by renowned dancers such as Kshessinsky, who emphasized precise timing and phrasing. The Polish court style, as portrayed in Character Dance, is characterized by elegance, smoothness, and contained gestures, with a confident eyeline. The dance is reminiscent of horseback riding, where the dancer's movements suggest the control and poise associated with guiding a horse at a walk. The visual imagery is further enriched by the use of royal colors, such as rich reds and blues, and the sparkle of jewels, gloves and imagined under chandeliers, contributing to the overall grandeur of the performance.

POLISH CHARACTER DANCE

The Polish Character Dance, particularly the court style (*Polonaise* and *Mazurka*) and the folk-inspired (*Krakowiak*)⁴¹, and holds a distinct place in the Ballet Repertoire. This dance style is characterized by its contained elegance and powerful yet subtle movements, reflecting the traditions of Polish aristocracy and folk culture (Wingrave & Harrold, 1984, p.113)

Polish Court Style

Polish court style is marked by a refined and restrained quality, with a focus on contained movements. The arms, for instance, never extend fully to the second position. Instead, they are held in a demi-bras position, resembling the angles of a clock face at "10 to 2." This positioning creates a controlled and elegant silhouette, emphasizing the dancer's poise and grace. The Polish court style is taught with an additional theatrical element that serve as preparation for more complex exercises. This style, rooted in classical ballet technique, requires a well-executed en dehors and a smooth, elegant *port de bras*. The movements must be performed with precision, ensuring coordination between the upper body, arms, and legs. Hands should be positioned low on the waist with fists gently closed.

⁴¹ For the purpose of this study the *Krakowiak* is not going to be analysed

Key movement features include (Fay, 2020; Lopoukov, 2006):

- The dance includes steps such as the *polonaise*, *balancés* with *arabesque in fondu*, and *half-breaks*.
- The fondu is performed deeply, requiring the dancer to sink smoothly into the supporting leg.
- The brush, or gliding movement of the feet, involves pressing down into the floor, creating a strong connection between the dancer and the ground.

Hand and arm positions are also specific (Fay, 2020; Lopoukov, 2006):

- Palms facing outward with fingers closed and the thumb securing the hand, resting on the hip joint.
- Elbows positioned slightly forward, contributing to the restrained and elegant profile.
- The triangular shape of the arms, sometimes compared to a "dog cone" silhouette, reinforces the refined aesthetic (insert reference).

Upper body and head are held in a classical but modest fashion. The dancer avoids expansive expression, instead favouring control and aristocratic composure.

Musical characteristics include:

- *Mazurka* (3/4 time, accented on the second beat): Fast-paced and elegant, often associated with salons and ballroom society.
- *Polonaise* (3/4 time, slower with a ceremonial march quality): Symbolic of formal entrances and stately procession.

Musical Repertoire and Training

For the purposes of this study, the musical selections employed for the performance were drawn from *Swan Lake* and *Paquita*. A bespoke playlist was curated for use during exercises and technical training, comprising compositions rooted in Character Dance traditions, including *mazurkas*, *polonaises*, and another folk-inspired Repertoire.

Costume and Cultural Imagery/ Dress and Influence⁴²

Costume design in Polish Character Dance enhances its theatrical and cultural specificity.

The Polish Character Dance, particularly in the court style, is influenced by traditional military attire. Dancers may wear costumes with elements such as fur, heavy fabrics, and hats with feathers. These layers necessitate more contained movements to avoid interference with the costume. Poland has a variety of regional costumes, but the most well-known traditional Polish attire comes from the regions of Krakow and the mountainous area of Podhale (Wingrave & Harrold, 1984).

Girls: Girls wear voluminous skirts, long-sleeved blouses, and either a bodice or jacket. The costumes are typically decorated with vibrant reds and blues, adorned with intricate braids, ribbons, lace, buttons, sequins, and embroidery. High-heeled shoes or boots are commonly worn.

Boys: Boys wear white linen shirts, cinched at the waist with a thin leather belt. A vest, with or without sleeves, is worn over the shirt. The trousers are usually made of wool and may feature decorative elements.

Music (Pagels, 1984)

Thanks to numerous composers of *Mazurkas* such as Chopin, Sharwenka, Paderewski, and Barowski, there is a rich selection of music available. Musical training has already been incorporated into the dance instruction.

Mazurka (3/4 fast – beat on count “2”) = high society, ballroom – Chopin

Polonaise (3/4 slower – with feeling of marching – show off (enter in the salon, like a promenade)

Conclusion

Polish Character Dance encapsulates the duality of restrained court elegance and folk vitality. Through stylised movement, culturally resonant music, and theatrical costuming, this tradition enriches classical ballet pedagogy by offering dancers a medium through which to explore both technique and expressive authenticity. The incorporation of Polish Character Dance not only enhances technical diversity but also deepens students' understanding of dance as a cultural and narrative art form.

⁴² Harrold (1993) - See Robert Harrold and Phyllida Legg's *Folk Costumes of the World (1999) for a visual overview of traditional dress across cultures*. This book is recognized as a valuable resource for those interested in design history and serves as a visual reference for educators, costume designers, and researchers.

APPENDIX C – Sample Class Plan based on the Core Pillars of Character Dance

The foundational elements of Character Dance—**Stylistic Authenticity**, **Musical Sensitivity**, and **Expressive Narrative**—are systematically embedded within the structure of the class plan. These core pillars are deliberately embedded throughout the session to foster both technical proficiency and expressive nuance in student performance. The following examples illustrate class plans implemented during a formal supervisor visit. Specifically, **visit 2** was implemented with a cohort of **Grade 5** students. The session was carefully tailored to address the cognitive, physical, and artistic development appropriate to the respective grade level, thereby facilitating a progressive acquisition of Character Dance vocabulary alongside enhanced interpretive skills. The class plan concludes with a detailed description of the **barre exercise** presented during the class, in addition to a summary of the **teaching methodologies** employed. These approaches were chosen to support differentiated instruction, foster artistic engagement, and reinforce stylistic clarity within the framework of Character Dance pedagogy, drawing upon Mosston’s spectrum of teaching styles. This is followed by a table developed for the purposes of the present study, which adapts Mosston’s framework as interpreted by MacFadyen (2000), and integrates terminology formulated by Denise Pires Mantovani, mapping these terms to their corresponding teaching styles within the spectrum.

Lecionação Autônoma – 5to ano – Visita 2

Nome do Professor Cooperante	Susana Rodrigues	Turma	5º. EAE
Professor estagiário	Denise P. Mantovani	Número de alunos	16
Lecionação Autônoma Visita	2	Data	February 13
Tempo de Lecionação	1h30		

OBJETIVOS DA AULA

- Praticar o movimento da dança de caráter Polaca (ritmo, trabalho dos pés e gestos característicos)
- Revisar os conceitos aprendidos até o momento (vocabulário, narrativa, musicalidade e senso de performance).
- Explorar os elementos típicos da *Mazurka* presente na dança do *Lago dos Cisnes*.
- Trabalhar o estilo, sensibilidade musical e expressividade narrativa do Character Polaco.
- Relembrar os exercícios da barra.

PLANO DE AULA

Atividade e Teaching Style	Estratégias	Vocabulário Clássico	Vocabulário Caráter
Introdução do trabalho e objetivos da aula	Reflexão sobre o ballet <i>Swan Lake</i> . Explicar os objetivos da aula e o que será praticado.	---	---
Part 1 – Character and Classical Dance style - warm up, vocabulary, embodiment			
Objective: Prepare the body for technical precision, musical responsiveness, and expressive movement.			
1 – <u>Port de bras</u>	Praticar o <i>port de bras</i> de dança caráter e da técnica da dança clássica.	<i>Simple Port de bras</i> da técnica da dança clássica	<i>Port de bras</i> da dança de caráter
2 - <u>Plié</u> <i>Teaching Style:</i> <i>Demonstração e Prática</i>	Demonstrar o exercício. Alunos praticam com música.	<i>Demi e grand-plié</i> (1a, 2a, 3a, 4a, e 5a), <i>rise, demi-rond</i> , 5a. Posição de braços.	<i>Half-break</i> , caráter <i>port de bras, heel, snake, in and out</i> , caráter <i>use of the upper body</i> .
3 – <u>Battement Tendu</u> <i>Teaching Style:</i> <i>Demonstração e Prática</i>	Demonstrar o exercício. Alunos praticam com música.	<i>Battement tendu in fondu en croix</i> , 1a. e 5a. posição de braços.	Caráter <i>port de bras</i> , caráter <i>use of the upper body</i> .
4 - <u>Rond de Jambe à terre</u> <i>Teaching Style:</i> <i>Demonstração e Prática</i>	Demonstrar o exercício. Alunos praticam com música. Guiar-los com a voz se necessário.	<i>Rond de jambe en dehors e en dedans, double rond de jambe en dehors</i> , transferência de peso.	Caráter <i>port de bras</i>
5 - <u>Battement Fondu</u> <i>Teaching Style:</i> <i>Demonstração e Prática</i>	Demonstrar o exercício. Alunos praticam com música.	<i>Battement fondu on demi-pointe en croix</i> , 5a. posição de braço:	Caráter <i>port de bras, in and out movement</i>
6 - <u>Grand Battement</u> <i>Teaching Style:</i> <i>Demonstração e Prática</i>	Demonstrar o exercício. Alunos praticam com música.	<i>Grand battement en croix, enveloppé</i> , braço in 5a. posição.	Caráter <i>port de bras, heel in fondu, turn and step in fondu, stamp</i> .
Part 2 – Character Style Mazurka –musicalidade e precisão rítmica.			
Objective: Sincronizar os movimentos com a música da <i>Mazurka</i> , desenvolver o senso apurado do rítmico.			
7 – <u>Rhythmic Clapping</u> <i>Teaching Style:</i> <i>Descoberta Orientada.</i>	Praticar o clapping da <i>Mazurka</i> .		
8 – <u>Walking and Polish mazurka</u> <i>Teaching Style:</i> <i>Exploração Ativa.</i>	Praticar a caminhar e dançar em silêncio (sem que o salto bata no chão) – Alunos em pares definem quantos passos vão caminhar e quantos vão fazer o Polish <i>Mazurka</i>	<i>Classical walk</i>	<i>Polish Mazurka</i> , caráter <i>use of the upper body</i> .
Part 3 – Character Style Mazurka– Embodiment, musicalidade e vocabulário			
Objective: Explorar os elementos da <i>Mazurka</i> presente na Dança do <i>Swan Lake</i> .			

9 – Russian Mazurka <u>Teaching Style:</u> <u>Demonstração e Prática</u>	Demonstrar e alunos praticam com música.	<i>Pas de valse en tournant</i>	<i>Russian Mazurka caráter use of the upper body.</i>
10 – Running Mazurka <u>Teaching Style:</u> <u>Demonstração e Prática</u>	Demonstrar e alunos praticam com música.	<i>Step forward, galop forward</i>	<i>Running Mazurka, Work with foot pattenrs, Catch step, Pas marché.</i>
11 – Pas Marché e sequência de pares <u>Teaching Style:</u> <u>Demonstração e Prática</u>	Demonstrar e alunos praticam com música.	<i>Chassé en tournant, pas de valse en tournant</i>	<i>Hollubetz, caráter por de bras</i>
12 – Hollubetz - Sequência em círculo <u>Teaching Style:</u> <u>Demonstração e Prática</u>	Demonstrar e alunos praticam com música.	<i>Balancé de côté</i>	<i>Hollubetz, polish mazurka, pas de bourrée de caráter, half-break.</i>
Part 4 – Expressividade Narrativa e cultural Storytelling Objective: Focar nos movimentos técnicos através da expressividade na performance, conectar com os aspectos do storytelling do <i>Lago dos Cisnes</i> .			
13 – Dança Mazurka <u>Teaching Style: Prática</u>	Praticar a dança até o ponto praticado.	<i>Pas de valse, Balancé de côté, Cabriole, assemblé soutenue, chassé en tournant.</i>	<i>Polish Mazurka, Russian Mazurka, Half-break, caráter port de bras, caráter use of the upper body, Holubetz, Running Mazurka, Pas marché</i>
14 - Révérence <u>Teaching Style:</u> <u>Descoberta Orientada, ++</u>	Verbalmente explicar o que deverá ser feito e os alunos executam com música.	<i>Classical Walks, révérence or bow</i>	<i>Polonaise, Promenade, Half Break</i>
Part 5 – Reflexão Objective: Refletir sobre a experiência – dificuldades e foco para a próxima aula.			
15 - Reflexão Final <u>Teaching Style:</u> <u>Reflexão.</u>	Estudantes refletem sobre o aprendido e definem um goal para a aula a seguir.	--	--

DESCRIPTION OF EXERCISES

01 – *PORT DE BRAS*

Music – Rond de Jambe en L'air (Steven Mitchell) – 3 por 4 (*Mazurka*)

<https://open.spotify.com/intl-pt/track/0dwMZra8rhObB3pLrXLZLL?si=61beaf5dd7134110>

Initial Position	Description	Arms
	1st Position	<i>Bras Bas</i>
Introduction	4 counts	Arms in <i>Bras Bas</i>
Counts		
1 - 8	Simple Classical <i>Port de bras</i> (head following R arm)	1st (c.1-2) + 2nd (c.3-4) + <i>allongé</i> (c.5-6) + (lower to <i>bras bas</i>)
1 – 8	Repeat (head following L arm)	
1-8	Simple Character <i>Port de bras</i> (head following R arm)	1st (c. 1-2) + <i>demi-bras</i> (c.3-4) + 1st (c.5-6) + hands on waist (c.7-8)
1 - 8	Repeat last 8 counts (head following L arm)	
1 - 8	Full Classical <i>Port de bras</i> (head following R arm)	1st (c.1-2) + 5th (c.3-4) + <i>allongé</i> (c.5-6) + lower to <i>bras bas</i> (c.7-8)
1 - 8	Repeat last 8 counts (head following L arm)	
1 - 8	Full Character <i>Port de bras</i>	1st (c.1-2) + R hand on waist and L open 5 th with body inclined sideways to L (c.3-4) + hold arms and incline body sideways to R and turn in hand in 5th (c.5-6) + Bend body sideways to R and bring L arm to <i>demi-bras</i> (c.7) + hands on waist (c.8)
1 - 8	Repeat last 8 counts to other side	

BARRE

02 – *PLIÉ*

Objective: control of upper body and coordination

Music – Hora (Traditional) – ternário

<https://open.spotify.com/intl-pt/track/2oJj6lh0w9bEAbSaFsquef?si=71db8748f444463d>

Initial Position	Description	Arms
	1st Position	Hands on hips
Introduction	8 counts	Simple Character <i>Port de bras</i>
Counts		
1 – 2	<i>Demi-plié</i> with bend of upper body towards R	Hands on the waist
3 – 6	1 <i>grand-plié</i>	Arms doing a <i>port de bras</i>
7-8	Half break + snake on spot to R and L	Arms from 1st to 2nd + back to waist
1 – 6	Repeat previous counts “1 – 6”	
e7 – 8	Snake with R foot to 2nd position (e7) + rise in 2nd position (8)	
1 – 6	Repeat previous counts “1 – 6” in 2nd position	
7 – 8	Transfer weight to L leg with point in with R foot + place R foot in 2nd on ½ pointe	
1 - 8		
1 – 6	Repeat previous counts “1 – 6” in 2nd position	
7 – 8	Transfer weight to L with R in <i>dégagé à la seconde</i> + <i>demi rond en dedans</i> to 4th position	Arm in 5th, body bend to R + Arm in 4th R up, body bend to L
1 – 5	Repeat in 5th position (finishing in 5th in <i>demi-plié</i>)	
6	<i>Dégagé derrière in fondu</i>	Arms in 5th
e7	Join 5th <i>derrière</i> in ½ pointe + <i>detourné</i>	
8	Lower heels	Arms open to 2nd
1 – 4	Full <i>port de bras</i> forward	
5 – 6	<i>Cambré derrière</i>	4th crossed, R arm up
7 – 8	<i>Chassé en avant</i> to <i>dégagé derrière</i>	Arms through 1st to <i>demi-bras</i>

03 – *BATTEMENT TENDU*

Objetivo: coordenação pernas, braços e upper body.

Music: Russian Dance no. 57 Yoblotchko (Nina Pinzarrone) – binário

<https://open.spotify.com/intl-pt/track/3ld3belliTIkUj0spvtk6U?si=c2bb9567e25946e3>

Initial Position	Description	Arms
	5th position	Outside hand on hips
Introduction	4 counts	Simple Character <i>Port de bras</i> (finishing with arms on waist)
Counts		
1 – 4	<i>Plié</i> in 5th, turning to <i>croisé</i> to the barre + <i>tendu devant in fondu</i> (body back, head out) + close 5 th <i>in plié</i> + stretch legs (came back the body to upright position)	Hands on waist
5 – 8	<i>Plié</i> in 5th, turning <i>en face</i> + <i>tendu à la seconde in fondu</i> (body bend towards extended leg) + close 5 th <i>in plié</i> + stretch (came back the body to upright position)	Hands on waist
1 – 4	<i>Plié</i> in 5th, turning to <i>effacé</i> out of the barre + <i>tendu derrière in fondu</i> (body bend towards barre) + close 5 th <i>in plié</i> + stretch (came back the body to upright position)	Hands on waist
5 – 8	<i>Plié</i> in 5th, turning <i>en face</i> + <i>tendu à la seconde in fondu</i> (body bend towards extended leg) + close 5 th <i>in plié</i> + stretch (body came back to upright position)	Hands on waist
Repeat counts “1-8” with Arms:		
1 – 4	<i>Plié</i> in 5th, turning to <i>croisé</i> to the barre (arm in 1st) + <i>tendu devant in fondu</i> (body back, head out, arm in 5th) + close 5 th <i>in plié</i> + stretch legs (came back the body + hold the arm in 5th)	Arm in 1st, then 5th
5 – 8	<i>Plié</i> in 5th, turning <i>en face</i> (hold arm in 5th) + <i>tendu à la seconde in fondu</i> (body bend towards extended leg) + close 5 th <i>in plié</i> + stretch legs (came back the body + hold the arm in 5th)	Arm in 5th, hand on waist
1 – 4	<i>Plié</i> in 5th, turning to <i>effacé</i> out of the barre (hand on waist) + <i>tendu derrière in fondu</i> (body bend towards barre, arm in 5th, head towards floor) + close 5 th <i>in plié</i> + stretch (came back the body)	Arm in 5th
5 – 8	<i>Plié</i> in 5th, turning <i>en face</i> (hold arm in 5th) + <i>tendu à la seconde in fondu</i> (body bend towards extended leg) + close 5 th <i>in plié</i> (arm on waist) + stretch (body came back) Repeat all or do the 2 nd part	Arm in 2nd

04 – ROND DE JAMBE À TERRE

Objetivo: coordenação, equilíbrio e musicalidade

Music: *Demi Plié, Grand plié, Relevé* (Vadim Proshich) – ternário

<https://open.spotify.com/intl-pt/track/6pnAqO61O2vBwipyJURyHF?si=dc44effcffe34702>

	Description	Arms
Initial Position	1st position	Outside hand on hips
Introduction	4 counts	Simple Character <i>Port de bras</i>
Counts		
1 - 4	4 <i>rond de jambe en dehors</i>	
5 - 6	1 double <i>rond de jambe en dehors en fondu</i> + 1 <i>rond de jambe en dehors en fondu</i> with $\frac{3}{4}$ turn, finishing <i>effacé</i> to the other side of the barre	
7 - 8	Transfer under forward and backward	
1 - 3	Transfer forward to <i>dégagé derrière</i> + 3 <i>rond de jambe en dedans</i>	Slowly <i>port de bras</i> from 2nd to 5 th (with <i>rond de jambe en dedans</i>)
4	1 <i>rond de jambe en dedans</i> with $\frac{1}{2}$ turn (coming back to the same side where the exercise began)	
5 - 6	<i>Fondu</i> in front leg to <i>dégagé derrière</i>	
1 - 7	<i>Pas de bourrée dessous</i> , finishing in 5th devant	
8	<i>Detourné</i>	
1 – 16	Repeat all to other side	

05 – *BATTEMENT FONDU*

Objetivo: musicalidade e coordenação

Music: Spanish Dance (Elena Baliakhova) – ternário

<https://open.spotify.com/intl-pt/track/3BPwnHc38LmKPc4VKXmqJW?si=6ef670d908f54591>

	Description	Arms
Initial Position	5th position	Outside hand on hips
Introduction	4 counts	Simple Character <i>Port de bras</i>
Counts		
1 - 6	<i>Battement fondu devant + derrière + à la seconde</i>	Hand on waist
7 - 8	Lower to <i>cou-de-pied derrière</i> + brush the floor in parallel in and out to <i>dégagé à la seconde</i> + close 5th <i>devant</i>	
1 - 6	Repeat the last 1-8 in <i>reverse</i>	
7 - 8	Lower to <i>cou-de-pied derrière</i> + brush the floor in parallel + <i>detourné</i> towards the barre finishing in 1st	
1 – 2	<i>Pas de valse de côté</i> outside to the barre	Outside arm to <i>demi-bras</i> and other on waist
3-4	<i>Pas de valse</i> back to the barre	
5-6	<i>Pas de valse de côté</i> towards to the barre (other side)	
7-8	Half break	
1-16	Repeat the <i>battement fondu</i> to other side and finishing in <i>balance</i> in 5 th position.	

06 – GRAND BATTEMENT

Objetivo: precisão, controle muscular e expressividade

Music: *Mazurka* (Angela Rinaldi) – 3 por 4 (*Mazurka*)

<https://open.spotify.com/intl-pt/track/4ddBFfZ1zOdPve37aUUUya?si=d9857ac3f40c40c3> (lenta)

	Description	Arms
Initial Position	5th position	Outside hand on hips
Introduction	4 counts	
Counts		
1 - 4	<i>Grand battement à la seconde</i> holding up + flex foot + place heel on the floor with fondu + <i>enveloppé</i> to close 5th derrière	
5 - 8	Repeat, but close in 5th <i>devant</i> at the end	
1 - 2	<i>Grand battement devant on relevé</i> + close 5th on ½ pointe	
3 - 4	<i>Grand battement derrière in fondu</i> + close 5th <i>derrière</i> with straight legs	
5	<i>Développé devant</i> with back leg doing ½ turn to the left, finishing out of the barre	
6	Step forward onto knees	
7 - 8	Stand up + step toward the barre and join 5th position <i>devant</i>	
1 - 8	Repeat exercise before <i>croisé</i> to the barre + 2 stamps at the end of each <i>grand battement à la seconde</i>	

TEACHING STYLE

The following table was developed for the purposes of this study and is adapted from Mosston's Spectrum of Teaching Styles (MacFadyen, 2000)⁴³, incorporating terminology created by Denise Pires Mantovani.

TERM	DESCRIPTION	OBJECTIVE
Demonstration	The teacher demonstrates and guides the execution of the movement.	To facilitate the rapid acquisition of new skills.
Practice	The teacher provides a structured framework for practice.	To allow students some control over their performance and to promote technical development.
Collaborative Work	Students work in pairs, providing mutual feedback.	To foster communication and critical thinking.
Reflection	Students evaluate their own performance based on established criteria.	To encourage self-awareness and personal responsibility.
Active Exploration	The teacher guides students in discovering solutions to a specific problem or task.	To promote exploration and critical thinking.
Guided Discovery	Students are given a task with a clearly defined outcome.	To focus on finding a single correct solution.
Independent Learning	Students learn independently, using their own resources.	To emphasize the importance of lifelong learning skills.

⁴³ In this chapter, MacFadyen (2000) explores the application of Mosston and Ashworth's (1986) spectrum of teaching styles within the context of physical education. The spectrum, which comprises eleven distinct teaching styles, is grounded in the central concept of decision-making authority within the instructional process. It categorizes teaching approaches based on whether the teacher or the student assumes primary responsibility for decision-making, thereby offering a structured framework for selecting and adapting pedagogical strategies to suit varying educational goals and learner needs.

APPENDIX D – Internship Schedule

CRONOGRAMA ORIGINAL - Sugestão de CRONOGRAMA - Projeto de Estágio 2024/25

– 5to ano EDAM – Denise P. Mantovani (DEVELOPED in September, 2024)

Mês	Data	Horário	Professora Cooperante	Etapa
Setembro	24 (terça)	16-18h	Vanessa Amaral	Observação
	26 (quinta)	15h30-17h30	Susana Rodrigues	Observação
Outubro	1 (terça)	16-18h	Vanessa Amaral	Observação
	3 (quinta)	15h30-17h30	Susana Rodrigues	Observação
	8 (terça)	16-18h	Vanessa Amaral	Observação
	10 (quinta)	15h30-17h30	Susana Rodrigues	Observação
	17 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada
	24 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada
	31 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada
Novembro	7 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada
	14 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada
	21 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada
	28 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada
Dezembro	5 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	12 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	19 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
Janeiro	9 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	16 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	23 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
Fevereiro	6 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	13 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	20 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	27 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
Março	6 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	13 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	20 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	27 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
Abril	3 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	10 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
Maio	8 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	15 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma
	22 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma

Sugestão de CRONOGRAMA - Projeto de Estágio 2024/25 – Y5 EDAM e Y4 EDAM - Denise P. Mantovani (UPDATED in November, 2024)

Mês	Data	Horário	Professora Cooperante	Etapa
Setembro	24 (terça)	15h30-16h30	Susana Rodrigues	Reunião
	26 (quinta)	15h30-17h30	Susana Rodrigues (Master class com Brígida Pereira Neves)	Observação 1
Outubro	1 (terça)	16-18h	Vanessa Amaral	Observação 2
	8 (terça)	16-18h	Vanessa Amaral	Observação 3
	10 (quinta)	15h30-17h30	Susana Rodrigues	Observação 4
	15 (terça)	16-18h	Vanessa Amaral	Observação 5
	17 (quinta)	15h30-17h30	Susana Rodrigues	Observação 6
	24 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada 1/ Observ 7
	31 (quinta)	15h30-17h	Susana Rodrigues	Lecionação Acompanhada 2/ Observ 8
Novembro	7 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada 3/ Observ 9
	14 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada 4/ Observ 10
	21 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada 5/ Observ 11
	28 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Acompanhada 6/ Observ 12
Dezembro	3 (terça)	15h30 -18h	Maria João Filipe	Observação 1
	5 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 1
	10 (terça)	15h30 -18h	Maria João Filipe	Lecionação Acompanhada 1
	12 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 2
	17 (terça)	15h30 -18h	Maria João Filipe	Lecionação Acompanhada 2
	19 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 3
Janeiro	7 (terça)	15h30 -18h	Maria João Filipe	Lecionação Acompanhada 3
	9 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 4
	14 (terça)	15h30 -18h	Maria João Filipe	Lecionação Acompanhada 4
	16 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 5
	21 (terça)	15h30 -18h	Maria João Filipe	Lecionação Autônoma 1
	23 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 6
Fevereiro	4 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 2 (Visita Supervisor)
	6 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 7
	11 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 3
	13 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 8 (Visita Supervisor)
	18 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 4
	20 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 9
	25 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 5
	27 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 10
Março	6 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 11
	11 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 6
	13 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 12
	18 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 7
	20 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 13
	25 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 8
	27 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 14
Abril	1 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 9
	3 (quinta)	15h30-17h30	Susana Rodrigues	Lecionação Autônoma 15
	8 (terça)	15h30 -18h	M. J. Filipe/ Camila Moreira	Lecionação Autônoma 10
	10 (quinta)	15h30-17h30	Susana Rodrigues	Ensaio geral - Dia Mundial da Dança
	13 abril – performance – Cassino Estoril - Colaboração no dia Mundial da Dança			

APPENDIX E – Glossary - Character Dance and Classical Ballet

Character Dance and Classical Ballet – A Comparative Glossary

This appendix underscores the integral role of Character Dance within the broader context of classical ballet education. Far from being a peripheral component, Character Dance enriches the ballet tradition by bringing cultural specificity, rhythmic diversity, and theatrical expressiveness to the stage. A thorough understanding of its terminology and historical context not only elevates technical execution but also deepens the dancer’s interpretative capacity.

The glossary presented here offers a curated comparison between selected terms from Character Dance and their counterparts in Classical Ballet technique. Developed through a reflective pedagogical lens, this resource seeks to enhance students’ embodied awareness of stylistic nuance, technical articulation, and cross-cultural meaning. By aligning movement vocabulary across these dance traditions, the glossary promotes integrative learning and cultivates artistic literacy—fostering dancers who are both technically proficient and culturally informed.

VOCABULARY - CHARACTER DANCE ⁴⁴

<i>Russian Mazurka</i>	<i>Polish Mazurka</i>	<i>Half-break</i>	<i>Full- break</i>	<i>Holubetz</i>	<i>Pas Marché</i>
<i>Character Port de Bras</i>	<i>Running Mazurka</i>	<i>Polonaise</i>	<i>Catch Step</i>	<i>Snake</i>	<i>In and out movement</i>
<i>Heel in fondu</i>	<i>Stamp</i>	<i>Pas de valse en tournant</i>	<i>Balancé de côté</i>	<i>Balancé en avant/ en arrière</i>	

⁴⁴ This vocabulary resource was shared with students via Google Classroom as part of the instructional materials.

Table: Dance Vocabulary Comparison

Vocabulary	Character Dance	Equivalent or similar in Classical Dance Technique ⁴⁵
<i>Russian Mazurka</i>	Faster Polish <i>Mazurka</i> variant, often done with frappé with sharp foot accent forward on brush action.	<i>Posé in fondu with arabesque, single/double frappé, glissé in fondu, and forward slide</i>
<i>Polish Mazurka</i>	Step forward with bent knee with one leg back, slide movement of the foot forward with sharp foot accent.	<i>Posé in fondu with arabesque, glissé in fondu</i>
<i>Half-Break</i>	In and out movement of the knees with knee bend, followed by a click of the heels at the end.	<i>Plié</i>
<i>Full-Break</i>	Complete rhythm transition for dramatic footwork – pointe foot in front with bent knee, followed by a change of the foot and an inward movement of the knees and a click of the heels at the end.	<i>Cou-de-pied in fondu devant</i>
<i>Holubetz</i>	Jump with a beat of the legs in the air	<i>Cabriole</i>
<i>Pas Marché</i>	Stylized walking step, often with bent knees or gliding.	<i>Continuous walking steps in plié</i>
<i>Port de Bras</i>	Stylized arm movements, with more elongated and expressive arms. In Polish the arms often are more content.	<i>classical port de bras - graceful arm flow and transitions</i>
<i>Running Mazurka</i>	Travelling or not – is a quick change of the legs in front of the body.	<i>Faster, lifted petit pas de basque</i>
<i>Polonaise</i>	Slow processional movement, usually a walking steps with bent knees, smooth gliding movements	<i>Walks, fondu, glissé</i>
<i>Catch step</i>	Step forward with knees bent and the back foot comes quickly to “catch” the front leg while the front leg extended forward.	<i>Glissé, plié, fondu</i>
<i>Snake step</i>	In and out movement slide movement sideways, alternating foot.	<i>Plié</i>
<i>In and out movement</i>	Knees bend with movement of the leg in (toes on the floor) and out (heels on the floor).	<i>Tendu in fondu with heels</i>
<i>Heel in fondu and brush</i>	Heel stretches outward, followed by brush inward (floor contact).	<i>Tendu in fondu with heels</i>
<i>Stamp</i>	Combines foot stamps in different positions of the foot (heels touch the floor slightly before the toes).	
<i>Pas de Valse en tournant</i>	Waltz in Character form, gliding movement	<i>Pas de Valse</i>
<i>Balancé de côté</i>	in Character form, gliding movement sideways.	
<i>Balancé en avant/ en arrière</i>	Smooth rocking movement forward and backward.	<i>Balancé en avant/ en arrière</i>

⁴⁵ Often it is not the same movement intention, and only the vocabulary can be applied as a point of reference.

APPENDIX F – Calendar of Pedagogical Phases and Activities

This appendix presents a structured calendar that visually maps the timeline and key activities across the four phases of the internship project: Observation, Shared Teaching, Autonomous Teaching, and Complementary Activities. Designed to support clarity and coherence in project execution, this calendar serves as both a planning and monitoring tool.

The comprehensive schedule supported the timely and organized implementation of each project phase while fostering key project management skills such as time management and planning. It also helped balance academic and professional responsibilities, ensuring coherence between pedagogical goals and practical execution.

Year	2024					2025					
	08	09	10	11	12	01	02	03	04	05	06
Month											
Activities											
Schedule definition with cooperating school and supervisor											
Phase 1 - Observation ⁴⁶											
Phase 2 – Shared Teaching											
Phase 3 – Autonomous Teaching											
Phase 4 – Complementary Activities ⁴⁷											
Project Writing											
Review Writing											
Submission											

⁴⁶ Observations were carried on during the shared teaching as well.

⁴⁷ During all project intern-teacher had the opportunity to be part of complementary activities.

APPENDIX G – Observation Grid of Pedagogical Practice- Grid 1/ 2

Example of Observation Grid 1 and 2 for Y5

GRELHA DE AVALIAÇÃO TÉCNICA, COMPORTAMENTAL E ARTÍSTICA DOS ALUNOS - 1

Nome do Professor	Susana Rodrigues (Workshop com Brigida Pereira Neves)	Turma	5°. EAE
Observador	Denise P. Mantovani	Número de alunos	16
Observação número	1	Data	September 26th

Caracterização da Turma	Muito pouco	Pouco	Médio	Muito	Bastante	NO
TÉCNICA						
A turma é homogênea ao nível técnico			x			
A turma é homogênea nas posições das cabeças			x			
A turma é homogênea nas posições dos braços			x			
Possuem boa coordenação motora			x			
Consciência do uso de espaço (linhas, diagonais, círculo, etc.)				X		
Consciência de grupo				X		
ATITUDES E COMPORTAMENTO						
Mostram-se motivados para a prática				X		
Respondem ao estímulo do professor					x	
Apresentam boa capacidade de concentração/ participação ativa nas aulas				X		
Respeitam o professor e seus colegas/ receptividade ao feedback					x	
ARTÍSTICO						
Demonstram expressividade				X		
Demonstram musicalidade		x				
Possuem capacidade de transmitir emoções			x			

NO = não observado

GRELHA DE OBSERVAÇÃO DA PRÁTICA PEDAGÓGICA 1

Nome do Professor Cooperante	Susana Rodrigues (Brígida Pereira Neves) ⁴⁸	Turma	5º. EAE
Professor estagiário (Observador)	Denise P. Mantovani	Número de alunos	16
Observação número	1	Data	September 26th

Planificação/Conteúdo das aulas:

Foi uma aula em formato de workshop, em que os alunos tiveram a oportunidade de participar com a ex-aluna e bailarina Brígida Pereira Neves. A bailarina partilhou momentos do seu percurso, desde a Escola de Dança até aos grandes palcos internacionais. Brígida respondeu atenciosamente às perguntas dos alunos, o que demonstrou o interesse e motivação dos mesmos. A aula foi composta por exercícios de barra, centro e diagonal, com um foco no desenvolvimento das habilidades técnicas e expressivas dos alunos.

Estratégias de Ensino e Aprendizagem:

A abordagem pedagógica incluiu diversos métodos de ensino, correções e objetivos. Brígida manteve-se atenta a todos os alunos, efetuando correções cinestésicas (com toque), por exemplo, tocando a perna de um aluno para que ele sentisse o movimento espiral que vai desde a coxa até ao pé para executar o “en dehors”. Foram também realizadas correções orais, tanto individuais como gerais. Brígida utilizou uma linguagem motivadora, como “preencher a música com o movimento”, incentivando os alunos a expressarem-se. A demonstração da Brígida foi clara e inspiradora, promovendo uma alta qualidade de movimento. Ficou claro que o objetivo não era apenas o desenvolvimento de habilidades técnicas, como o apoio correto do pé no chão, mas também o desenvolvimento da expressividade, com ênfase no uso do olhar e na musicalidade.

Gestão das Aulas:

O tempo de aula foi gerido de forma eficaz, com exercícios variados (em grupo, na diagonal, individualmente). Todos os alunos tinham uma boa visão da professora, sendo possível gerir eventuais problemas e sugerir melhorias. A aula iniciou-se com o relato da bailarina sobre o seu percurso, desde a Escola de Dança até à sua experiência em companhias internacionais.

⁴⁸ Brígida Pereira Neves – professional dancer and former student of EDAM Dance Conservatory. She led a Masterclass for EDAM students, sharing insights from her journey from EDAM to international stages.

Houve também um momento para uma entrevista interativa, onde Brígida respondeu às perguntas dos alunos.

Durante a aula, Brígida posicionou-se em diferentes locais ao demonstrar os exercícios na barra, garantindo que todos os alunos tivessem uma boa visão. Os exercícios de centro foram executados em pequenos grupos ou pares, promovendo a observação mútua e a cooperação entre os alunos.

Observação/Feedback – Prática Segura:

Foi evidente que os alunos estavam motivados e interessados em executar os passos, escutando atentamente as correções e tentando aplicar o que lhes era ensinado. Brígida reforçou a necessidade de utilizar a música integralmente através do movimento corporal, embora nem todos os alunos tenham conseguido realizar essa tarefa com sucesso. Durante a execução dos exercícios, a professora auxiliava com comandos orais, tanto para a sequência dos movimentos como para a qualidade de execução desejada. Utilizou palavras de incentivo, como "relaxar os joelhos nos *pliés*" e "usar a respiração", para ajudar os alunos a melhorar a fluidez dos movimentos.

A aula teve uma dinâmica apropriada, com as atividades propostas de acordo com a capacidade dos alunos, e os desafios foram superados de forma adequada e segura.

Pontos Fortes e a Desenvolver:

Pontos Fortes:

A professora soube orientar os alunos de forma a minimizar o risco de lesões. As atividades foram planejadas de acordo com a capacidade dos alunos, e os desafios propostos foram superados de forma adequada. A motivação dos alunos foi elevada, com participação ativa. A organização do grupo e a disciplina foram notórias.

Pontos a Desenvolver:

Nota-se ainda alguma tensão no uso dos braços, o que prejudica a coordenação entre braços, pernas e cabeça, dificultando a expressividade e a qualidade dos movimentos. A musicalidade é outro aspeto que requer maior atenção, visto que a qualidade e o timing dos movimentos ainda não estão suficientemente apurados.

APPENDIX H – Resume of all Observation Notes

Y5 – Resume of all Observation Notes

The observation phase for the fifth-grade group extended from September to October and encompassed six structured sessions across two distinct disciplines: *Classical Dance Technique*, led by TSR, and *Pointe and Repertoire*, taught by Teacher TVA. The intern-teacher employed a formal observation tool (see **Appendix G**) to record and analyse pedagogical methods, classroom dynamics, and student performance with a focus on both technical precision and artistic expression.

- **Pedagogical Practice** - The fifth-grade learning environment was characterized by a pedagogical approach with discipline. The teachers fostered a studio culture rooted in mutual respect, encouraging student responsibility and reflective learning. Pedagogical interactions were purpose-driven and tailored to individual and group needs. Instruction was delivered with clarity, and lessons were framed within broader educational and artistic objectives, particularly in preparation for an upcoming Gala performance.
- **Lesson Planning and Content Delivery** - Lesson content was carefully sequenced, demonstrating a logical progression of technical material aligned with the students' current skill level and performance goals. Lessons integrated foundational ballet vocabulary with more complex choreographic sequences. The inclusion of guest artist Brígida Pereira Neves enriched the curriculum by bridging academic instruction with professional practice, offering students deeper insight into the physical and emotional demands of Repertoire performance.
- **Teaching and Learning Strategies** - A diverse range of instructional strategies was observed, including verbal cues, tactile corrections, demonstrative modelling, and imagery. Teachers consistently employed differentiated methods to reinforce learning outcomes, adapting their approach in real time based on student responsiveness and performance.
- **Classroom Management** - The classroom environment was well-structured and conducive to focused learning. Clear behavioural expectations were established and maintained, fostering a sense of security and discipline among students. Student autonomy was encouraged within structured parameters, allowing for both individual initiative and collective responsibility.
- **Feedback and Safe Practice** - Feedback was delivered with precision and sensitivity. Corrections were timely and constructive, emphasizing anatomical safety and proper alignment. The emphasis on safety was interwoven seamlessly with artistic guidance, illustrating an integrated approach to physical and creative development.

• Observed Strengths and Areas for Development

Observed Strengths:

- High levels of student engagement and intrinsic motivation
- Effective use of diversified instructional strategies
- Logical progression of technical material
- Clear classroom routines and behavioural expectations
- Thoughtful integration of expressive and artistic elements into technical training

Areas for Development:

- Persistent tension in the arms and inconsistent upper-lower body coordination
- Inconsistent phrasing and musicality
- Varying degrees of receptivity to corrective feedback
- Technical difficulty with specific movements (e.g., *rond de jambe en l'air* with *fouetté*)
- Limited Character embodiment and narrative interpretation in performance contexts

Overall, the fifth-grade group reflected a dynamic and responsive learning environment grounded in both discipline and artistry. The pedagogical practices observed revealed a commitment to excellence, supported by student enthusiasm and mutual respect within the classroom.

Y4 – Resume of all Observation Notes

In contrast, the observation period for the fourth-grade cohort was limited to a single session conducted in December, under the instruction of Teacher TMJF, the educator responsible for this group. Although brief in duration, the session provided valuable initial insights into the students' technical abilities, classroom behaviour, and engagement levels. The intern-teacher applied the same structured observation tool (see **Appendix G**) to ensure consistency in data collection and analytical depth across both age groups.

• **Pedagogical Practice** - The pedagogical approach observed in this session reflected a teacher-centred methodology, emphasizing clarity of instruction and repetitive practice. While the class structure was well-defined, the overall pace was occasionally disrupted by students' limited focus and responsiveness. The teacher demonstrated patience and perseverance, offering repeated clarification of corrections; however, student engagement fluctuated, suggesting the need for alternative strategies to sustain motivation and participation.

• **Lesson Planning and Content Delivery** - Lesson content focused primarily on reinforcing foundational ballet technique. The material was appropriate for the developmental stage of the students but presented challenges in terms of retention and execution. The content delivery

followed a traditional format—explanation, demonstration, repetition—and the students’ response with difficulties or disengagement.

• **Teaching and Learning Strategies** - Instructional strategies in this session included verbal explanation and visual demonstration. While these methods were clear and consistent, they did not always succeed in re-engaging students who became distracted or confused. The lack of student agency in the learning process appeared restricted.

• **Classroom Management** - Classroom management presented a notable challenge. Students required frequent redirection, and transitions between exercises lacked fluidity. There was an observable inconsistency in student behaviour, with attention wavering across the class. This affected the overall classroom rhythm and limited the effectiveness of instructional delivery. The environment, while not disruptive, did not yet demonstrate the structured behavioural norms observed in the fifth-grade group.

• **Feedback and Safe Practice** - Feedback was provided regularly but was largely directive in nature, focusing on external corrections rather than internal awareness. The teacher emphasized correct positions, but the limited responsiveness to corrections affects the movement execution.

• **Observed Strengths and Areas for Development**

Observed Strengths:

- A clear instructional structure was in place
- Foundational content aligned with curriculum goals
- Teacher persistence and dedication to reinforcing key concepts

Areas for Development:

- Low student concentration and variable engagement
- Limited application of corrections and technical inconsistency
- Underdeveloped students’ self-regulation
- Insufficient motivation, needs for autonomy and relatedness

It was observed that the students demonstrated a noticeably lower level of technical ability and classroom engagement in comparison to the 5th-grade group. Though limited in duration, the Grade 4 observation revealed key considerations for the project’s adaptation across developmental stages. The challenges noted—particularly in motivation, responsiveness, and students’ autonomy.

APPENDIX I – Consent Forms

Consentimento informado, livre e esclarecido (Participação em Projeto de Estágio)

Por favor, leia com atenção a seguinte informação.

Se achar que algo está incorreto ou que não está claro, não hesite em solicitar mais informações.

Se concorda com a proposta que lhe foi feita, queira assinar este documento.

Elaborado no âmbito do Curso de Mestrado em Ensino de Dança, ministrado pela Escola Superior de Dança do Instituto Politécnico de Lisboa, o presente Projeto de Estágio tem como título “Integração da Dança de Caráter na Técnica de Dança Clássica por meio de estratégias Interdisciplinares e Transdisciplinares para o aperfeiçoamento técnico e artístico dos alunos de 4.º ano da Escola de Dança Ana Mangericão”, com orientação da Professora Doutora Vera Amorim.

O Projeto de Estágio, a desenvolver no ano letivo de 2024/2025, tem por área de lecionação a disciplina de Técnica de Dança Clássica e desenvolve-se no âmbito do 3.º Ciclo do Ensino Básico (4.º Ano do Ensino Artístico Especializado de Dança).

Através da elaboração deste estudo pretende-se promover uma formação mais abrangente e versátil dos alunos, preparando-os para desafios profissionais futuros, desenvolvendo a expressão artística e técnica dos estudantes através da prática e do estudo da dança de caráter *Mazurka* do 2.º ato do ballet de repertório *Paquita – Grand Pas Classique*⁴⁹.

No que respeita ao método de investigação, considerou-se a Investigação-Ação como o meio mais adequado, sendo os instrumentos escolhidos para a recolha de dados, os diários de bordo, observação direta estruturada, questionários, registo de imagem e análise de documentos. Estes instrumentos serão os apoios necessários para a estruturação e elaboração deste estágio. Pretende-se ainda, mediante autorização da escola e dos encarregados de educação dos alunos que integram a amostra, que alguns dos registos sejam feitos através de meios audiovisuais.

Os dados recolhidos serão confidenciais e de uso exclusivo do presente estudo não sendo, em nenhum dos casos, tomada pública a identificação dos participantes.

Por toda a colaboração prestada, manifesta-se desde já um especial agradecimento.

Investigadora:

Denise Pires Mantovani

(Assinatura do Investigador)

Page 1 de 2

⁴⁹ This is for Y4 students. For Y5 students = *or* dança de caráter *Mazurka* do 3.º ato do ballet de repertório *O Lago dos Cisnes*

Declaro ter lido e compreendido este documento, bem como as informações verbais que me foram fornecidas pela pessoa que acima assina. Foi-me garantida a possibilidade de, em qualquer altura, recusar a participação neste estudo sem qualquer tipo de consequências. Desta forma, aceito participar neste estudo e permito a utilização dos dados que de forma voluntária forneço, confiando em que apenas serão utilizados para esta investigação e nas garantias de confidencialidade e anonimato que me são dadas pela investigadora.

Nome do Aluno (a) : _____

Assinatura: _____ Data: ____ / ____ / ____

SE NÃO FOR O PRÓPRIO A ASSINAR POR IDADE OU INCAPACIDADE
(se o menor tiver discernimento deve também assinar em cima, se consentir)

Nome: _____

BI/CC nº _____ Data ou Validade ____ / ____ / ____

Grau de Parentesco ou Tipo de Representação: _____

Assinatura _____

ESTE DOCUMENTO É COMPOSTO DE DUAS PÁGINAS E FEITO EM DUPLICADO:
VIA ORIGINAL PARA A INVESTIGADORA E CÓPIA PARA A PESSOA QUE CONSENTE

APPENDIX J – Survey Initial Questionnaire

This appendix presents the initial survey administered to both Year 4 and Year 5 students⁵⁰ and teachers. Also, the final survey was administered.

Example of Y4 – Initial Survey Questionnaire

A Integração da Dança de Caráter e a Técnica de Dança Clássica 2025

Alunos EDAM 4to ano

1. Quantas aulas de Dança Clássica realiza por semana?

- 1 a 3
- 4 a 6
- Mais de 6

2. Conhece o ballet de repertório Paqueta?

- Sim
- Não

3. Se sim, qual foi o seu envolvimento? (Marque todas as opções que se aplicam)

- Participação em apresentações Aulas específicas sobre o bailado Paqueta
- Estudo teórico sobre o ballet
- Outros (especificar)

4. Conhece alguma Dança de Caráter no Ballet de Repertório?

- Sim
- Não
- Se respondeu sim, cite as que conhece:

5. Já participou em aulas ou projetos que integraram a Técnica de Dança Clássica e a Dança de Caráter?

- Sim
- Não

⁵⁰ The questionnaire items were identical, with the exception of the final question. Year 4 students were asked if they knew *Paqueta*, while Year 5 students were asked if they were familiar with the *Swan Lake* repertoire.

6. Como acredita que a integração da Dança de Caráter com a Técnica de Dança Clássica pode melhorar sua expressão artística? (Marque todas as opções que se aplicam)

Melhorar a coordenação

Aumentar a criatividade

Enriquecer a performance

Outros (especificar)

7. Como avalia o seu nível de coordenação nas aulas de Dança Clássica?

Excelente

Muito Bom

Bom

Regular

Fraco

Justifique sua resposta:

8. Como avalia sua musicalidade nas aulas de Dança Clássica?

Excelente

Muito Boa

Boa

Regular

Fraca

Justifique sua resposta

9. Como aprende melhor numa aula de Dança? (Numa escala de 1 – 4, sendo 1 para melhor e 4 para pior)

Ouvindo as explicações do professor/companheiros

Observando como os professores/companheiro fazem

Através do toque do professor a fazer alguma correção

Através da interatividade (atividade em grupo ou em pares)

Done

Teachers – Survey Initial Questionnaire

A Integração da Dança de Carácter e a Técnica de Dança Clássica - Para professores

1. Há quanto tempo leciona dança?

- 1 a 5 anos
- 6 a 10 anos
- Mais de 10 anos

2. Como avalia o nível de coordenação e musicalidade dos seus alunos?

- Excelente
- Muito Bom
- Bom
- Regular
- Fraco

3. Quais recursos educativos considera mais úteis para integrar a Dança Clássica e a Dança de Carácter? (Pode selecionar mais de uma opção)

- Aulas práticas
- Vídeos didáticos
- Manuais e guias
- Workshops e seminários
- Outros (especificar)

4. Quais características considera mais importantes num recurso educativo que promova a integração entre a Dança Clássica e a Dança de Carácter? (Pode selecionar mais de uma opção)

- Clareza nas instruções
- Exemplos práticos
- Interatividade
- Outros (especificar)

5. Na sua opinião, considera a aprendizagem de novas disciplinas de dança, como a Dança de Carácter, importante?

- Sim
- Não
- Justifique sua resposta

6. Considera relevante a integração da Dança de Carácter na formação técnica dos alunos de Dança Clássica?

- Sim
- Não
- Justifique a sua resposta

7. Na sua opinião, a Dança de Carácter pode contribuir para o aperfeiçoamento da técnica de ballet clássico dos alunos?

- Sim
- Não
- Talvez
- Não sei
- Justifique sua resposta

8. Considera que a Dança de Carácter pode contribuir para aumentar a versatilidade técnica e artística dos alunos?

- Sim
- Não
- Talvez
- Não sei
- Justifique a sua resposta

Done

The teacher final Survey, was hosted online using SurveyMonkey:

<https://www.surveymonkey.com/r/RQZNL2>

7. COMO CONHECEU O BALLET DE REPERTÓRIO PAQUITA/ SWAN LAKE?

Participação em apresentações, aulas específicas sobre o bailado Paquita/ Swan Lake

Estudo teórico sobre o bailado Paquita/ Swan Lake

Outra maneira, especifique:

8. CONHECE ALGUMA DANÇA DE CARÁTER EM BALLETS DE REPERTÓRIO?

Sim, Quais?

Não

9. ACREDITA QUE A INTEGRAÇÃO DA DANÇA DE CARÁTER COM A TÉCNICA DE DANÇA CLÁSSICA COLABORA NO SEU DESENVOLVIMENTO TÉCNICO?

Sim

Melhora a coordenação

Aumenta a criatividade

Enriquece a performance

Outros:

Não

10. COMO AVALIA O SEU NÍVEL DE COORDENAÇÃO NAS AULAS DE DANÇA CLÁSSICA?

Excelente

Muito bom

Bom

Regular

Fraco

11. COMO AVALIA O SEU NÍVEL DE COORDENAÇÃO NAS AULAS DE DANÇA CARÁTER?

Excelente

Muito bom

Bom

Regular

Fraco

12. COMO AVALIA SUA MUSICALIDADE NAS AULAS DE DANÇA CLÁSSICA?

Excelente

Muito bom

Bom

Regular

Fraco

13. COMO AVALIA SUA MUSICALIDADE NAS AULAS DE DANÇA CARÁTER?

Excelente

Muito bom

Bom

Regular

Fraco

14. COMO APRENDER MELHOR EM UMA AULA DE DANÇA? (NUMA ESCALA DE 1-4, SENDO 1 PARA MELHOR E 4 PARA PIOR)

Ouvindo as explicações do professor/ companheiros

Observando como os professores/ companheiros fazem

Através do toque do professor a fazer alguma correção

Através de atividades em grupo ou pares

APPENDIX K – Brainstorm activity

Brainstorming activity was conducted with 5th-grade students as part of a lesson on Shared Teaching 1. The aim was to activate prior knowledge and encourage collaborative thinking through visual mapping on the classroom whiteboard. Students contributed ideas, which were visually recorded. Photos were taken during the session:

Figure K1. *Student brainstorm on narrative structure (October 24). Photo by TSR*



Figure K2. *Student brainstorm on narrative structure (October 24). Photo by TSR*



APPENDIX L – Google Classroom – Supporting Materials

This appendix compiles relevant educational content from Google Classroom activities for Year 4 (Y4) and Year 5 (Y5) students, focusing on the study and practice of *Dança de Caráter* within classical dance training. These resources illustrate the structured pedagogical approach to introducing technical vocabulary, choreographic elements, and cultural context in dance education. The materials shared on the Google Classroom platform served as complementary resources to support in-class learning. Some were posted following brainstorming activities or the introduction of new topics, reinforcing concepts explored during lessons. Others were shared in advance to guide student reflection and research, such as preparatory tasks on Classical Ballet Repertoire like *Swan Lake* and *Paquita*. In these cases, students were asked to gather specific information—including the composer, choreographer, year and location of the premiere, the narrative structure, and the presence and context of the *Mazurka* within each ballet—prior to our discussions.

The content shared via Google Classroom was essentially the same for both Year 4 and Year 5 students. The primary difference was the period during which the materials were posted:

- **Year 5** received the posts between **October and March**.
- **Year 4** received them between **December and March**, as their participation in the project began later.

The structure and pedagogical aims of the posts remained consistent across both groups. However, there was one notable difference in the Ballet Repertoire explored:

- **Year 5** studied *Swan Lake*
- **Year 4** studied *Paquita*

Post 1 – Technical Elements of Character Dance:

Dança Caráter - Barra

- 1) *Plié*
- 2) *Battement Tendu*
- 3) *Battement tendu, glissé e jeté*
- 4) *Rond de Jambe à terre*
- 5) *Battement Fondu*
- 6) *Grand Battement*

Post 2 – Theoretical Reflection:

Reflexões realizadas em aula:

1 - Refletindo sobre a Dança de Caráter

- 1.1) O que se entende por Dança de Caráter?
- 1.2) Em que bailados de repertório se encontra a Dança de Caráter?

2 - Refletindo sobre a Técnica de Dança Clássica

- 2.1) Como se define a Dança Clássica?
- 2.2) Quais são os requisitos para alcançar uma técnica apurada em Dança Clássica?

3 - Refletindo sobre a *Mazurka*

- 3.1) Qual é a origem da *Mazurka*?
- 3.2) Em que bailados de repertório se pode observar a *Mazurka*?

Post 3 – Character Dance Vocabulary

DANÇA DE CARÁTER - VOCABULÁRIO

- Russian *Mazurka*
- Polish *Mazurka*
- Half-break
- Full-break
- *Holubetz*
- *Pas Marché*
- Character *Port de Bras*
- Running *Mazurka*
- *Polonaise*
- Catch Step
- Character *Pas de bourrée*
- Snake
- In and out movement
- Heel *in fondu*
- Stamp
- *Pas de valse en tournant*
- *Balancé de coté*
- *Balancé en avant/ en arrière*
- *Pirouette en dedans*

Post 4 - Historical and Repertoire Context:

Year 5 – Swan Lake:

BALLET DE REPERTÓRIO – O LAGO DOS CISNES

"O Lago dos Cisnes" é uma das obras mais emblemáticas do ballet clássico, cuja estreia inicial não foi bem-sucedida. No entanto, foi reestilizada ao longo dos anos e, atualmente, é considerada um marco da história do ballet. A versão mais conhecida, coreografada por **Marius Petipa e Lev Ivanov**, tornou-se padrão no repertório mundial. A obra mistura tragédia e romance, explorando temas como amor, lealdade e a luta contra o mal. É uma peça fundamental no ballet clássico, sendo encenada por companhias de balé em todo o mundo.

Ano de Estreia –1877 no Teatro Bolshoi, Moscovo. Em 1895, nova versão no Teatro Mariinsky, em São Petersburgo.

Compositor - Pyotr Ilyich Tchaikovsky

Coreógrafo - Julius Reisinger (coreografia original). Marius Petipa e Lev Ivanov (a versão mais conhecida).

Quantos atos e onde se dança a *Mazurka*:

A obra "O Lago dos Cisnes" é tradicionalmente estruturada em **4 atos**, sendo a seguinte a distribuição:

Ato I: No castelo

Ato II: No lago do bosque

Ato III: Na corte

Ato IV: No Lago dos Cisnes

No contexto de **O Lago dos Cisnes**, a *Mazurka* ocorre no 3ro ato, durante o baile no castelo do Príncipe Siegfried, servindo como entretenimento e apresentando princesas estrangeiras ao príncipe, com a *Mazurka* refletindo a princesa polonesa e seu cortejo.

***Mazurka* – suas características**

A *Mazurka* é uma dança viva e animada, típica do folclore polonês, caracterizada por um ritmo 3/4 com ênfase no segundo ou terceiro tempo.

No contexto do ballet O Lago dos Cisnes, a *Mazurka* é uma das danças sociais apresentadas na corte, e estilisticamente ela é vibrante e energética, destacando-se do tom melancólico das cenas de cisnes e aumentando o contraste emocional ao longo da obra.

Assim, a *Mazurka* não só reflete a cultura social da época, mas também estrutura a narrativa, intensificando a tensão e a emoção no palco.

Year 4 – Paquita:

BALLET DE REPERTÓRIO - PAQUITA

A obra *Paquita* foi originalmente criada na França, com um enredo ambientado na Espanha durante a ocupação napoleônica. Ao longo dos anos, o ballet passou por várias remontagens,

transformando-se numa "colcha de retalhos", incorporando novas músicas e coreografias, mas mantendo o seu impacto e popularidade no repertório clássico.

Ano de estréia: 1846 (Paris)/ Revival em 1881 (Bolshoi).

Compositor: Édouard Deldevez (1846)/ Revival com outros compositores como Ludwig Minkus.

Coreógrafo: Joseph Mazilier (1846)/ Marius Petipa (1881 - nova coreografia adaptada – versão mais conhecida).

Quantos atos: 2 atos e 3 cenas:

Ato I e cena 1 (acampamento cigano).

Ato I e cena 2 (casa do cigano e Paquita).

Ato II (salão nobre).

Paquita - Enredo:

O enredo de *Paquita* gira em torno de uma jovem cigana chamada Paquita, que foi sequestrada quando criança, e cresce sem saber da sua verdadeira origem nobre. Ela conhece um oficial francês, o Capitão Lucien, e ambos se apaixonam. A trama revela que Paquita é, na realidade, filha de uma família nobre espanhola. A descoberta da sua identidade, simbolizada por um medalhão, culmina com a sua liberdade e a celebração do amor, possibilitando o casamento com Lucien.

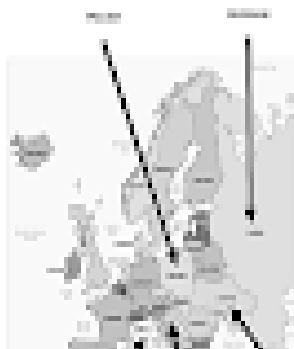
Em que ato entram as danças *Polonaise* e *Mazurka* em *Paquita*?

Ambas aparecem no **Ato II**, coreografado por Petipa, com música de Ludwig Minkus. Em algumas versões elas surgem no início do *Grand Pas Classique*.

Post 5 - Geographic - Context

MAPA

A dança de caráter, como parte do ballet clássico, muitas vezes incorpora movimentos e estilos de diversas culturas, refletindo danças folclóricas e tradicionais de diferentes países. Estes elementos são adaptados para enriquecer a narrativa e diversificar os ballets de repertório. Alguns exemplos de países cujas danças de caráter são frequentemente representadas em ballets clássicos de repertório incluem: Rússia, Espanha, Itália, Hungria, Polónia.






Post 6 - Narrative and Expressivity - Analysis

Year 5 – Swan Lake:




FOTOS e VIDEOS - Mazurka – O Lago dos Cisnes

As fotos e vídeos apresentados são exemplos da dança *Mazurka* do ballet de repertório *O Lago dos Cisnes*. Os figurinos e os movimentos são adaptações de danças tradicionais da Polónia.

VIDEOS:

<i>Video 1:</i> Swan Lake Act III <i>Mazurka</i> - American Ballet Theatre (youtube.com)	<i>Video 2:</i> Swan Lake - Full Length Ballet by American Ballet Theatre	<i>Video 3:</i> Polish dance, <i>Mazurka</i> "Swan Lake" Act3 – Mariinsky Ballet
		
Swan Lake Act III <i>Mazurka</i> - American Ballet Theatre YouTube video • 1 minute Swan Lake Act III Mazurka - American Ballet Theatre (youtube.com)	A versão completa do Lago dos Cisnes do ABT ⁵² , transmitida em 2020: Swan Lake - Full Length YouTube video • 1 hour 50 minutes ⁵³	Tereshkina & Corella (youtube.com), Esta versão foi registrada em 2002. ⁵⁴ YouTube video • 3 minute Polish dance, mazurka "Swan Lake"25/34,Act3,Tereshkina & Corella (youtube.com)

FOTOS:

		
Fonte: https://petipasociety.com/swan-lake-libretto/	Fonte: Swan Lake Ballet in St.Petersburg, Russia Theatres, History, Synopsis, Tickets RussianBroadway.com	Fonte: Mazurka Ballet: The Best Photographs (wordpress.com)

Year 4 – Paqueta:

FOTOS e VIDEOS - Polonaise-Mazurka – Paqueta



As fotos e vídeos apresentados são exemplos da dança *Polonaise-Mazurka* do ballet de repertório *Paqueta*. Os figurinos e os movimentos são adaptações de danças tradicionais da Polónia.

⁵² Ballet by American Ballet Theatre, a partir de 1:12:00 podes observar a Dança de *Mazurka*). Neste espetáculo, os papéis principais de Odette/Odile e Siegfried são interpretados por estrelas do ABT, como *Julie Kent* e *Angel Corella*, com a direção de *Kevin McKenzie*. A partir de 1:00:00, pode escutar a entrevista com os os principais bailarinos e o diretor McKenzie.

⁵³ <https://www.youtube.com/watch?v=I9rEmB4h6TE&authuser=0>

⁵⁴ Esta produção foi dirigida por Valery Gergiev, com a condução de Mikhail Sinkevich e é uma das versões emblemáticas realizadas pelo renomado Mariinsky Ballet. Tchaikovsky Ballet. "Swan Lake" Odette/Odile: Viktoria Tereshkina Siegfried : Angel Corella Mariinsky Ballet.

VIDEOS:

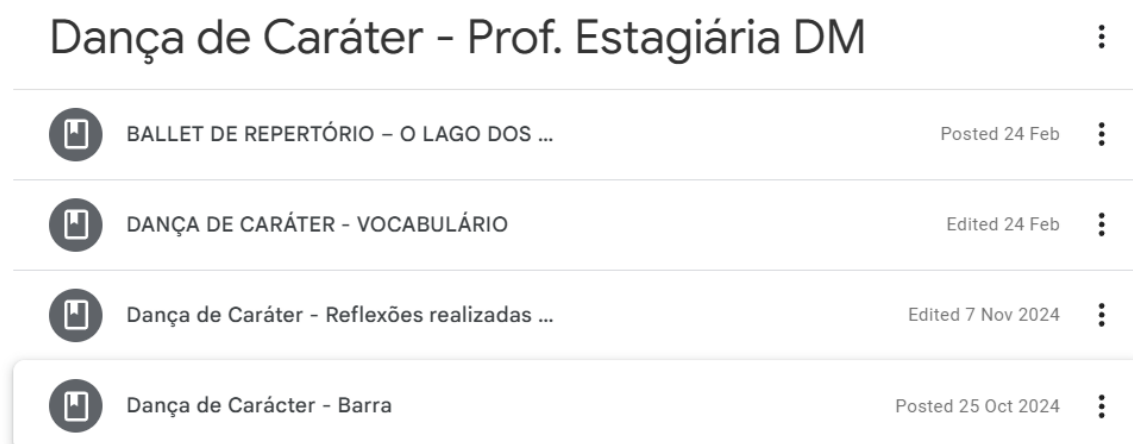
<p><u>Video 1: Academia Estatal de Coreografia de Moscovo – Mazurka – Paquita (2014)</u></p>	<p><u>Video 2: Polonaise-mazurka from 'Paquita' by Vaganova students⁵⁵</u></p>
	
<p>YouTube video • 4 minute МГАХ "Мазурка" из балета "Пахита" - концерт в ГАБТ России (2014) YouTube video • 4 minutes</p>	<p>YouTube video • 4 minute Polonaise-mazurka from 'Paquita' by Vaganova students / Полонез-мазурка из балета «Пахита» YouTube video • 4 minutes</p>

FOTOS:

	
<p>Students from the Imperial Ballet School in the <i>Mazurka des Enfants</i>; on the far right is the young Mikhail Fokine (1893)</p>	<p>Photo by Jack Devant ballet photography © with kind permission of the Bayerische Staatsoper and Bayerisches Staatsballett (2014)</p>

The image below shows an example of how instructional content was presented to students via Google Classroom:

Figure M 1. Screenshot of a Google Classroom



⁵⁵ Music: Edouard Deldevez, Ludwig Minkus Choreography by Marius Petipa, version of Georgiy Konischev Gala Dance Open 2012: Tribute to 100rd anniversary of Natalia Dudinskaya

APPENDIX M – In-Class Photographs Illustrating Movement and Technique

This appendix presents selected photographs⁵⁶ taken during Character Dance classes in Phase 2⁵⁷. The images capture key moments of instruction, student engagement, and the execution of specific movements discussed throughout the teaching process during this period. These visual materials serve to complement the written descriptions of pedagogical strategies, offering a more concrete understanding of the physical and expressive aspects of the lessons.

Figure M1. *Year 5 students performing battement tendu during a Character Dance class, October 2024.*



Note. Photo by the cooperant teacher (TSR)

⁵⁶ Each photo is labelled with the corresponding date to provide temporal context. All photographs were taken with appropriate consent and are used solely for educational and research purposes within this study.

⁵⁷ Unfortunately, no photo documentation was collected for the Year 4 group. Although the same activities and Google Classroom materials were used as in Year 5—adjusted for timing and Repertoire—the absence of images is due to the availability of classroom records, not a lack of participation or engagement.

Figure M2. Year 5 students performing *Port de Bras* during a Character Dance class, November 2024.



Note. Photo by the cooperant teacher (TSR)

Figure M3. Year 5 students practising the Mazurka Dance during a Character Dance class, December 2024.



Note. Photo by the cooperant teacher (TSR)

APPENDIX N – Shared Teaching Grid and Observation Grid

Example of Shared Teaching Grid

SHARED TEACHING SESSION 1 and OBSERVATION 7 – Reflection

Cooperating Teacher	Susana Rodrigues	Group	5°. EAE
Intern Teacher	Denise P. Mantovani	Number of Students	15
Shared Teaching Session Number	1	Date	October, 24

Reflection on Shared Teaching and Lesson Plan

The lesson was designed with the objective of introducing specific vocabulary associated with Character Dance (Half Break, Stamp, Character *Port de Bras*, In and Out Movement, Snake, Heel in *Fondu*) while also providing a space for students to reflect on Character Dance and Classical Dance Technique. A detailed lesson plan can be found at the end of this reflection.

Lesson Planning and Content

The lesson plan focused on introducing barre exercises, incorporating elements of both classical technique and Character Dance. Initially, the intern teacher presented herself, her internship project, and the objectives of the lesson. A brainstorming session followed, during which students discussed the unique aspects of Character Dance and Classical Dance Technique. The specific character dance vocabulary to be applied in the class was demonstrated. The barre exercise sequence included *plié*, *battement tendu*, *battement glissé*, *jeté with heels*, *rond de jambe à terre*, *battement fondu*, and *grand battement*.

Teaching and Learning Strategies

Various teaching strategies were employed to facilitate the assimilation of content, including:

- **Demonstration:** Intended to provide a visual and immediate understanding of the new technical vocabulary.
- **Practice:** Repetition was used as a resource to promote the technical development of the movements.
- **Active Exploration:** Students were encouraged to explore the movement reflexively, fostering critical thinking regarding the technique.

Lesson Management

Due to time constraints, the lesson plan could not be fully executed. However, time management was effective, as adapting the plan allowed the primary objective to be achieved—familiarizing students with elements of Character Dance alongside Classical Dance Technique.

Observation/Feedback

During the observation of students performing the sequences, it was noted that some had difficulty coordinating upper body movements with leg movements. Specifically, in the Polish style of Character Dance, upper body movement is more contained and performed in diagonals; however, students tended to execute this movement with excessive curvature in the spine, resembling a classical *cambré*. Verbal instructions to maintain a diagonal line from foot to head were insufficient for students to fully grasp and correctly apply this movement.

Feedback was given verbally to the group, employing imagery and individualized tactile guidance. In the final feedback provided by the cooperating teacher, it was suggested that I reinforce the distinctions between Classical Dance and Character Dance movements rather than focusing exclusively on Character Dance elements.

Reflection on the Observation**Lesson Planning and Content**

In this class, students practiced center exercises, including *petit allegro*, *ballonnés*, and *rond de jambe sauté*. These exercises were already familiar to the students, with some performed in two groups. In the first *petit allegro* exercise, the *changement* was executed *en face*, incorporating *épaulement*. The second exercise was a *petit allegro* from the RAD syllabus at the Advanced 1 level, which was taught using a free choice of music. Initially, the instructor introduced the exercise without music, focusing on verbal corrections. Among these, emphasis was placed on not overly opening the fourth position and ensuring the back leg remained “hidden” during the *soubresaut*. In my opinion, this exercise could benefit from greater anticipation in movement to better match the speed with the rhythm of the music.

In the *ballonné* exercises, a combination was included with accents directed both inward and outward, and the instructor emphasized the importance of maintaining a clear direction of the torso during execution. For the *rond de jambe sauté* exercise, the instructor listened to the music and demonstrated the movements, making this exercise particularly engaging due to its varied dynamics. Precision in arm placement also proved essential for the proper execution of the steps.

Teaching and Learning Strategies

Practice was the predominant teaching strategy in this lesson, primarily due to the time available and the students' familiarity with the exercises. The instructor chose to reinforce movements through repetition, allowing students to focus on fluidity and the precision of technical details.

Classroom Management

The entire lesson took place in the center, as the barre work was devoted to Character practice and was not utilized during this part of the class.

Observation and Feedback – Safe Practice

Corrections were mostly given to the group, with some individual adjustments as well. The instructor ensured that corrections were conveyed clearly and effectively, promoting safe practice and respecting the technical limits of each student.

CLASS PLAN

Name of Activity and goal	Strategies	Vocabulary – Classical	Vocabulary - Character
1 – Introduction to the lesson and objective	Brainstorm with students on Character Dance, Classical Dance Technique, and Repertoire Ballet. Explain lesson objectives and what will be practiced.	---	---
2 – Introduction of Character Dance Vocabulary <u>Objective:</u> Introduce Character vocabulary	Explain new movements (arm and leg positioning). Allow students to explore the movement in their bodies.	--	<i>Half Break, Stamp, Character port de bras, In and out movement, Snake, Heel in fondu.</i>
3 - <i>Plié</i> <u>Objective:</u> control and coordination	Demonstrate the exercise. Students practice with music.	<i>Demi e grand-plié (1st, 2nd, 3rd, 4th, and 5th), rise, demi-rond, 5th arm position.</i>	<i>Half-break, Character port de bras, heel, snake, in and out,</i>

			Character use of the upper body.
4 – Battement Tendu <u>Objective:</u> coordination of legs, arms, and upper body	Demonstrate the exercise. Students practice with music.	<i>Battement tendu in fondu en croix</i> , 1st and 5th arm position.	Character port de bras, character use of the upper body.
5 – Battement Tendu, Glissé, Jeté and heels <u>Objective:</u> foot agility, and coordination	Demonstrate the exercise. Students practice with music.	<i>Battement tendu</i> inward accent, <i>battement Glissé</i> , <i>Battement Jeté</i> , <i>enveloppé</i> , transfer of weight	Character port de bras, heels, ankles articulation
6 - Rond de Jambe à terre <u>Objective:</u> coordination, balance and musicality	Demonstrate the exercise. Students practice with music.	<i>Rond de jambe en dehors e en dedans</i> , <i>double rond de jambe en dehors</i> , transfer of weight	Character port de bras
7 - Battement Fondu <u>Objective:</u> musicality and coordination	Demonstrate the exercise. o exercício. Students practice with music.	<i>Battement fondu on demi-pointe en croix</i> , 5th arm position.	Character port de bras, in and out movement
8 - Grand Battement <u>Objective:</u> precision, muscular control, and expressiveness	Demonstrate the exercise. Students practice with music.	<i>Grand battement en croix</i> , <i>enveloppé</i> , arm in 5th position.	Character port de bras, heel in fondu, turn and step in fondu, stamp.
9 – Final Reflection <u>Objective:</u> Encourage critical thinking	Students reflect on their learning experience (answering what was new and what was challenging).	--	--

Reflection – Intern Teacher

What went well and why?

The students were receptive and eager to learn, sharing their opinions at the beginning of the class. I managed the class time effectively, made corrections, and introduced the core concept of the internship project (the integration of Character Dance with classical dance technique).

What did not go well and why?

I was unable to cover all planned exercises. I could have established a deeper connection between the differences in classical and Character Dance techniques, such as the use of the upper body: in ballet, the *cambré* is more curved, whereas in Character Dance, the body remains straighter due to differing technical objectives.

Goals for the Next Lesson

To complete the barre exercises and begin introducing choreography.

APPENDIX O – Resume of all Shared Teaching Denise Notes

Shared Teaching Denise Notes Y5 and Y4

Grade 5 – Shared Teaching

Starting in October, the shared teaching phase marked a pivotal shift from passive observation to active pedagogical engagement. Conducted exclusively with cooperating teacher Susana Rodrigues, this phase began with a presentation of the overarching thesis project to the 5th-grade students. The objective was to cultivate a dialogic, student-responsive approach that invited active participation and reflection. To establish a foundation for the learning journey, the intern-teacher facilitated a brainstorming session (see **Appendix L**), introducing three central themes: *Character Dance*, *Classical Ballet Technique*, and *Ballet Repertoire*, inviting students to reflect on their prior experiences and perceptions. The intern-teacher emphasized that there were no “right” answers—only varied perspectives; this approach reinforced a pedagogical ethos grounded in student voice and inclusive participation. This student-centered strategy drew on pedagogical models that highlight student voice and experiential learning (Freire, 1970; Hooks, 1994)⁵⁸, and revealed high levels of curiosity and engagement, affirming the students' readiness for an active, collaborative learning model.

Progressive Instruction and Character Barre Integration

Following the brainstorming session, the intern-teacher introduced foundational Character Dance barre exercises based on formal techniques (see **Appendix O** and **Appendix C**), supported by notational inputs intern-teacher (**Appendix S**). Over the course of several weeks, the intern adopted a progressive sequencing model—introducing one new movement per week. This method was directly informed by the pedagogical strategies outlined in Maria Fay's work on Character Dance (Fay, 2020), which emphasizes musicality, style, and kinesthetic awareness.

This sequence methodology also allowed students to draw attention between Character Dance and Classical Ballet technique. By juxtaposing the two practices—teaching Character at the barre and Classical in the center and later reversing the structure—students were able to develop a deeper, more nuanced understanding of their differences and shared elements. Such comparative engagement supported not only technical refinement but also critical thinking about dance forms and cultural expression. As sharing teaching evolves, new technical challenges emerged: the transition between sides during *grand battement* sequences was inconsistent, and in *plié* and *battement tendu* exercises, coordination between arms, feet, and head positioning remained underdeveloped.

At this point, it was clear the need for clearer anatomical and stylistic cues, particularly in adapting classical *épaulement* for Character stylization. To address these issues, the intern-teacher employed demonstration, guided repetition, individualized verbal cues and tactile feedback as core instructional strategies.

⁵⁸ These pedagogical models prioritize empowerment through dialogue and real-world experience, as developed in foundational works by Freire and Hooks (Freire, 1970; Hooks, 1994).

Classroom Dynamics and Reflective Adaptation

Throughout this phase, classroom routines evolved in response to both student needs and institutional demands. Lesson durations increased from 45 to 60 minutes to accommodate content. Flexibility became a central component of the intern's methodology, as the schedule at cooperating school, often shifted to accommodate workshops, open classes, and competitions. For example, the intern and cooperating teacher occasionally adjusted the structure of sessions: some began with the intern leading the barre, with the teacher continuing in the center; in other instances, the reverse occurred. Lesson plans were sent in advance but often required real-time adaptation due to group dynamics, pacing, or overplanning.

A notable session occurred on **November 7th (Session 3)**, which became a turning point in the intern's reflective practice for this group. The class, designed to revisit barre content and begin the *Mazurka* from *Swan Lake*, had to be partially modified. The intern-teacher was supported by cooperating-teacher TSR, who used this moment as an opportunity to reaffirm her integrated pedagogical approach. This session opened with a warm-up (“snake step”) to stimulate focus and coordination (see **Appendix F**)—executed both in place and laterally—to prime student focus and proprioception. Barre work followed, where expressive arm positioning was emphasized: girls held skirts, while boys adopted a grounded hip-hold. In *pliés*, students showed progress in trunk articulation and torso inclinations, although head placement required further correction. In *fondus*, transitions to *pas de valse* highlighted the need to reinforce the Classical *port de bras* and its relationship to Character stylization. The *rond de jambe* sequence, although planned, was excluded to allow for initial choreographic exploration of the *Mazurka*, introduced in paired formations: “duos” for same-gender pairs, and “partners” for mixed pairs. In the center, students worked in pairs—referred to as “duos” (as same gender) or “partners” (for a couple) depending on gender configuration—and began learning a sequence combining *Russian Mazurka*, *Polish Mazurka* and *pas de valse en tournant* (see **Appendix F**). Although attentiveness was high, comprehension of spatial pathways required repetition. The session concluded with a group reflection, reinforcing memory strategies and attention to expressive details.

Grade 5 PLAN CLASS Notes with Methodological Framework

Part 1 – Character and Classical Dance Style: Warm-up, Vocabulary, and Embodiment

The journey began with a physical and conceptual warm-up—one that bridged the familiar and the new, the step could be a simple *Port de bras* incorporating both styles and the *snake step* to help the articulation of the foot in Character shoes (see **Appendix N**). In this initial stage, the students were invited to prepare not only their bodies but also their minds for the dual demands of classical and Character technique. With each *plié and tendu*, the vocabulary of both styles began to intertwine. The aim was clear: to build technical precision and physical readiness while nurturing an **embodied understanding of stylistic nuance**. This convergence of vocabulary and embodiment laid the groundwork for a learning environment where two traditions could coexist in dialogue. This first part of the lesson laid the groundwork for a nuanced practice, reinforcing alignment, coordination, and musical awareness while subtly initiating a dialogue between ballet and Character forms. The intern-teacher used a combination

of basic barre and center exercises to introduce key vocabulary from both techniques, focusing on the importance of embodiment as a means of enhancing technical execution.

Part 2 – Character Style: Musicality and Rhythmic Precision

As the lesson progressed, the focus turned to musicality—an essential but often underestimated element of dance training. The *Mazurka*, a traditional Polish music, with its intricate rhythms and shifting accents, became a pedagogical tool through which students could explore rhythmic awareness. The intern-teacher observed how the music invited a different kind of response: weightier, grounded, and rhythmically complex. Other styles were also used, such as Spanish and Russian Styles to increase the awareness of musical phrasing, a precise sense of timing and musicality sensitivity. Students were guided to internalize the rhythm and express the Character style through their movement quality and body dynamics, guiding the students through repeated phrases and rhythmic patterns, by encouraging them to listen, feel, and synchronize. Here, dance was not just movement to music—it was movement born of music.

Part 3 – Character Style *Mazurka*: Embodiment, Musicality, and Vocabulary

Building on the rhythmic work it deepened the exploration of the *Mazurka*'s technical and expressive vocabulary. It was here that the students began to discover the stylistic markers embedded in repertory—particularly within *Swan Lake*, where the *Mazurka* appears as both cultural artifact and choreographic device. Students deepened their understanding of the dance's cultural and stylistic nuances, integrating new vocabulary while enhancing their musicality. The intern-teacher encouraged students to embody the Character of the *Mazurka* by refining their expressive movement qualities, drawing attention to the contrasts between the classical and Character styles in their execution. In doing so, they moved closer to the idea of dance as a form of storytelling through stylized physicality.

Part 4 – Expressive Narrative and Cultural Storytelling

In this part of the class, the emphasis shifted towards narrative and cultural expression. This narrative dimension came to the forefront where technical movement gave a way to expressive interpretation. The goal was to help students connect their technical proficiency to the emotional and expressive storytelling embedded within the *Swan Lake* ballet. This phase encouraged students to view their movements as part of a larger narrative, aligning the technical elements with the expressive goals of the choreography. Students were challenged to embody the dramatic themes of the work, with particular focus on the transformation of technique into expressive storytelling. The intern-teacher guided them to see that in classical ballet, as in Character Dance, expression is not ornament—it is the essence.

Part 5 – Reflection

After a *révérence* using the Polish step called *Polonaise* (see **Appendix F**), the final part of the class was dedicated to reflection. After each session, the intern-teacher facilitated a collective discussion with the students to reflect on the challenges they encountered and identify key areas for improvement, articulating their experiences. This reflective practice allowed students to assess their progress while encouraging the intern-teacher to make any necessary adjustments to the subsequent lessons. Through structured dialogue, the intern-teacher helped students develop a vocabulary for self-assessment and goal setting. For some, this meant naming the difficulty of coordinating arm and head movements; for others, it meant recognizing

a new sense of musical confidence. In these reflective moments, the pedagogical cycle came full circle—what was practiced became understood, and what was understood laid the foundation for what would come next. Reflection was not only a critical pedagogical tool but also an essential element for fostering continuous improvement and refining teaching strategies.

Grade 4 – Shared Teaching

Progressive Instruction and Character Barre Integration

As the internship progressed, the 4th-grade group of students, composed of five students, was thoughtfully integrated into the broader scope of the shared teaching project (see Appendix N). This group started this phase only in December but was in alignment with the developmental trajectory established with the 5th grade, maintaining the same Character Polish style. The intern-teacher proposed a thematic extension of the *Mazurka*, but this time through the exploration of *Paquita*—specifically, the section entitled *Mazurka des Enfants*. The decision to use this Repertoire offered a sense of pedagogical continuity; both *Swan Lake* and *Paquita* draw on Polish Character Dance traditions, providing a cohesive framework through which the intern could adapt previously developed methodologies for a younger, yet equally capable, group of learners while enabling age-appropriate adaptation of previously developed materials. Although the structure of instruction mirrored that employed with the older students, enabling thematic and developmental consistency while respecting the unique learning pace and dynamics of the younger group, the fourth grade had only four sharing teaching classes instead of six classes for fifth grade students (see **Appendix E** and **Table 6**). The intern-teacher started with the Brainstorm (see **Appendix L**) as well and was conducted to assess student familiarity with the topics and prior knowledge. After that, introduced a progression of barre exercises, carefully adapted to meet the coordination, rhythmic, and technical needs of the 4th-grade students. While the 4th-grade students displayed a willingness to learn, they advanced at a slower pace. These sessions provided foundational support, facilitating students' gradual transition from classical to Character vocabulary. While the students displayed basic proficiency in executing the movements, it became evident that greater time and repetition were required for internalization. The intern responded with pedagogical flexibility, adjusting tempo, sequencing, and instructional tone in response to student needs (McCarthy-Brown, 2017).

Classroom Dynamics and Reflective Adaptation

The initial phase of teaching revealed a unique group dynamic: the class, composed of only five students, was marked by hesitancy and an observable difficulty in articulating even familiar concepts such as Classical Dance Technique—despite their years of practical experience. To address this cognitive-kinesthetic disconnect, the intern initiated the process with an initial brainstorming activity (see **Appendix L**), aimed at eliciting students' prior knowledge and building a shared vocabulary for discussing about Classical Dance Technique, Character Dance and Ballet Repertoire. This pedagogical choice reflected the intern's alignment with the claim that dance education must bridge physical execution and intellectual understanding to promote holistic learning.

To support this group, the intern introduced the same Character barre exercises used with the older students. While students could perform the sequences, they needed more time

for musical and kinesthetic integration. At one point, a noticeable lapse in focus prompted the intern to pause the class and reinforce behavioural expectations, offering students a reset. This approach, fostering accountability in a supportive manner, echoed research on classroom climate and motivation. During this particularly challenging session, the intern observed signs of disengagement: students were physically present but displayed signs of mental distraction. Recognizing the need to restore focus, the intern paused the session to engage the group in a reflective dialogue about the importance of concentration and presence in the studio. This brief interruption served to reset the classroom environment, after which the lesson resumed with markedly improved engagement. The intervention reflected best practices in classroom management and the creation of psychologically safe, motivating learning spaces.

Instruction proceeded at a slower pace, as the teaching experience deepened, it became apparent that the intern had spent more instructional hours with the 5th grade than 4th-grade. This fact proved that the earlier introduction of centre exercises and choreographic elements from *Swan Lake* has a huge factor in the learning process. In contrast, the 4th-grade students began their choreographic journey with *Mazurka des Enfants* from *Paquita* after a short period of sharing teaching. Despite challenges, students benefited from one-on-one attention and frequent repetition. Though both groups encountered difficulties with musicality and coordination. Because of the increase of hours of practice with fifth grade students, they demonstrated a more assured command of movement and rhythm, highlighting the developmental nuances between the partners.

The need for adaptability remained constant throughout the internship, especially within the dynamic setting of the cooperating school. Due to events such as workshops, open classes, and competition rehearsals frequently altered the established schedule, on one occasion, both 4th- and 5th-grade groups participated in a combined session on Polish Character Dance. This joint experience proved pedagogically rich, allowing students to compare the stylistic nuances of *Paquita* and *Swan Lake* while also encouraging peer learning (see **Table 2**) as a powerful motivational tool, increasing motivation and reinforcing student's understanding through embodied comparison and shared enthusiasm.

Lesson plans were submitted to the cooperating teacher prior to instruction. Duration initially set at 60 minutes expanded to 90 minutes, depending on schedule and content. The intern typically taught either barre or center, while the cooperating teacher completed the session. Lessons were occasionally modified in real-time, due to overplanning or the group's dynamic, though always aligned with the primary instructional goal.

Throughout these shared teaching sessions, the intern-teacher benefited greatly from observing the classroom strategies of the cooperating teacher and receiving regular, constructive feedback. These interactions emphasized the importance of communication, shared instructional responsibility, and pedagogical versatility in meeting diverse learner needs. At this point, the intern-teacher's use of Mosston's Spectrum of Teaching Styles (see **Annex 3**) further exemplified a commitment to varied, student-responsive instruction aimed at maximizing engagement and learning outcomes.

Ultimately, the integration of Character Dance into the 4th-grade curriculum served a dual purpose: enriching the students' technical and expressive skills while also preparing them for the diverse stylistic demands of contemporary dance careers.

Grade 4 Plan Class Notes with Methodological Framework

Part 1 – Character and Classical Dance Style: Warm-Up, Vocabulary, and Embodiment

Each session commenced with a warm-up that integrated elements of both Classical and Character technique, such as *Port de bras* or *Polonaise*. This phase served not only to prepare the body physically but also to begin the cognitive and stylistic transition between dance forms. Terminology was reinforced to build linguistic and embodied fluency, supporting students' capacity to move with intention and awareness.

Part 2 – Character Style: Musicality and Rhythmic Precision

Students explored the rhythmic structure of the *Mazurka*, with particular focus on distinguishing accents, tempo, and phrasing. This segment aimed to deepen musical awareness and challenge the students' timing and coordination. The use of others Character styles, such as Spanish and Russian, add some color and enrich the music experience. Guided repetition and auditory cues were used to help students internalize rhythm and improve synchronization with the musical score. The importance of learn to listen to the music and feel it it was important to incorporate the movement.

Part 3 – Character Style *Mazurka*: Embodiment, Musicality, and Vocabulary

This section centered on refining specific *Mazurka* steps as featured in *Mazurka des Enfants*, with an emphasis on stylistic embodiment. Students were encouraged to identify and apply characteristic movements—such as lifted footwork and directional changes—within the broader context of choreographic interpretation. Steps such as *Holubetz* (see **Appendix F**) and *Running Mazurka*, were challenging to do, regarding coordination, anticipation of the movement and speed. These steps were also included in the choreography. This section also served as a bridge into choreographic exploration, and the use of different patterns were included.

Part 4 – Expressive Narrative and Cultural Storytelling

To support performance quality and narrative understanding, students were guided to explore the cultural and emotional dimensions of the *Mazurka* as a court dance. Using the Character-driven context of *Paquita*, the intern-teacher invited the group to experiment with gesture, intention, and posture as tools for storytelling. The goal was to infuse technical execution with expressive resonance.

Part 5 – Reflection

This part included a Character *révérence* and a reflection. The reflection was guided where the students were asked to articulate what they have learned or what was more challenging or either, to set some goals for the next class. The goal was to foster a meaningful learning process and help the students to develop critical thinking.

APPENDIX P – Autonomous Teaching Grid

Lecionação Autônoma – 4

Nome do Professor Cooperante	Maria João Filipe (Professora Titular) e Camila Moreira (Professora Coadjuvante)	Turma	4º. EAE
Professor estagiário	Denise P. Mantovani	Número de alunos	5
Lecionação Autônoma	4	Data	February 18
Tempo de Lecionação	1h30		

OBJETIVOS DA AULA

- Praticar os passos de dança Character aprendidos (dinâmicas e qualidades de movimento)
- Reforçar os conceitos aprendidos (vocabulário, musicalidade e senso de performance).
- Revisar a entrada da Paqueta - *Polonaise Step* e o início da *Mazurka*.
- Introduzir passos novos (*Russian Mazurka* e *Pas Marché*) e uma parte nova da coreografia.

PLANO DE AULA

Atividade e Objetivo	Estratégias	Vocabulário Clássico	Vocabulário Caráter
1 - Introdução do trabalho e objetivos da aula	Reflexão sobre a visita da orientadora. Explicar os objetivos da aula e o que será praticado.	---	---
2 – Port de bras	Praticar o <i>port de bras</i> de dança caráter e da técnica da dança clássica.	<i>Simple Port de bras</i> da técnica da dança clássica	<i>Port de bras</i> da dança de caráter
3 – Praticar o início da dança – Polonaise	Relembrar o início da dança.	<i>Walks in ¾ of pointe, brush, fondu</i>	<i>Polonaise</i>
4 – Running Mazurka com braços dados	Demonstrar o exercício. Alunos praticam com música.		<i>Running Mazurka, half break</i>
5 – Holubetz	Relembrar a parte da dança com o passo. Praticar com música.		<i>Holubetz</i>
6 – Holubetz in dupla	Ensinar como seria o movimento do hollubetz quando executado em dupla		<i>Holubetz</i>
7 – Parte nova da Mazurka ensinada a aula anterior	Praticar a parte nova com música.	<i>Balancé de côté, Pirouette en dedans.</i>	<i>Running Mazurka, Half-break, Polish Mazurka.</i>
8 – Russian Mazurka	Ensinar e praticar o movimento		<i>Russian Mazurka</i>

9 – Pas Marché	Ensinar e praticar o movimento		<i>Pas marché, simple Character Port de Bras</i>
10 – Praticar a dança	Praticar a entrada da dança (<i>Polonaise</i>) e todas as parte da <i>Mazurka</i> aprendidas até o momento	<i>Révérance, transfer of weight under, balancé de côté</i>	<i>Polonaise step, Running Mazurka, half-break, holubetz</i>
11 – Ensinar a parte nova da Mazurka	Praticar sem música e com música.	<i>Step sideways, transfer under backwards</i>	<i>Running Mazurka. Half-break, Hollubetz, russian Mazurka, pas marché</i>
12 – Dança – Polonaise and Mazurka	Praticar a entrada da dança (<i>Polonaise</i>) e todas as parte da <i>Mazurka</i>	<i>Révérance, transfer of weight under, balancé de côté</i>	<i>Polonaise step, Running Mazurka, half-break, holubetz</i>
13 - Révérence	Simples Reverência		
14 - Reflexão Final	Estudantes refletem sobre o aprendido e definem um goal para a aula a seguir.	--	--

Reflexão – Professor estagiário:**O que correu bem e porquê?**

Os alunos estavam concentrados e motivados. Foi possível ensinar os passos novos, *Russian Mazurka, pas marché* e *pas de bourrée* de Caráter

O que não correu bem e porquê?

Não foi possível colocar as sequências novas na coreografia

Metas para a Próxima aula

Continuar a prática das sequências novas e incluir na coreografia.

Praticamos a coordenação dos braços, cabeça e pernas no holubetz, o que se mostra ainda dificuldade por parte dos alunos em executar-los seja musicalmente ou com a coordenação apropriada. Fizemos uma atividade de pair feedback, onde as alunas foram divididas em pares, uma executava o holubetz e a outra observava (se está cruzando a perna no início e no fim), depois trocavam. Foi interessante ver a dinâmica, pois proporcionou uma maior atenção em relação a cruzada da perna antes e depois, e até mesmo a coordenação do half-break foi observada. Esta atividade me pareceu importante para o reconhecimento do movimento e também para uma atenção em self-awareness. Foi reforçado que seria um feedback de acordo com o observado, e não um momento de avaliação ou julgamento por parte de quem observa. As alunas ficaram intrigadas com o nome “feedback”. Foi ensinado os passos novos e colocados em novas sequências. Marcamos o que já havíamos realizado anteriormente da coreografia, porém nem todas estavam presentes na última aula, portanto foi necessário uma revisão. Com isso foi tomado mais tempo que o necessário. Por esta razão somente ensinei as sequências e passos novos, porém ainda não foram inseridas na coreografia ainda. Na aula a seguir será realizada a inclusão desta sequência.

APPENDIX Q – Autonomous Teaching Resume

This source comprises a series of notes from inter-teacher autonomous teaching sessions with a Y4 and Y5 group class, focusing on the Polish Character Dance, specifically the *Mazurka* from *Swan Lake* and *Paquita*. Each entry details the lesson objectives, the activities conducted, and the student teacher's reflections on what went well and what could be improved. The primary goal throughout is the practice and mastery of the choreography, incorporating the distinctive style, musicality, and expressive narrative of the Polish court Character Dance style, alongside continuous review and refinement of previously learned material. The notes highlight the practical challenges of teaching, such as adapting plans due to student availability or varying levels of prior preparation, and the ongoing effort to ensure students grasp not just the steps but also the nuances of the style and the importance of elements like alignment, spatial awareness, and partner work.

AT Y5 - Grade 5 Autonomous Teaching

In the 5th-year class, students explored how gestures can communicate social identity, how posture conveys emotions such as pride or humility, and how rhythm affects emotional tone. Complementary activities, such as open classes, interactive workshops, a collaborative costume design project, and a final student performance, further enriched this experience. These initiatives allowed students to embody their learning and express it in performative and creative formats. Over the course of several months, the inter-teacher under the guidance of cooperating teacher Susana Rodrigues, led a series of autonomous lessons with a group of sixteen students from the 5th EAE class. The focus was on the development of a Polish Character Dance—the *Mazurka*—from *Swan Lake*, integrating technical, stylistic, and expressive elements of classical and folk traditions. The focus was the development of the Polish *Mazurka* from *Swan Lake*, a dance deeply rooted in folk tradition but stylized through classical ballet vocabulary. This phase served not only to consolidate learning and refine technique but also to cultivate the students' artistic expression, cultural understanding, and critical engagement.

The pedagogical framework adopted was firmly student-centered, aiming to foster autonomy, creativity, and reflective learning. From the outset, classes integrated classical technique (*plié, tendu, port de bras, grand battement*) with Character-specific vocabulary (*pas marché, holubetz, running and Polish Mazurka*), emphasizing posture, spatial patterns, and the distinct stylistic nuances of the Polish court tradition. Early sessions incorporated brainstorming exercises to prompt reflection on *Swan Lake*—its narrative, structure, composer, and choreographer—serving as both a conceptual entry point and a tool for critical thinking.

Throughout the fifteen autonomous sessions, it employed a variety of active methodologies and adaptive strategies to engage learners of varying preparedness. Lessons evolved to include Guided Discovery, Active Exploration, and peer-based collaboration. Students practiced sequences in pairs or groups, explored gesture as a medium for conveying social identity, and engaged in clapping and rhythmic drills to internalize the musical structure of the *Mazurka*. To strengthen interpretive capacity, interdisciplinary connections were made through narrative construction and emotional expression, while transdisciplinary links emerged via musical analysis and cultural contextualization—such as discussions on Polish court costumes and their historical significance.

Reflective practices were a core feature of this phase. Students were regularly prompted to analyse their experiences through structured class discussions, video reviews, and formative assessments. Chief among these was the "Minute Paper"—an informal but highly effective assessment tool designed to gauge immediate understanding and encourage metacognitive awareness. Prompts such as “What did you learn today?” or “What does Character Dance contribute to your learning?” elicited responses that revealed students’ evolving awareness of technique, posture, musicality, and artistic communication. Though some challenges arose—such as inconsistent concentration or misunderstood prompts—the intern refined the approach over time. Additionally, dynamic group-based surveys were used to gather qualitative feedback on the teaching methodology and its impact. During this phase the barre exercises were replaced with center exercises with focus on finishing and practising the choreography.

Technological integration also played a pivotal role. A Google Classroom environment provided students with asynchronous access to materials, reinforcing the principles of autonomous learning. While not all students consistently engaged with these digital resources, their inclusion represented a critical step toward equitable, student-driven education.

The pedagogical journey was marked by continual adaptability. The intern often revised lesson plans in response to fluctuating attendance, competitions, shared studio logistics, and student energy levels. These constraints, while challenging, enhanced the intern’s capacity for responsive teaching and underscored the importance of planning with flexibility. For example, during a lesson with only five students, the inter-teacher restructured the material to offer more targeted refinement and rehearsal, capitalizing on the smaller group dynamic.

It was during this phase that the supervisor conducted a visit, offering valuable insights and constructive guidance to support the intern teacher’s pedagogical development and ensure alignment with best practices. Key points from the supervisor's feedback included: high-quality work completed within a short timeframe; a clear emphasis on the development of musicality, although further refinement in this area was recommended; and the effective use of a variety of teaching strategies, which contributed not only to students’ technical progress but also to their artistic expressiveness and cultural understanding. The supervisor also identified goals for continued development, emphasizing the need to refine Character Dance technique and to enhance expressive performance in accordance with the stylistic features of the Court *Mazurka*.

By mid-phase 3, the choreography had been completed, and rehearsals focused on transitions, group alignment, and expressive nuance. Costume fittings and cultural discussions further grounded the performance work in its historical context. Observations from supervising faculty highlighted strengths in planning and delivery, with constructive feedback guiding further improvement—particularly in the pacing of instructions and classroom management. The culminating sessions reflected a balance between autonomy and mentorship. Though the cooperating teacher remained available for consultation, intern-teacher exercised full control over instructional decisions, solidifying her pedagogical confidence and professional identity. Complementary activities—such as an open class, a collaborative costume design project, and the final performance—provided students with an opportunity to embody their learning in performative and creative formats.

In summary, Phase 3 had a transformative impact on pedagogical practices. It catalysed the integration of interdisciplinary content, active learning, reflective assessment, and digital tools, all framed within a student-centered paradigm. The shift to autonomous teaching not only empowered the intern as an educator but also nurtured critical thinking, technical mastery, and artistic agency in the students. The emphasis on adaptability, collaboration, and cultural literacy ensured that both teacher and learners experienced meaningful growth—pedagogically, professionally, and personally.

AT Y4 - Grade 4 Autonomous Teaching

In the 4th-year class, students explored the communicative potential of gesture in expressing social identity, the role of posture in conveying as court style, and the influence of *Mazurka* rhythm on the movements. This exploration was enriched through a final student performance. Through this phase the focus was to enable students to embody their learning and express it through performance. Under those few months, under the guidance of cooperating teacher Camila Moreira (TCM)⁵⁹. The intern-teacher led a series of autonomous lessons with five students from the 4th EAE class. The focus was the development of the Polish *Mazurka* from *Paqueta*—a Character Dance rooted in folk tradition and stylized through classical ballet vocabulary. This phase served not only to consolidate technical skills but also to cultivate students' artistic expression, cultural awareness, and critical engagement.

A student-centered pedagogical framework guided the instruction, prioritizing autonomy, creativity, and reflective learning. It was not an easy job with this group, due to low individual engagement and lack of focus. From the outset, classes integrated classical technique (*plié, tendu, port de bras, grand battement*) with Character-specific vocabulary (*pas marché, holubetz, running steps, and Polish Mazurka*), placing particular emphasis on posture, spatial configuration, and the stylistic nuances of the Polish court tradition. Early sessions employed brainstorming activities to encourage reflection on *Paqueta*—its narrative, musical structure, composer, and choreographer—serving as both a conceptual foundation and a tool for critical inquiry. This group needed more guidance from the intern-teacher for engagement.

Throughout the nine autonomous sessions, a variety of active methodologies and adaptive strategies were implemented to meet the diverse preparedness levels of students. Lessons incorporated Guided Discovery, Active Exploration, and peer collaboration. Students worked in pairs or groups to practice sequences, explored gesture as a medium for court expression, and engaged in clapping and rhythmic exercises to internalize the *Mazurka*'s musical structure. Transdisciplinarity learning was fostered through activities involving narrative construction and expressiveness, while interdisciplinary connections were made through musical analysis and vocabulary contextualization—such as discussions on the historical significance of Polish court costumes. Reflective practices were integral to the learning process. Students were consistently encouraged to analyse their experiences through structured discussions, video feedback, and formative assessments. The “Minute Paper”—an informal yet highly effective tool for assessing immediate comprehension and fostering

⁵⁹ Teacher Maira João Filipe (TMJF) held the role of cooperating teacher during the Observation and Shared Teaching phases, while Professor Camila Moreira (TCM) assumed this role during the Autonomous Teaching phase.

metacognitive awareness—proved particularly valuable with this group, offering insights into their learning processes. Questions such as “What did you learn today?” or “What does Character Dance contribute to your learning?” elicited thoughtful responses that revealed a developing awareness of technique, musicality, and artistic communication, even though some students initially expressed uncertainty about articulating their thoughts in writing. The intern teacher refined the use of this tool over time to address challenges such as inconsistent focus and occasional confusion regarding movement execution and musical interpretation. As the choreography advanced, barre exercises were gradually replaced by center work focused on rehearsal and refinement. Despite having fewer sessions than the Year 5 group, this group was able to complete the choreography within the same timeframe. This was made possible through careful adaptation of the movement and choreographic structure to suit the group’s specific needs and capacities, ensuring the learning objectives were successfully met.

Through Google Classroom, students were expected to access learning materials asynchronously, thereby supporting autonomous learning and promoting equitable access to resources. Although engagement with the digital content was not consistent, its integration reflected a clear commitment to flexible, student-centered education. This phase of teaching demanded continual adaptability. The intern-teacher frequently revised lesson plans in response to changes in attendance, and fluctuating student energy levels. These real-world constraints, while challenging, reinforced the intern’s capacity for responsive instruction and highlighted the importance of flexible planning.






It was during this phase that the supervisor conducted a site visit, offering critical insights and guidance to support the intern's pedagogical development and ensure alignment with best practices. Highlights from the supervisor’s feedback included: challenges of teaching a group with different levels; good plan class and use of the voices; working with claps to get the musicality it was a good choice, although can be use using others strategies; even though this group has been incorporate later in the internship it was interesting to see what they have done. The supervisor also outlined specific goals for ongoing development, including refining Character technique and enhancing expressiveness in alignment with the stylistic attributes of the Court *Mazurka*.

The choreography had been completed, and subsequent rehearsals focused on refining transitions, group synchronization, and expressive detail. Costume fittings and cultural discussions grounded the performance within its historical and aesthetic context. Faculty observations highlighted the intern’s strengths in planning and instructional delivery, while constructive feedback offered guidance on pacing and classroom management. The final sessions exemplified a well-balanced interplay between independence and mentorship. While the cooperating teacher remained available for consultation, the intern assumed full responsibility for pedagogical decision-making, thereby consolidating her confidence and identity as an emerging educator.

In conclusion, Phase 3 had a transformative impact on pedagogical practice. It facilitated the integration of interdisciplinary content, active learning, reflective assessment, and digital tools, all grounded in a student-centered approach. Emphasizing adaptability, collaboration, and cultural literacy, the phase contributed to significant professional and personal growth for both teacher and learners.

APPENDIX R – Complementary Activities - Costume

One of the complementary activities was collaborating on the costumes for the performance on April 13th. The process was indeed interesting. EDAM has a room full of costumes, and some were selected for each group according to their dance and year group. For Year 5, a gold jacket paired with a black skirt, or trousers was chosen from the wardrobe. I adapted the boys' jackets (**Figure R1**) and made a crown and necklace for the girls (**Figures R2 and R4**). For Year 4, the selected outfit was a white jacket and skirt. A black hat was purchased, and I added a gold ribbon to it (**Figures R3 and R5**).

<p>Figure R1. Boy costume (Y5)</p> 	<p>Figure R2. Girls Crown (Y5)</p> 	<p>Figure R3. Hat (Y4)</p> 
<p><i>Note. Foto by the author</i></p>	<p><i>Note. Foto by the author</i></p>	<p><i>Note. Foto by the author</i></p>
<p>Figure R4. April 13th (Y5)</p>		<p>Figure R5. April 13th (Y4)</p>
		
<p><i>Note. Foto from EDAM Instagram</i></p>		

APPENDIX S – Interviews

This appendix provides an overview of the interviews conducted during the research process. All interviews were carried out via email or private messaging platforms. As such, they are cited in the main text as *personal communications* and are not listed in the reference section, in accordance with academic citation guidelines. The content of the interviews remains confidential, and the original messages and contact details are kept private.

Interview 1

- **Interviewee:** Katarina Berglund
- **Position:** Professor and Coordinator, University of Arts, Stockholm
- **Date:** September 11, 2024
- **Format:** Email interview

Interview 2

- **Interviewee:** Maria Noel Bonino
- **Position:** Professor of Character Dance, National School of Uruguay – Sodre
- **Date:** October 1, 2024
- **Format:** Private messages (WhatsApp)

Interview 3

- **Interviewee:** Bartłomiej Dybowski (Bartek)
- **Position:** Professor of Character Dance, National School of Dance, Sweden
- **Date:** March 26, 2026
- **Format:** Email interview

INTERVIEW 1 - Katarina Berglund - Transcript

QUESTIONNAIRE:

1. What do you consider is the most important aspect of teaching Character Dance?
2. In your experience, what elements of Character Dance do students typically find most enjoyable, and what do they find most challenging?
3. In your opinion, can Character Dance contribute to improve the student's classical ballet technique? If so, in what ways?
4. How important do you think it is for students to have Character Dance as part of their curriculum today?
5. What challenges do students face when learning Character Dances exclusively from Ballet Repertoire?
6. What significance does cultural context hold in the teaching of Character Dance, and how do you communicate this to your students?
7. How do you approach integrating Character Dance with Classical Ballet training in your teaching?
8. Have you noticed any particular benefits or drawbacks when incorporating Character Dance into regular ballet classes?
9. How do you adapt your teaching methodologies to accommodate students with different levels of experience in Character Dance?
10. Can you share any particular exercises or techniques that you find especially effective in teaching Character Dance?

ANSWERS:

Hello Denise!

Below you will find my answers to your questions. It is true that I studied Character Dance at the former Danshögskolan many years ago. The major included dances from Russia, Hungary and Poland. I haven't taught classes in those styles but I have used choreographically patterns, arms and methods for turning.

1. The scenic aspect of the dances. The happiness and joy that is in the music and is rhythmically transformed into steps and arms.
2. I haven't taught it that much so hard for me to say.
3. Yes, it can when it comes to the presentation of arms and communication. Also to strengthen awareness of musicality.
4. I think other genres has taken over such as street dance, tap dance and body drumming. These styles feel more up to date probably. Depends on what education we are looking at. Contemporary educations are not so interested in either Flamenco or Character Dance. But

institutions for ballet might be and are internationally. Especially RAD system includes the genre.

5. I don't know

6. If I would introduce Character Dance to students, I would have to give a historical perspective and argue for the purpose of why.

7. If that's the case, for instance with pirouettes, that it has technical benefits that we can use.

8. Not really

9. Like I do in any teaching I adapt to the situation. But most likely they all have very little experience from Character Dance.

10. The use of the arms and pirouettes from the diagonal.

Pirouettes:

Starting in the corner in 6th position (parallel first) hands on your hips. Jumping from one leg to the other kicking one leg back with bent knees. On the spot and then with turns going to the corner. Spotting is important. This is an excellent exercise for turning and spotting.

I hope you find my answers helpful in some ways.

See you in Stockholm!

Warm regards Katarina

INTERVIEW 2 - Maria Noel Bonino - Transcript

Cuestionario:

- 1) ¿Qué considera que es el aspecto más importante al enseñar danza de carácter?
- 2) En su experiencia, ¿qué elementos de la danza de carácter suelen encontrar más agradables los estudiantes, y cuáles encuentran más desafiantes?
- 3) En su opinión, ¿puede la danza de carácter contribuir a mejorar la técnica del ballet clásico de los estudiantes? Si es así, ¿de qué maneras?
- 4) ¿Qué tan importante cree que es para los estudiantes tener danza de carácter como parte de su plan de estudios hoy en día?
- 5) ¿Qué desafíos enfrentan los estudiantes al aprender danzas de carácter exclusivamente del repertorio de ballet?
- 6) ¿Qué importancia tiene el contexto cultural en la enseñanza de la danza de carácter, y cómo lo comunica a sus estudiantes?
- 7) ¿Cómo aborda la integración de la danza de carácter con la formación en ballet clásico en su enseñanza?

- 8) ¿Ha notado algún beneficio o inconveniente particular al incorporar la danza de carácter en las clases regulares de ballet?
- 9) ¿Cómo adapta sus metodologías de enseñanza para acomodar a estudiantes con diferentes niveles de experiencia en danza de carácter?
- 10) ¿Puede compartir algún ejercicio o técnica en particular que considere especialmente eficaz para enseñar danza de carácter?

Respuestas:

Introdução

Hola, Denise, ¿cómo estás? Bueno, perdón por la tardanza, pero voy a tratar de responderte todas las preguntas que me mandaste por mail. Te las mando acá en por WhatsApp como grabación.

Pregunta número 1:

"Pregunta número uno. Considero que el aspecto más importante al enseñar danzas de carácter es que las danzas ayudan a comprender el aprendizaje en el ballet y también les aporta proyecciones y musicalidad y otras técnicas que la van a ayudar a a bueno ser este mejores en la parte clásica ."

Pregunta número 2:

"Pregunta número dos. E más agradables a tanto a mujeres como a varones. Les encanta el Snake Step e en todas sus variantes en Antonnán. Este les encanta y eso lo aprenden enseguida. Y las más desafiantes es cuando se incrementa un poco más el tema de velocidades. Y para los varones yo les estoy enseñando Prisiadka, que es para eh cuando hacen enclillas los varones y estiran un pie y otro o haciendo pés con futez. Este, creo que eso es lo más desafiante para todos"

Pregunta número 3:

"Pregunta número tres. Claro que contribuye a mejorar la técnica del ballet en muchos aspectos, en por ejemplo en la coordinación de de movimientos, en rotaciones, en el uso apropiado del espacio. E mejora también el tema de bailar en parejas, en grupos, a solas. Eh, creo que tiene bastante versatilidad en ayudar a a la parte clásica".

Pregunta número 4:

"Pregunta número cuatro. Es muy importante tener eh danzas de carácter eh en la parte clásica porque los acerca a los ballet clásicos eh como la de los cisnes, Copelia, Cascanueces, Raimonda, etcétera. Y los ayuda a a entender eh diversas cosas, musicalidad, eh la mecánica de los movimientos, eh el trabajar en grupos, este, etcétera".

Pregunta número 5:

"Pregunta número cinco, ¿qué desafíos se enfrentan los estudiantes? E creo yo que es el tema de según el coreógrafo de los distintos ballet clásicos de repertorio es depende del coreógrafo. Eh, también es un gran desafío para ellos el empezar a aprender el tema de seguir filas tanto horizontales como verticales, el hacer diagonal con los compañeros, el moverse al unísono.

Creo que esos son los desafíos más grandes, a pesar también de que tienen que eh tener ejecutar los movimientos apropiados de de cada estilo, ¿verdad?"

Pregunta número 6:

"Pregunta número 6. Creo que la importancia del contexto cultural es el tratar de enseñarles las diferentes danzas folclóricas de los distintos países y a su vez también diferenciar el si son eh danzas eslavas o más europeas. Este también está bueno el diferenciar eh mazurcas, polonasas, polcas, eh no sé, distintas distintos ritmos musicales y eso también diferenciar eh cuando somos campesinos a cuando hacemos un personaje de corte. Eh creo que eso ayuda mucho al estudiante"1 .

Pregunta número 7:

"Pregunta número siete, ¿cómo abordo la integración del carácter en la formación clásica? Trato de explicarles de que hay una cierta e similitud, pero que el carácter es un poco más con posiciones más naturales, no tan antinaturales, más forzadas como el clásico y de la diferenciación de los porde bras por ejemplo, con segundas bajas a las diagonales o cuando son altas son hacia las diagonales con proyección. Eh, los pies son más naturales, no tan forzados. Eh, trato de hacer esa diferenciación"

Pregunta número 8:

"Pregunta número ocho. Sí, he notado muchos beneficios al incorporar carácter en clásico, ya que eh se muestra mayor conciencia de la coordinación, de la ejecución con más limpieza de los pasos y con la musicalidad, eh mostrándoles distintos ritmos musicales eh con el tema de los estacatos o legato. todos eh muchas muchas este conveniencias y siempre siempre a favor"

Pregunta número 9:

"Pregunta número nueve. Eh, me ha tocado de tener grupos que ya sabían algo de carácter y otros nuevitos y lo que hago es eh hacer como una especie de repaso eh para los que ya tienen alguna experiencia y y les enseño de cero a los nuevos tratando de e de de de apoyar y y de impementar esa enseñanza para que les quede como más seguro a todos. Y también como muchos estilos comparten eh pasos e voy tratando de adaptarlos para sí diferenciando un estilo de otro, pero trato de de las combinaciones hacerlas como como efectivas para que ambos niveles de estudiantes les quede claro los conceptos."

Pregunta número 10:

"Pregunta número 10. Bueno, ejercicio, por ejemplo, para los varones para enseñarles y e para que tengan fortaleza en sus muslos, en sus piernas. Eh, les enseño un ejercicio que en gimnasia se llama pistol, que es tratar de bajar en una pierna y subir primero eh apoyándose en con ambos brazos en la barra o este entre compañero con una pierna, con otra también este frente a la barra en sexta, bajar eh a gran pie en sexta y ahí hacer pequeños saltitos e subir, poner la primera, repetirlo en primera posición, luego de ahí hacer con una pierna y otra haciendo también ella pez frente a la barra siempre este con talones en el piso. Luego les hago hacer lo mismo de perfil, cosa de que se vayan agarrando con una mano sola y luego de a poco los voy llevando a el centro para que agarren fuerza y confianza en hacerlos eh sin barra,

¿verdad? Bueno, y a las chicas este les gusta bastante el tema de giros, así que trato de incorporar bastantes giros tanto en el centro como en diagonales y eh a mí en lo particular me gusta mucho el tema aéreo y trato de también de incentivarlos en ese aspecto."

Final:

"Bueno, Denise, espero que te haya ayudado en algo todo esto. Eh, nada, estoy a las órdenes y que te vaya super bien en todo lo que estás emprendiendo y como siempre te mando un fuerte abrazo, un cariño grandote tanto de Pablo como mío y nos estamos comunicando"

INTERVIEW 3 - Bartłomiej Dybowski (Bartek) - Transcript

QUESTIONNAIRE with ANSWERS:

1. What do you consider is the most important aspect of teaching Character Dance?

Personally, I think Character Dance is a complementary technique that supports ballet training. It shares similar basic principles and class structure but allows students to focus more on dancing and less on technical difficulties. The use of arms and torso movements is freer and more varied than in a pure classical ballet class. Additionally, it prepares students to perform Character Dances in the future when they join ballet companies, as Character Dance is an essential part of the Ballet Repertoire.

2. In your experience, what elements of Character Dance do students typically find most enjoyable, and what do they find most challenging?

Students often enjoy dynamic exercises that travel across the dance floor, such as those from Russian dances or the *mazurka*, as well as advanced footwork and stamping steps found in flamenco and Russian dance. However, they may find unusual rhythms and arm coordination challenging at times.

3. In your opinion, can Character Dance contribute to improving the student's Classical Ballet Technique? If so, in what ways?

I am certain that Character Dance contributes to improving a student's ballet technique by introducing different *port de bras* and greater movement of the torso. Alternating between inward and outward rotation of the legs helps enhance their *en dehors* in ballet. Additionally, Character Dance has a highly beneficial influence on their expressiveness in dance.

4. How important do you think it is for students to have Character Dance as part of their curriculum today?

I believe it is crucial for a fully trained classical dancer to have knowledge of Character Dance technique.

5. What challenges do students face when learning Character Dances exclusively from Ballet Repertoire?

The biggest challenge is adapting to the different way of holding and moving the arms to express the distinct national style of each dance. It can sometimes be difficult for students to

transition from the pure classical placement of the shoulders and the soft, rounded arm positions typically used in ballet.

6. What significance does cultural context hold in the teaching of Character Dance, and how do you communicate this to your students?

When I introduce a new dance, I often share information about the country it originates from, along with some historical context. Sometimes, I ask students to research the dance or its country of origin to help them better understand and place it within a cultural context.

7. How do you approach integrating Character Dance with Classical Ballet Training in your teaching?

I begin by teaching a set of steps and later introduce traditional Character Dance choreographies from the Ballet Repertoire. Additionally, I incorporate Character elements into ballet classes to help students develop a well-rounded understanding of both styles.

8. Have you noticed any particular benefits or drawbacks when incorporating Character Dance into regular ballet classes?

I have noticed that incorporating character dance makes the class more enjoyable for students.

9. How do you adapt your teaching methodologies to accommodate students with different levels of experience in Character Dance?

I believe it is very important to provide the appropriate level of difficulty for each age group. If the material is too difficult, it can become frustrating, while material that is too easy may not be engaging enough for the students.

10. Can you share any particular exercises or techniques that you find especially effective in teaching Character Dance?

Yes, but it is too complicated to write it down here!

Med vänliga hälsningar,
Bartłomiej Dybowski

APPENDIX T –Conference Report at IPCE 2025, Leiria/ Portugal and Poster at Hungarian Dance University Conference

The acceptance of both works, the IPCE conference—as well as the Hungarian Dance University conference—reflects the alignment between the core themes of these events and the authors' line of research. Both conferences emphasized innovation in education, interdisciplinary methodologies, and cultural relevance in artistic training, all of which are central to the study presented here.

Conference Report at IPCE 2025, Leiria - This report was presented at the International Pedagogical Congress in Education (IPCE) held in Leiria, Portugal, in May 2025. Co-authored by Vera Amorim (my supervisor) and Denise P. Mantovani



Integrating Character Dance into Classical Dance Technique: Enhancing Artistic Education

Integrando a Dança de Carácter na Técnica de Dança Clássica: Potencializando a Educação Artística

Nome do Autor e Instituição de Origem

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Denise P. Mantovani - Escola Superior de Dança; Polytechnic University of Lisbon/ U'reka European University

Resumo

Este estudo explora a integração da Dança de Carácter com a Técnica Clássica, analisando como essa fusão contribui para o desenvolvimento técnico, expressivo e narrativo dos estudantes, com foco nos bailados "O Lago dos Cisnes" e "Paquita".

Palavras-chave: Dança de Carácter, Técnica Clássica, Transdisciplinaridade

Abstract

This study explores the integration of Character Dance with Classical Technique, examining how this fusion contributes to the technical, expressive, and narrative development of students, with a focus on the ballets "Swan Lake" and "Paquita."

Keywords: Character Dance, Classical Technique, Transdisciplinarity

INTRODUCTION

This study explores the integration of Character Dance and Classical Dance Technique, investigating how this combination enhances students' technical and expressive development. Focusing on the interdisciplinary and transdisciplinary dimensions of this fusion, the research examines how these combined approaches enhance students' learning. The central research question is: "What are the effects of integrating Character Dance and Classical Dance Technique on students' technical, expressive, and narrative abilities, and how does this integration contribute to their artistic versatility?" The main objective of this study is to explore the effects of implementing this integrated pedagogical methodology in a specific educational context.


PROJECT PRESENTATION

Theoretical Framework - The ongoing research is situated within interdisciplinary and transdisciplinary frameworks in dance education, focusing on the integration of Character Dance into Classical Dance Technique and it is part of the Master Program at the Escola Superior de Dança (ESD) in Lisbon, Portugal. Conducted at the Ana Mangerição Dance Conservatory (EDAM), involves students in their 4th and 5th years of the Specialized Artistic Education (EAE) program. The Classical ballets *Swan Lake* and *Paquita*, particularly the Character Dance Mazurka, are the case study. The study utilizes Maria Fay's *My Approach to Character Dance* (2020), focusing on stylistic authenticity, musical sensitivity, and narrative expression. This integration deepens students' cultural literacy, technical expertise, and emotional expression. **Classical Dance Technique and Repertoire Ballet** - Classical Ballet, rooted in the Renaissance, emphasizes precision and grace. Salosaari (2001) argues that 19th-century works still inspire modern interpretations. Adding Character Dance to this repertoire broadens students' movement vocabulary, emotional expression, and narrative depth. **Character Dance: Historical Context and Role in Classical Training** - Character Dance, rooted in folk traditions, plays a vital role in ballet training, enriching its cultural and narrative dimensions

(Lopoukov, 2006). Dances like the Polish Mazurka enhance student’s understanding of movement and connect them to historical dance traditions. Scholars (Shagalov, 2016; Bauer, 2016; Brun, 2023) emphasize how Character Dance expands movement vocabularies and enhances emotional depth. This integration strengthens technical skills, cultural understanding, and expressiveness. **Interdisciplinarity and Transdisciplinarity in Dance Education** - Interdisciplinarity and transdisciplinarity offer a holistic approach to dance, connecting it with cultural history and context, and enriching dancers' ability to interpret movements. Interdisciplinarity integrates knowledge across fields like music and dance, fostering a comprehensive understanding of technique, vocabulary, and musicality (Rhodes, 2006). It transcends disciplinary boundaries, while transdisciplinarity encourages critical thinking through historical and cultural contexts, enhancing dancers' versatility. The integration of Character Dance exemplifies this by deepening students' technical and emotional understanding of dance (Bauer, 2016; Kangalov, 2022).

Methodology - A qualitative action research approach was used, emphasizing the teacher's role in refining pedagogical practices and fostering a bidirectional relationship between theory and practice (Cardoso, 2014). The methodology includes four phases: Observation, Shared Teaching, Autonomous Teaching, and Complementary Activities, facilitating real-time adjustments to integrate Character Dance into Classical Ballet. Rooted in interdisciplinary and transdisciplinary principles, this longitudinal approach examines the impact of combining Character Dance and Classical Ballet on students' technical, expressive, and narrative development. The study provided insights into adapting teaching strategies for diverse student groups, one with five students and the other with sixteen, requiring adjustments in approach. Collaboration with multiple instructors emphasized the importance of communication and consistency. The intervention spans half an academic year, totalling about 60 hours of practical teaching, coordinated with the cooperating school and support by supervision. Video recordings facilitate reflection and self-assessment, while students engage in activities such as brainstorming, Q&A exercises, and analysis of videos and supplementary materials on Google Classroom, foster critical thinking, and support overall development. The process began with observation sessions to assess student levels and dynamics, followed by shared teaching of barre and centre exercises in both Character and Classical Dance Technique. Although integrating Character Dance posed initial challenges, it proved crucial for pedagogical growth, based on the three core pillars of Character Dance outlined. These core elements are visually represented in Table 1. In autonomous teaching sessions, methods were refined by incorporating transdisciplinary (music and vocabulary) and interdisciplinary (narrative and expressiveness) approaches, integrating methodologies like Autonomous Learning, Guided Discovery, and Active Exploration to foster critical engagement with movement and music dynamics. Below is a visual schema of this approach:

Table 1 – The Three Pillars of Character Dance According to Maria Fay (2020)

	1. Stylistic Authenticity & Embodiment	Integrating culturally specific gestures and movements for authentic performance.
	2. Musical Sensitivity & Rhythmic Precision	Cultivating coordination and musical awareness, essential for executing folk rhythms.
	3. Expressive Narrative & Cultural Storytelling	Transforming movement into emotionally rich storytelling, grounded in historical and cultural context.

Beyond Technique: Interdisciplinary and Transdisciplinary Approach



Data Collection Instruments - The data collection includes direct observation, structured questionnaires, a logbook, video recordings, and document analysis, following ethical guidelines in dance and education research (Sá, 2021). Direct observation was structured by daily notes focused on students' use of space, expression, communication and coordination. Two questionnaires were used: one at the start to assess students' prior knowledge, and another at the end to evaluate the impact of the intervention. The logbook helps reflect on daily sessions and adjust teaching strategies (Aires, 2011). Video recordings and document analysis provided valuable insights into students' expressiveness, spatial use, and overall learning progress, contributing to a well-rounded understanding of their development.

CONCLUSION

The process remains ongoing, but integrating Character Dance into Classical Ballet has significantly enhanced students' understanding of movement and their ability to convey narrative intentions. These findings underscore the value of this integration in promoting a holistic approach to artistic training, where students' narrative skills are enriched while their technical proficiency is simultaneously strengthened. This report advocates for the inclusion of interdisciplinary and transdisciplinary methodologies in dance education, particularly the fusion of Character Dance with Classical Ballet, as a means to deepen students' understanding of movement and narrative expression. Students' artistic versatility emerged as a key competency, observed in class and performances, though clearer evaluation methods would enhance the evidence. To fully realize the potential of this integration, it is crucial to develop a curriculum within the Specialized Artistic Education (EAE) framework that addresses both technical aspects, such as control, balance, transitions into character movements, and expressive qualities, such as the ability to convey emotions and narratives. This curriculum would further advance students' development in both technical and expressive areas.

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Poster at Hungarian Dance University Conference - This poster was accepted and exhibited at the international conference hosted by the Hungarian Dance University on May 29–30, 2025, co-authored by my supervisor V. Amorim and myself (D.P. Mantovani)



The poster features a header with logos for the 8th Art Pedagogy Conference (2025/05/29-30) at the Hungarian Dance University, and logos for the Escola Superior de Dança, Politécnico de Lisboa, Uireka European University, and Magyar Táncművészeti Egyetem. The title is 'Integrating Character Dance into Classical Dance Technique: Enhancing Technical and Expressive Abilities in Dance Education' by Amorim V. and Mantovani, D.P. The poster is divided into sections: Purpose, Objectives, Methods, Results, and Conclusions, each accompanied by a photograph of dancers in a studio. A footnote at the bottom states that all photos are used with consent from parents/guardians and authorization from EDAM.

2025|05|29-30
8. MŰVÉSZETPEDAGÓGIAI KONFERENCIA
MAGYAR TÁNCMŰVÉSZETI EGYESÜLET
BUDAPEST

ESCOLA SUPERIOR DE DANÇA

POLITÉCNICO DE LISBOA
POLYTECHNIC UNIVERSITY OF LISBON

UIREKA
EUROPEAN UNIVERSITY

Magyar Táncművészeti Egyetem

Integrating Character Dance into Classical Dance Technique: Enhancing Technical and Expressive Abilities in Dance Education

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PURPOSE

This study investigates how integrating Character Dance into Classical Dance Technique classes enhances students' technical, expressive and narrative skills, fostering more versatile and proficient dancers.

OBJECTIVES

- To explore the impact of integrating Character Dance into Classical Dance Technique classes on students' technical, expressive, and narrative abilities.
- To investigate the interdisciplinary and transdisciplinary approach to dance education.

METHODS

An action research methodology consisting of four phases: Observation, Shared Teaching, Autonomous Teaching and Complementary activities.

This study involved teaching hours coordinated with the Ana Mangerição Dance Conservatory (EDAM—Portugal) and their students, 4th and 5th Grade of Specialized Artistic Education (EAE)*

RESULTS

Key findings include significant improvements in students' technical skills, expressive abilities, narrative integration and overall improved artistic quality awareness.

CONCLUSIONS

This study emphasized the value of integrating Character Dance with Classical Ballet, offering a holistic pedagogical approach that enhances both technical proficiency and artistic versatility. Key improvements include:

- Musicality and movement precision.
- Spatial awareness and floor patterns.
- Historical, cultural and geographic awareness.

The interdisciplinary and transdisciplinary methods provide a framework for enriching dance education.

* All photos are used with consent signed by the parents or guardians of the students, along with the authorization provided by the EDAM.

ANNEXES

ANNEX 1 – EDAM Program Overview⁶⁰

A EDAM - Conservatório de Dança Ana Mangericão possui uma oferta educativa variada, em regime articulado e livre. (apoio técnico científico - Royal Academy of Dance e Imperial Society of Teachers of Dancing).

Ensino Artístico Especializado (2º e 3º Ciclos)

O Ensino Artístico Especializado Articulado é um percurso de ensino que proporciona uma formação especializada a jovens que revelem aptidões ou talento para ingresso e progressão numa via de estudos artísticos. Nele desenvolvem-se competências sociais, científicas e artísticas.

Os Cursos Artísticos Especializados na área da Dança são um percurso de ensino que proporciona uma formação especializada a jovens que revelem aptidões ou talento para ingresso e progressão numa via de estudos artísticos, em que se desenvolvem competências sociais, científicas e artísticas e simultaneamente se obtém o nível básico e/ou secundário de educação.

O Ensino Artísticos Especializados na área da Dança da EDAM – Conservatório de Dança Ana Mangericão inicia-se no 1º ciclo, ao nível das Iniciações em dança, e prossegue para o ensino básico, do 5º ano ao 9º ano de escolaridade.

(Portaria n.º 223-A/2018, de 3 de agosto, com as alterações introduzidas pela Portaria n.º 65/2022, de 1 de fevereiro)

FORMAÇÃO GERAL

1º e 2º Anos do Ensino Artístico Especializado (5º/6º Anos de Escolaridade)

Português, Inglês, História e Geografia de Portugal, Cidadania e Desenvolvimento, Matemática, Ciências Naturais, Educação Visual.

3º, 4º e 5º Anos do Ensino Artístico Especializado (7º/8º/9º Anos de Escolaridade)

Português, Inglês, Língua Estrangeira II, História, Geografia, Cidadania e Desenvolvimento, Matemática, Ciências Naturais e Físico-Química.

⁶⁰ EDAM. (n.d.). *Escola*. Escola de Dança e Artes do Movimento. Acedido em 24 de abril de 2025 [Cursos | EDAM](#)

FORMAÇÃO VOCACIONAL

1º e 2º Anos do Ensino Artístico Especializado (5º/6º Anos de Escolaridade)

Técnica de Dança Clássica, Técnica de Dança Moderna, Expressão Criativa e Música.

Carga Horária Semanal: 10h30 (TDC - 4h30 / TDM - 3h / EC - 1h30 / M - 1h30)

3º e 4º Anos do Ensino Artístico Especializado (7º/8º Anos de Escolaridade)

Técnica de Dança Clássica, Técnica de Dança Moderna, Práticas Complementares de Dança e Música.

Carga Horária Semanal 3º EAE: 12h (TDC - 6h / TDM - 3h / PCD - 1h30 / M - 1h30)

Carga Horária Semanal 4º EAE: 13h30 (TDC - 6h / TDM - 4h30 / PCD - 1h30 / M - 1h30)

5º Ano do Ensino Artístico Especializado (9º Ano de Escolaridade)

Técnica de Dança Clássica, Técnica de Dança Moderna e Música.

Carga Horária Semanal: 16h30 (TDC - 7h30 / TDM - 7h30 / M - 1h30)

O Curso Artístico Especializado é frequentado em regime articulado, sendo a lecionação das disciplinas da componentes artística assegurada pela EDAM e as restantes disciplinas asseguradas por uma escola de ensino geral, com a qual tenha sido estabelecido protocolo de cooperação para o efeito.



Agrupamento de Escolas da Parede, de Carcavelos e Conde de Oeiras

Associação Escola 31 de Janeiro, Salesianos de Manique

(Resolução da Assembleia da República n.º 89/2023, de 7 de julho de 2023 / Diário da República n.º 139, de 19 de julho de 2023)

A QUEM SE DESTINA

Os Cursos Artísticos Especializados da EDAM destinam-se a crianças e jovens que apresentem vocação na área da dança, que procurem desenvolver as suas aptidões ou talentos artísticos nesta área e que procurem uma formação sólida que lhes possibilite exercer uma profissão neste ramo artístico e/ou que tencionem prosseguir estudos superiores na área da dança ou noutra.

CERTIFICAÇÃO DO CURSO

Os cursos básicos de dança conferem nível 2 do Quadro Nacional de Qualificações (QNQ) e correspondente nível do Quadro Europeu de Qualificações (QEQ) – Portaria n.º 782/2009, de 23 de julho.

A conclusão de um Curso Artístico Especializado de nível básico está dependente da obtenção de nível igual ou superior a 3 em todas as disciplinas da componente de formação artística especializada.

CONDIÇÕES DE ACESSO

Ter concluído o 4º ano de escolaridade e preencher os requisitos mínimos da prova de acesso.

Entende-se por requisitos mínimos as condições de natureza física, funcional e vocacional, que podem ser ou não eliminatórias, e que são aferidas através de uma prova prática a realizar nas instalações da EDAM e se destina à seleção dos candidatos a integrar o EAE de Dança.

ANNEX 2 – EDAM Facilities and Dance Studio⁶¹

Instalações

O Conservatório de Dança Ana Mangerição situa-se em São Domingos de Rana (Cascais) e possui excelentes instalações para a prática da dança, tendo o edifício onde se encontra inserida sido construído de raiz para o fim a que se destina. O Conservatório de Dança Ana Mangerição possui 3 estúdios de 100m², 1 sala de música e 2 salas para apoio ao estudo. Sala de espera, diversos balneários para alunos e professores e espaço exterior vedado, relvado e ajardinado.

Edifício EDAM



Sala de Espera



⁶¹ EDAM. (n.d.). *Escola*. Escola de Dança e Artes do Movimento. Acedido em 24 de abril de 2025 [EDAM | Conservatório de Dança Ana Mangerição \(São Domingos de Rana\)](#)

Secretaria EDAM



Estúdio 1



Estúdio 2 - Sala de Música



Acesso Piso 1



Estúdio 3



Estúdio 4

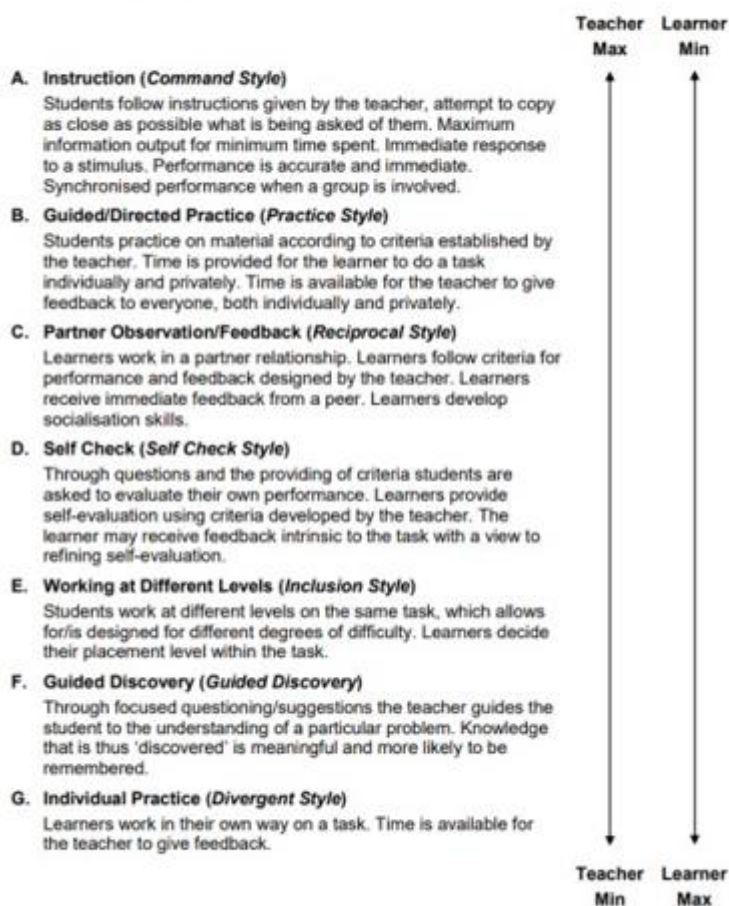


ANNEX 3 – Teaching Style According to Mosston (Adapted for Dance Training) ⁶²

This annex presents an adaptation of Mosston and Ashworth's Spectrum of Teaching Styles (Mosston, 1994), developed for the Royal Academy of Dance's CBTS programme. The model illustrates a progression from teacher-directed to student-centered approaches, highlighting increasing learner responsibility. It offers structured strategies to support technical and autonomous development in dance training, with each style clearly defined to guide teaching practice.

MOSSTON'S TEACHING STYLES – an adaptation for the teaching of dance technique.

From: Mosston, M. & Ashworth, S. (1994) *Teaching Physical Education*. New York: Macmillan Publishing Company.



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⁶² Adaptation for dance education from the Royal Academy of Dance, Certificate in Ballet Teaching Studies (CBTS) programme materials.

⁶³ The first edition of *Teaching Physical Education* was published in 1994, while the fifth edition was released in 2002. The latter edition includes updates and revisions reflecting advancements in physical education pedagogy and practice. More information can be found in Ashworth (2008).

ANNEX 4 – EDAM - Folder – Performance “PALCO DA VIDA”

The performance "Palcos da Vida", held on April 13, 2025, at the **Salão Preto e Prata** of **Casino Estoril**, was a special event celebrating the **International Dance Day**. Organized by the **Conservatório de Dança Ana Mangericão (EDAM)**, the show featured students from the conservatory and was presented in two parts. As inter-teacher, both of my group performed choreography in the second part.

EDAM Folder “Palco da Vida”



Note. See attached file: [Programa EDAM dia 13 de abril.pdf](#)

ANNEX 5 – EDAM Newsletter

Excerpts from the EDAM School Newsletter⁶⁴

NEWSLETTER 17⁶⁵

SETEMBRO - NOVEMBRO DE 2024

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ESTÁGIOS DE MESTRADO DA ESD

Com grande orgulho, felicitamos as professoras Maria Inês Mendes e Vanessa Bengala pela conclusão, com sucesso, do Mestrado em Ensino da Dança, da Escola Superior de Dança.

Os seus projetos de estágio foram realizados com alunos da EDAM, no ano letivo 2023/24, aos quais dedicaram um trabalho exemplar, com paixão e compromisso.

No presente ano letivo, recebemos a estagiária Denise Mantovani, que irá desenvolver o seu projeto de estágio, na área da Dança de Caracter, com os alunos do 5º ano EAE.



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⁶⁵ Escola EDAM. (2025). *Newsletter EDAM: Jornal Trimestral da Família* (September–November 2024 edition). Conservatório de Dança Ana Mangericão.

CANTINHO DA FAMÍLIA E DO ALUNO

Sou Denise Mantovani, professora estagiária do Mestrado em Ensino de Dança da Escola Superior de Dança (ESD), e venho partilhar a minha experiência no Conservatório de Dança Ana Mangericão (EDAM).

A EDAM já é reconhecida pela excelência na formação técnica e artística, contudo, durante estes meses, constatei que o seu impacto vai muito além deste âmbito. Na EDAM, os alunos não só recebem uma formação técnica de elevado nível, como também são incentivados a desenvolver-se individualmente, num ambiente inclusivo e respeitador. A dedicação da professora Ana Mangericão, e sua equipa, garantem que a escola funcione como uma verdadeira família, comprometida em motivar os alunos e apoiá-los na concretização de metas pessoais e coletivas, cultivando competências fundamentais para uma formação abrangente e de excelência.

Entre as competências desenvolvidas, destacam-se: a adaptabilidade e a resiliência, promovidas através de workshops e performances diversificados; a aprendizagem contínua, incentivando os alunos a aquisição de novas habilidades; a ética e os valores, com ênfase na responsabilidade individual e na empatia; e o pensamento crítico e a resolução de problemas, cultivados por meio de reflexões sobre situações pedagógicas vivenciadas em contexto escolar, com aplicação prática no quotidiano.

A minha convivência na EDAM, durante estes meses, tem sido profundamente enriquecedora, tanto a nível profissional como pessoal. Agradeço à professora Vera Amorim (ESD) pela orientação e à professora Susana Rodrigues pelos valiosos conselhos. Reconheço, igualmente, a EDAM pela acolhida calorosa e expresso a minha especial gratidão às professoras Ana Mangericão, Vanessa Amaral e Susana Rodrigues, bem como aos alunos do 5.º ano EAE, por esta valiosa experiência.

Agradeço a confiança e oportunidade, Denise P. Mantovani

NEWSLETTER 18⁶⁶

DEZEMBRO - FEVEREIRO DE 2025

VOLUME 18

CONSERVATÓRIO DE DANÇA ANA MANGERICÃO

JORNAL TRIMESTRAL DA FAMÍLIA

⁶⁶ Escola EDAM. (2025). *Newsletter EDAM: Jornal Trimestral da Família* (Dezembro–Fevereiro 2025 edition). Conservatório de Dança Ana Mangericão.



DEZEMBRO - FEVEREIRO DE 2025

PÁGINA 4





Nos dias 4 e 13 de fevereiro de 2025, a professora estagiária, Denise Mantovani, recebeu a visita da Professora Orientadora Doutora Vera Amorim, que acompanhou e avaliou o desenvolvimento pedagógico da professora, contribuindo com orientações valiosas para o aprimoramento das práticas educativas.

Estas atividades foram fundamentais para o crescimento artístico e acadêmico dos alunos, promovendo a interação com a comunidade e o aperfeiçoamento das competências na área da dança..

ANNEX 6 – EDAM Final Report

The EDAM Final Report presents a comprehensive, macro-level evaluation of the intern's pedagogical engagement within the institution. Designed to assess both the effectiveness and alignment of the intern's teaching practice with EDAM's broader educational objectives, the report integrates quantitative indicators with qualitative reflections. This dual approach captures not only measurable outcomes but also the nuanced contributions the intern made to the learning environment, offering valuable insight into their role in fostering meaningful educational experiences.

EDAM Final Report

	<p>Rua Cesário Vendel, nº28, Jardim Zéqão da Ruane 2785-842 São Domingos de Rana - Portugal Telo: +351 21 450 80 80 +351 21 522 876 Email: escoladadanca@edam.pt www.edam.pt</p> 
Curso de Mestrado em Ensino da Dança	
Parecer – Estágio Denise Mantovani (Professor Cooperante EDAM)	
<hr/>	
Nome do Estagiário: Denise Mantovani	
Nome dos Professores Cooperantes: Maria João Filipe e Camila Moreira (4º Ano EAE) e Susana Rodrigues (5º Ano EAE)	
Nome do Professor Orientador: Vera Amorim	
Designação da Escola que Acolheu o Estágio: EDAM – Conservatório da Dança Ana Mangericão	
Local Onde Decorreu o Estágio: EDAM	
Data: 22/04/2025	
<hr/>	

A estagiária Denise Mantovani revelou muito interesse em compreender o contexto educativo do Ensino Artístico Especializado (EAE) do Conservatório da Dança Ana Mangericão. Desde o início, estabeleceu uma relação muito próxima com as professoras cooperantes, Maria João Filipe, Camila Moreira e Susana de Azevedo Rodrigues e com a Direção, professora Ana Mangericão. Essa colaboração permitiu que a estagiária Denise Mantovani realizasse o seu estágio e implementasse o seu projeto em conformidade com os objetivos definidos nos planos de estudos para a disciplina de Técnica de Dança Clássica, destinadas às turmas do 4.º e 5.º anos do EAE da escola cooperante.

O projeto de estágio inicialmente apresentado pela estagiária à escola cooperante e à Direção foi adaptado, de forma a respeitar a disponibilidade horária da

Note. See attached file: [Parecer - Professores Cooperantes EDAM \(Mestranda Denise Mantovani\).pdf](#)