



Instituto Politécnico de Lisboa

Escola Superior de Dança

Somatic Approach - Functional Training and Authentic Pilates Method as
enhancers for availability and physical conditioning in Dance
Composition classes, resorting to contemporary dance technique, for the
3rd year students of the *Curso Profissional de Intérprete de Dança
Contemporânea*, at *Escola Secundária Tomás Cabreira*

Eliana Cristina Bexiga Carvalho

Advisor

Vítor Manuel Mendes Garcia dos Santos

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

september 2024



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"Self-belief does not necessarily ensure success, but self-disbelief assuredly spawns failure."

(Bandura, 1997, in *Self-efficacy: The Exercise of Control*)

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List of abbreviations and acronyms

APM - Authentic Pilates Method

AT - Alexander Technique

ART - Anatomical Release Technique

BMC - Body-Mind Centering

CNQ - Catálogo Nacional de Qualificações

CDtechn - Contemporary Dance technique

CPIDC - *Curso Profissional de Intérprete de Dança Contemporânea*

ESD - *Escola Superior de Dança*

ESTC - *Escola Secundária Tomás Cabreira*

FL - Flying Low

FM - Feldenkrais Method

FMS - Functional Movement Screening

IADMS - International Association for Dance Medicine and Science

IPL - *Instituto Politécnico de Lisboa*

IR - Internship Report

PAP - *Prova de Aptidão Profissional*

RT - Release Technique

SRT - Skinner Release Technique

UFCD - *Unidade de Formação de Curta Duração*

Introductory Notes

The following written report is academically presented in accordance with the rules and regulations of the American Psychological Association (APA, 7th Ed.) writing format, and in agreement with the academic presentations of the *Escola Superior de Dança* (ESD) and the *Instituto Politécnico de Lisboa* (IPL).

Abstract

This internship report bases its investigation on data collected according to the rules and regulations of the *Regulamento do Estágio*, within the framework of the Master of Dance Education, administered by the *Escola Superior de Dança* (ESD) and the *Instituto Politécnico de Lisboa* (IPL), in Portugal.

The internship was implemented at the *Curso Profissional de Intérprete de Dança Contemporânea* (CPIDC), Portugal, with the 3rd year students of the final year within the Portuguese secondary level academic education in dance at *Escola Secundária Tomás Cabreira* (ESTC).

The objectives of the pedagogical intervention concerned the enhancement of physical and mental conditioning of the students, resorting to basic level Mat exercises from Authentic Pilates Method (APM) and Functional Training (FT) and to contemporary dance technique (CDtechn). The aim is also to promote physical longevity and limit injuries, by employing movement efficacy and efficiency within dance conditioning and dance classes. Another goal is to understand the concept of 'availability' and how to enhance it in relation to the integrative body and mind awareness of the dance student.

Using an Artistic research methodology, the practice led research method to collect investigative data, it was achieved to progressively adapt and transform the teaching strategies and pedagogical methodologies to suit the needs of the research work, as well as the reality of the pre-professional dance finalists within a vocational dance structure. The data collection instruments provided both academic and human insights into the acceptance of the teaching practice and methodology.

The final analysis and reflective thoughts based upon this practical teaching intervention at CPIDC demonstrated that the students of the 3rd year at ESTC, verbally and physically, presented a positive transformation of interdisciplinary thinking and doing within their performativity of the contemporary dance technique.

We conclude that the interdisciplinary and integrative methodology is a relevant teaching strategy that reflects contemporary dance, influenced by technical and artistic propagations,

and the process of adaptation and transformations within the nature of dance evolution itself.

Keywords: Availability, physical conditioning, efficiency, efficacy, integrative body

Resumo

O presente relatório de estágio baseia a sua investigação em dados recolhidos de acordo com as normas e regulamentos do Regulamento do Estágio, no âmbito do Mestrado em Ensino de Dança, ministrado pela Escola Superior de Dança (ESD) e pelo Instituto Politécnico de Lisboa (IPL), em Portugal.

O estágio foi implementado no Curso Profissional de Intérprete de Dança Contemporânea (CPIDC), Portugal, com os alunos do 3.º ano do último ano do ensino secundário português em dança, da Escola Secundária Tomás Cabreira (ESTC).

Os objetivos da intervenção pedagógica consistiram na melhoria do condicionamento físico e mental dos alunos, recorrendo a exercícios de *mat* de nível básico do Método Autêntico de Pilates e do Treino Funcional, e à técnica de dança contemporânea. Pretende-se também promover a longevidade física e limitar lesões, ao implementar as noções de eficácia e eficiência do movimento, em aulas de condicionamento físico e de técnica. Outro objetivo é compreender o conceito de 'disponibilidade' e como melhorá-lo em relação à consciência corporal e mental do estudante de dança.

Utilizando uma metodologia de investigação artística, o método de investigação conduzido pela prática, para recolha de dados investigativos, conseguiu-se adaptar e transformar progressivamente as estratégias de ensino e metodologias pedagógicas para se adequarem às necessidades do trabalho de investigação, bem como à realidade do aluno pré-profissional finalista de dança, dentro de uma estrutura de dança vocacional. Os instrumentos de coleta de dados forneceram o discernimento académico e humano sobre a prática e metodologia de ensino.

A análise final e a reflexão baseada nesta intervenção prática docente no CPIDC demonstraram que os alunos do 3º ano da ESTC apresentaram verbal e fisicamente, uma transformação positiva do pensar e do fazer interdisciplinar no âmbito da sua performatividade da técnica de dança contemporânea.

Concluimos que a metodologia interdisciplinar e integrativa é uma estratégia de ensino relevante que reflete a dança contemporânea, influenciada pelas propagações técnicas e artísticas, e o processo de adaptação e transformações dentro da própria natureza da evolução da dança.

Palavras-chave: Disponibilidade, condicionamento físico, eficiência, eficácia, corpo integrativo

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Introduction

The Master of Dance Education, of *Escola Superior de Dança* (ESD) from *Instituto Politécnico de Lisboa* (IPL) aims to promote, in addition to the objectives proposed, the insertion of teachers in the job market, aimed at Specialized Artistic Education (*Ensino Artístico Especializado*). On the other hand, the reflection of their practices directed to a specific area, seeks to resolve certain problems associated, not only with the subjects that are part of the school curricula, but also with the context itself of official dancer training education. This internship report (IR) also intends to explain the implementation of a pedagogical action included in the study plan of the Master of Dance Education, with the objective of obtaining a master's degree.

This action was developed in *Escola Secundária Tomás Cabreira* (ESTC), an educational community composed by four schools, and with a strong identity in vocational courses, like the *Curso Profissional de Intérprete de Dança Contemporânea* (CPIDC), during the school year 2023/2024, under the study research Somatic Approach - Functional training and Pilates as enhancers for availability and physical conditioning in Dance Composition classes, resorting to contemporary dance technique, for the 3rd year students of the *Curso Profissional de Intérprete de Dança Contemporânea*, at *Escola Secundária Tomás Cabreira*.

The motivation for this study is centered on the constant challenge young dancers face in developing their physical ability and in the concepts of movement efficiency and efficacy, within body conditioning and in a CDtechn class, as well as their utmost importance for body alignment, strength development and injury prevention. Another motivation for implementing this internship lies in the research on the concept of 'availability', concerning the dancer's physicality and mental predisposition. I also propose to research how somatic approaches like Authentic Pilates Method (APM) and Functional Training (FT) patterns might enhance availability and physical conditioning, while resorting to a floorwork based contemporary dance technique, based on Release Technique (RT) and Flying Low (FL) dance techniques, and create a teaching model which encourages interdisciplinary dance training, resulting in an *integrative* *body.*

Due to the eclectic nature of dance practices nowadays, it is desired that the dancer acquires a myriad of skills, which includes being versatile in distinctive dance techniques/movement qualities, performative and creative skills, without disregarding, at any point, a good body conditioning - strength, endurance, flexibility - and mental sturdiness to face the challenges of the dance practice. Contemporary dance is perceived as a place of convergence, experimentation and perpetuation of creative work, not disregarding the physical conditioning

component, as a complementary perspective. This way, authors were sought, who supported the study at hand - somatic approaches and physical conditioning - inside the field of contemporary dance. The research is also developed inside the approach of the teacher and the student themselves, and as an open field to the alliance of different techniques, approaches and vision of the body, dancing and pedagogy. The methodology used is based on artistic research methodology, namely practice-led research, shaping the data instruments into continuous moments of analysis and reflection, throughout the internship, creating a structure within the model proposed by the internship regulations.

The structure of this IR is divided into three main areas: (1) *General Framework*, where the contextualization of the internship school and course takes place; (2) *Theoretical Framework*, reflecting the theoretical development, which serves as a support for the study and (3) *Artistic Research Method*, targeted to the data collection, analysis and reflection of the four phases of the internship - Observation; Supervised Teaching; Autonomous Teaching and Extra Curricular Activities. The last chapter, *Final Internship Reflection*, is reserved for the final conclusions and subjective reflections of the internship, followed by a list of References and Annexes referred within the IR.

Chapter 1 - GENERAL FRAMEWORK

1.1 Contextualization of the internship school - *Escola Secundária Tomás Cabreira*

The *Escola Secundária Tomás Cabreira* (ESTC), part of the *Agrupamento de Escolas Tomás Cabreira*, since 2013 - a large educational community composed by four schools, located in the city of Faro, south of Portugal - is an educational reference for many generations of locals. It possesses a strong identity and tradition in vocational courses - from its long history as a *escola técnica* - namely the *Curso Profissional de Intérprete de Dança Contemporânea* (CPIDC).

The vocational courses are a high school path with a level 4 double certification, according to the *Direção-Geral do Ensino Superior* (DGES) - *Quadro Nacional de Qualificações* - *Portaria n.º 782/2009, 23 de Julho* - in which social, scientific and professional skills are developed, necessary to carry out a professional activity, and simultaneously obtaining a post-secondary non-tertiary level of education. These certifications enable the students with a qualified and faster insertion in the job market, allowing an educational progression in post-secondary and superior education.

The CPIDC is the only vocational high school course available in the south of Portugal, with a proper structure, for students to progress in their academic dance education. Although the studios don't possess a proper underfloor for dance practice, especially concerning shock absorption from jumping - lack of plywood boards and other materials to provide the sprung effect - it has a high-quality vinyl dance floor from Harlequin (world-wide leading provider of vinyl dance floors), which allows the contemporary dance technique (CDtechn) practices - especially focused with floorwork quality - to be pleasing and effective. More about this matter will be discussed in further chapters.

Embedded in the *Catálogo Nacional de Qualificações* (CNQ)¹, these courses last three years²

¹ Inside the CNQ, the *Quadro Nacional de Qualificações* (QNQ) - see annex K - is a reference framework to classify all qualifications inserted in the national educational system, regardless of their access routes.

² According to the *Direção Geral da Educação* (DGE) and the students' profile by the end of compulsory schooling - *Perfil dos Alunos à Saída da Escolaridade Obrigatória* (PA) - see annex N for further information - the

and have a workload that varies between 3100 and 3440 hours, organized into four training components (see annex K).

The culmination of these courses is reflected in a presentation and defense before a jury of a project, called professional aptitude test - *Prova de Aptidão Profissional* (PAP) - in which the skills and knowledge developed throughout the training program are demonstrated. The completion of the upper secondary level in the vocational courses depends on passing all subjects and UFCD, as well as in the *Formação em Contexto de Trabalho* and the PAP.

1.2 Motivation and objectives of the internship - general and specific

“In the world of art there is no profession which demands more physical fitness, physical control and physical well-being than dance” (Kylián, 2005, in Willemsen, 2007, p.II).

One of my motivations for carrying out this study was the constant challenge young dancers face in developing their physical ability. As Willemsen (2007) writes “Every day, young dancers...face a constant challenge, pushing themselves to the limits of their physical ability and beyond.” I have been drawn to the concepts of movement efficiency and efficacy, within body conditioning, and consequently, within a CDtechn class, and their utter importance for body alignment, strength development and injury prevention. Another motivation for implementing this internship is the research on the concept of ‘availability’, and how to achieve it, concerning the dancer’s physicality and mental predisposition.

I propose to research how somatic approaches like Pilates and Functional training patterns might enhance availability and physical conditioning, while resorting to a floorwork based contemporary dance technique, based on Release Technique and Flying Low dance techniques, and create a teaching model which encourages interdisciplinary dance training, resulting in an *integrative body*. Another object of research will be the achievement of a definition to the concept of *availability* and its relation to the dancer as a whole. Due to the eclectic nature of dance practices nowadays, it is desired that the dancer acquires a myriad of skills, which includes being versatile in distinctive dance techniques/movement

three secondary levels of schooling for vocational courses have the following framework: first year (10th grade); second year (11th grade); and third year (12th grade).

qualities, performative and creative skills, without disregarding, at any point, a good body conditioning - strength, endurance, flexibility - and mental sturdiness to face the challenges of the dance practice.

As general objectives I propose:

1. To understand the concept of 'availability' and how to enhance it in relation to the body and mind awareness of the dance student;
2. To improve the physical and mental condition of the students, resorting to basic level Mat exercises from Authentic Pilates Method (APM) and Functional Training (FT) and create a transfer to a CDtechn class;
3. To teach technical elements within the quality of floorwork movement, resorting to RT and FL dance techniques, within the UFCD of Composition and Interpretation.

The specific objectives facilitate the dance teacher to create a methodological framework with practical tools to encourage the dance students to embrace and implement an integrative way of training.

1. Develop the students' physical condition, resilience and 'available' body;
2. Promote students' postural alignment, mobility, range and quality of movement;
3. Implement different somatic approaches such as Authentic Pilates Method basic Mat level and functional training seven movement patterns;
4. Promote physical longevity and limit injuries, resorting to movement efficacy and efficiency within dance conditioning and dance classes;
5. Implement technical elements of a CDtechn with an emphasis on floor work movement quality;
6. Enable the transfer of a practice focused on physical development and awareness, to a practice of working in composition and interpretation;
7. Stimulate movement perception, analysis and self-correction;
8. Stimulate critical thinking and analysis of the developed work.

The internship was divided into 'one and a half' periods over the academic year (from October 2023 to end of January 2024).

For the study to have more accurate results, it was requested that the internship would be completed within the whole 1st Term and the beginning of the 2nd Term, taking advantage of the fact that the students were rested and fresh from the summer holidays, allowing the build up of strength, stretch and mobility of the body. The structure is the following:

- **1st Term** - October to December 2023
Introduction and continuous implementation of somatic approaches - APM basic level Mat work and FT seven movement patterns as **warm-up** - alternated between classes - followed by a floorwork based CDtechn class - **deep work** and **cool down** - with its own daily objectives (more on *Chapter 3* with further detail).
- **2nd Term** - January 2024
Continuing developing somatic skills through APM and FT approaches and movement skills from the implemented CDtechn. Stimulate students to adopt an integrative conditioning training with a transfer to a CDtechn class, and consequently to the stage (performative, artistic and creative skills).

Chapter 2 - THEORETICAL FRAMEWORK

2.1 Contemporary dance

The emergence of contemporary dance, as a movement for change and artistic recognition, marked a generation in search for new approaches, transversal to all artistic areas. Fernandes and Garcia (2015, pp. 56-57) state that:

In dance there were certainly moments of rupture coming from new ideals that were touched upon not only by difference, but by the need for personal and cultural statements. Contemporary dance is based on an assumption of 'mutation' and (...) multiplicity of artistic areas involved and the identities of their mentors.³

Conceptually, contemporary dance could be defined as the place where body and movement establish a profound relationship, where it is desired that the thought that surrounds it and its forms of implementation are as diversified as possible, resulting in an abundance of proposals (Louppe, 2012, as cited in Xavier, 2017), and the commitment between time and space remains the same.

Contemporary dance is revealed in its historical dynamic complexity, and, on the other hand, in its pluralism regarding way of thinking about the world. Fazenda (2012, p.7) clarifies this statement by elucidating that "dance is not just a mere reflex of its exterior reality, but above all, is a process of construction of forms and meanings through the action of the body."⁴ It has its own vocabulary, adequate to the specificity and thinking of dance practice, to the different styles, ways of working and different types of training. Gil Clarke describes contemporary dance technique as something implying constant change and conscious decisions:

Today's dance training consists of a combination of different methods, some of which are concerned with a better understanding of the ways in which the body generates movement and how movement generation can be individual, sensed and efficient. The various ways of offering kinesthetic/proprioceptive

³ Free translation from the author.

⁴ Free translation from the author.

tools and developing skills of students in the field of contemporary dance and movement practice differ widely and are not easily subsumed under one umbrella term, such as 'technique'. (2010, as quoted by Diehl and Lampert, 2011, pp.14-15)

The primary challenge of traditional dance techniques - improving physical performance - plays a secondary role. While improving physical performance is part of the training, there is more to be done, as in optimizing diverse skills, such as perception, performance skills, timing, personal awareness, sensory skills and use of energy, as an individual.

The difficulty in codifying contemporary dance techniques is doomed to fail, due to the constant state of change of the training methods. The approaches are broad and hybrid in nature, having one thing in common: "They link enhanced physical performance with aesthetic and/or philosophical principles and guidelines" (Diehl and Lampert, 2011, p.14).

The role of the contemporary dance teacher

The profession of a dance teacher can be developed in many different contexts, directed to a variety of populations and goals, in which the role involves using dance as a learning tool and/or a main goal. There can be two different paths for dance teachers: one who teaches dance in general environments, and the other concerned with training professional dancers. The dance educator's role draws upon many experiences and skills, while integrating them into their teaching approaches. A dance teacher must be open to constantly learning, to be creative, perceptive and focused on the students. According to Diehl and Lampert (2011, p.12):

A dance educator's role cannot be reduced to the simple passing-on of a 'pure' technique, and this applies equally to formal dance styles, for example classical ballet, as well as to training programs in modern, postmodern or contemporary dance that have been personalized and constantly reworked and remodeled. Any given teacher's personal preferences, experiences, or encounters with other techniques and teaching methods inevitably influences and even transforms that teacher's body of information.

Dance teaching is influenced by multiple experiences, by personal background, evolving cultural situations, as well as by the crossover and fusion of material and methods, in which the dance educator assumes new textures and connections that expand, or refine, the dance teaching. Diehl and Lampert (2011, p.12) defend that the “individualized and resulting shifts of focus on the educator’s part will inform the original technical and aesthetic goals, as well as the contexts.”

These hybrid elements and qualities can be defined through going beyond the codified nature of dance styles, by discovering and understanding them through the dynamism in both teaching and communication processes. The act of dancing begins with the body and with the awareness that the body becomes a means of contact and communication with others. Pastore and Pentassuglia (2014) address a curious matter regarding 'the body at work' and the relationship between gaining knowledge and the workers' interactions. They state that "working means knowing and not only using some knowledge" (p.18). Practical knowledge involves people committed to the work in a way that excludes distinctions among body and mind, theory and action. The role of the dance teacher, **as a facilitator and communicator of knowledge**, creates a bridge for the students to understand that it is through the senses that knowledge is preserved and transmitted. The body is also a resource for learning: "we learn to perceive the phenomena and identify standards of knowledge considered for that specific work environment." (Pastore and Pentassuglia, 2014, p.18)

On the artistic-pedagogical panorama, choreographers develop the contexts of their interventions in assigned institutions, dance training programs, dance schools or workshops, and their encounters might be transient. The teaching experiences can be in the form of 'creative studio' - tutoring and guidance of choreographic works -; creating dance pieces for students; real time composition; repertoire; dance techniques and body awareness for actors. This plan of action is transversal to a dance teacher, in the sense that the work can either be done full-time at a dance institution, or part-time in training programs or private dance schools, not neglecting the quality of the teacher's work. There are also moments to reflect about the creative processes, allowing a deeper understanding of the materials and creative content. Xavier (2017) alerts about difficulties choreographers might encounter when working with choreographic creations, such as the duration of the creation process, the heterogeneity of the groups - either in technique or intellectual - creating an imbalance in the mastery of tools and the lack of autonomy from the students while tutoring them in their own creations.

The teaching-learning experience should be consistent in the way performers are being trained, allowing them to explore different subjects and experiences, while promoting a model that starts in technical mastery of skills and finishes in their individual freedom. To enumerate some of the competences that every dance teacher should possess, I will cite Macara (2021, pp. 39-41):

1. A creative, reflective, practitioner, cultivating the many ways we can learn through experience;
2. A dance professional using sources from diverse contexts and giving form to his/her artistic vision through art concepts, movement materials and choreographies;
3. Someone who follows personalized (and customizable) models for the training of performers;
4. **Providing dancers with a structure that reinforces their neuromuscular response and establish important key concepts concerning a panoramic view of the training integrating knowledge from different areas;**
5. Bearer of an intellectual mastery of dance concepts and vocabulary;
6. Someone who clearly defines discipline, based on love rather than rigidity, being tolerant while maintaining firmness;
7. Someone with the ability to understand when and why something is not working successfully;
8. Someone who 'opens doors' encouraging the curiosity and will to learn of the students;
9. Someone who has, and transmits the passion for dance to inspire students to give their maximum, respecting each one's personality and capacities;
10. Able to motivate students and with ability to encourage.

The teenage dancer

Adolescence is commonly characterized as a period during which many students struggle with themselves and the surroundings. The issues surrounding academic motivation, perception of body image, social competency, relational skills and ethnic identity might influence the young dancers in becoming more vulnerable. It is reasoned that participation in an activity that is culturally meaningful and provides a positive social outlet, such as dance, will provide an increase in development of self-esteem, academic motivation and overall social competence, says Grant (n.d.).

The adolescent growth spurt occurs when students are increasing their dance training and committing to career paths. During that spurt, enormous physical - sudden increases in height, hormone fluctuations, decreases in muscle strength and coordination -, psychological and social changes happen, leaving both female and male teenagers overwhelmed. IADMS (2000) refers that the choices made during the adolescent spurt can have a profound impact on a dancer's professional development and long-term health. It is imperative to be aware of the changes - from students, parents and teachers - and the need for training modifications.

The adolescent's body suffers proportional changes, namely between the limbs and the torso - increased arms and legs length - changes in height and body mass, causing fluctuations in coordination and balance. As the growth can be asymmetrical, this phenomenon can cause decreases of flexibility and strength, consequently students can experience an overall decrease in technical skill and control. The natural alignment of the body might be compromised as well, leading to a decrease in technical control, increasing the risk of injury. While hormone fluctuations might reflect in the student's loss of confidence in dance ability and a corresponding decrease in self-esteem, it is imperative that they are informed about such changes so that they don't drag themselves to a feeling of being unable to perform at a level that was previously taken for granted, and not perceive as a loss of talent, especially when fellow students appear to be improving. Dance environments value a slender physique, so students that encounter changes in body shape and size reveals to be a challenge in the dancer's positive self-image. It is important that the young dancer is informed that these are temporary changes and that the "previous ability will return once the body has begun to catch up with the growth rate" (IADMS, 2000, p.1). The role of teachers and parents is central to boost confidence and morale by acknowledging the student's efforts and maturity, providing a positive perspective while reinforcing the need for patience.

Regarding class modifications, teachers can accommodate the adolescent growth spurt by modifying class content and structure on an individual basis, making the class less strenuous. This period can be used to consolidate technical understanding, enhance artistry, learn about the body and work on individual skills. The attention should be directed to the student's trunk and pelvis stabilization through postural corrections, to facilitate a deeper kinetic awareness. Time should also be spent in developing proprioceptive skills - body conditioning skills as the somatic techniques involved in this report (Authentic Pilates Method and Functional Training) - can be executed during class and are non-weight bearing. Modifications on participation in dance classes should also be encouraged by teachers, by providing alternative forms of class participation which aims to muscular control. At home, parents can supply a supportive

environment and be provided with information about the changes happening during this critical phase.

The performer contemporary dancer

Contemporary dance has a notorious way of characterizing itself through nowadays contexts, promoting artistic articulation of different artistic fields, in which its nature enhances creative processes, making the challenges directed to the performers broad and diversified (Xavier, 2017). This way, it is imperative to codify certain aspects related to the performer's placement in creative processes, allowing the dancer to claim himself as a central intervener.

For the non-professional performers, the status is associated with principles and values related to the approach of art to life. These frameworks can be seen in projects where professionals and non-professionals collaborate in choreographic pieces, as well as the knowledge exchange between teachers and students. Beyond technical skills and manipulation of tools, the dancer becomes a central element for the choreographer's voice and construction of a self-language. This process of approaching the performer's body to an ordinary body can be asserted when the professional status of the performer is recognized, if they belong to a community or group or even if there is availability in collaborating in certain projects that include professionals and non-professionals.

According to Xavier (2017, p.142), the versatility goes beyond specific technical skills:

Thus, with regard to the areas and domains of dance that some choreographers consider essential for the performers with whom they collaborate, we identified the following: training in various dance techniques, from the perspective that these provide the development of unique movement and an own language; training in improvisation techniques, which allows them to have the necessary tools to respond to the challenges thrown at them; and training in creative disciplines, which include choreographic composition or creative workshops, providing mastery of certain tools and elements of choreographic creation.

As for the skills, the technical dominion of the body is acquired through dance techniques, improvisation and the capacity of problem-solving that promote creative spirit. The movement

quality of the performer is intended to be "singular, personalized and revealing of own authenticity" (Xavier, 2017, p. 143). Choreographers also require very often performers with a great availability to intensive creative processes, and diversified life experiences, promoting relationship building through the collaboration with open, generous, focused and creative artists. Xavier (2017) also discusses the 'hierarchical horizontality', and how the roles of the choreographer and performer can't be distinguished in terms of creative contribution. The relationship is built through sharing and mutual challenge, that is established based on empathy and understanding. This way, the performer can be turned into a 'creator-performer', valuing the technical, artistic and creative skills.

2.2 Somatic Knowledge

Introduction

Throughout the time, illnesses, physical limitations, and exposure to unfamiliar physical and/or spiritual practices, led man and women, separately but in a common period, to discover the potency of listening deeply to the body. These investigations led to the process of finding answers to the bodily needs and communicative desires, through internal bodily awareness.

Somatic pioneers discovered that by being engaged in attentive dialogue with one's bodily self we, as humans, can learn newly, become pain free, move more easily, do our life work more efficiently, and perform with greater vitality and expressiveness. (Eddy, 2009, p.6)

Back in 1970, the philosopher and movement theorist Thomas Hanna conceived the term 'somatics', from the Greek word 'soma', meaning "the living body in its wholeness" (Hanna, 2004, as quoted by IADMS, 2009, p. 2), that derived into the study of the body experienced from within.

The somatic field involves the awakening of the self, and the bodily movement that offers a

whole new language of consciousness and body wisdom through self-awareness⁵ and self-guidance (Hanna, 2004, as cited in IADMS, 2009). This movement led to dance practitioners (professional dancers, teachers and students) to apply this holistic method of movement awareness into their daily practices, as well as into their teachings, evoking the potency of deeply listening to their bodies. As Ranieri (2016) mentions, also the "sensory awareness and anatomical understanding were designed to improve coordination and movement efficiency", leading to a perception of the body in 'first-person' (p.20).

Development of somatic practices

Somatic learning contexts usually remove dancers from the typical space-time-effort constraints and psychological demands of a dance class. As IADMS (2006) mentions "the somatic environment is reflected through quieting the mind and bringing the focus to the body's sensory stimuli (breath, awareness of muscle tension, contact of the body with the floor, etc.)" (p.4). The objective lies in the learning to move from an embodied source, by being receptive and responsive to the moment of movement, instead of attempting to perform a 'correct' or 'right'. Such a method of training is designed to free the dancer from holding patterns or other constraints that chain thoughts, feeling and action, and to help refining muscular effort through sensory skills.

The focus in this report will be directed to somatic approaches such as **Ideokinesis** (Mabel Todd and Lulu Sweigard), **Skinner's Release Technique** (Joan Skinner) and **Anatomical Release Technique** (Mary O'Donnell Fulkerson). Other methods like Alexander Technique (F. Matthias Alexander), the Feldenkrais Method (Moshé Feldenkrais), and Body-Mind Centering (Bonnie Cohen) are mentioned in annex H, due to their presence and utter relevance in dance technique curricula, and in the development of the internship classes.

⁵ According to Milz (1991), self-awareness means first learning to acknowledge and discriminate incoming patterns of sensory information both from the inside and the outside, before we then can create new options for active control of formerly supposed involuntary processes.

Mabel Todd and the birth of Ideokinesis

Mabel Elsworth Todd (1880-1956) in the early 20th century, developed an educational movement approach to teach body balance and motion with high **efficacy**, by producing a more **efficient** mechanics of movement through the reduction of muscular strain. Her method was created to break the perpetuation of poor movement habits of muscle actions and the building of strain, which often lead to pain (Sweigard, 1937). This approach had a standpoint of knowledge based on facts, such as physics, anatomy, physiology and mechanics, which produced good results in body alignment, while increasing its efficiency and ease. The mechanical part relates through balance of bones; the physiological through a knowledge of muscle behavior, while the emotional and mental part have the role for a better understanding of their relationship with the other two parts.

According to Todd (1937, p.4), the way we live our whole-body carries meaning and tells its own story, whether we are standing, sitting, walking, awake or asleep. This means that *memory*⁶ plays a fundamental role in how we perceive the changes that occur in the body (from behaviors to physical movement). When we experience a feeling, there is a muscle change, in which primary muscle patterns, the biological heritage of a man, record the emotional thinking (Todd, 1937, p.1). Every thought supported by a feeling has a muscle change and it connects to the way we remember people and situations as a body in action. While the general features of the body are determined, there are many individual variations that are capable to create modifications through habit⁷ and training. A once well-arranged body may be rendered faulty by furthering wrong habits, as happens often during a dance practice. The human body is also presented with a structure (bones) that not only offer "protection for our organism, but a suitable framework for support of body weights" (Todd, 1937, p.5). Through an organized support, this vital structure gives direction and purpose to movement. While sustaining qualities of stiffness, hardness and elasticity, it is imperative that a person, and concomitantly, a dancer, should be able to perceive the skeleton is alive and whole, with living engines and muscles attached, ready to respond. As Todd (1935, p.6) mentions:

⁶ According to Todd (1937), memory is connected to the somatic relation between the living experience of the body and the physical and emotional sensations.

⁷ A settled or regular tendency or practice, especially one that is hard to give up (Oxford Languages, 2024).

Bones live. We must sense them alive if we are to understand their interdependence with their adjoined soft tissues. We can then appreciate the importance of their function for the whole body. Bone, while furnishing protection and support, also furnishes points of leverage for the engine of movement⁸; the muscles.

Following the path of function and form in human dynamics, we come across certain established conditions, according to fundamental principles, in which the variety of shapes and lengths of bony structures allows us to achieve a dynamic living mechanism. This phenomenon is called **movement**. Although bones itself cannot produce movement, according to Clippinger (2007, p.490) and the consistency of anatomical principles, they aid the muscles in this task, through the command of the nervous system. This holistic relation (nervous system-skeleton-muscles) allows the human body to be a composite of balanced forces, where through balance, and citing Todd (1937, p.7) "man conserves nervous energy and thus directly benefits all his activities, mental as well as physical". This also means that the body should function as a unit, in whichever activity. The structural lines of connection are drawn tighter, engaging the bony and muscular parts towards the center. Todd (1937, p.8) defends that the essential structures for the support of body weight and movement control are in the lower spine⁹, and this fact enables movement with as much economy of effort as possible.

Another aspect to consider is that the body is continuously subject to the pull of gravity and inertia. To clarify this affirmation, I recall Todd's (1937, p.22) words:

"(...) as it is being drawn toward the earth's center, it maintains itself by virtue of constant movement of the various parts; and it must as persistently withstand a tendency to continue moving in the same direction, or to remain at rest. The shape, or pattern, of the body is therefore a moving one, dynamic, not static."

Todd's movement approach to physical practice is deeply rooted in the concept of **awareness**. Ideokinesis involves the conscious cooperation of the person through movement awareness

⁸ "Movement is a neuro-musculo-skeletal phenomenon" (Sweigard, 1974, p.v).

⁹The spine remains the fundamental basis of support and movement for all the various vertebrate structures. (Todd, 1937, p.17)

as a catalyst for changing motor/movement behavior, such as in our own motion, weight and position. This awareness is obtained, as Todd (1937) raises "...from within the body itself rather than from the outside world." Being the body able to react to gravity, inertia and momentum¹⁰, these primary forces are part of the nervous system known as proprioceptivity¹¹. The proprioceptive sensations are grouped into three general types (Todd, 1937, p.26):

- The feeling of movement - kinesthesia (in all muscular and skeletal structures);
- The feeling of position in space - derived from organs in the inner ear;
- Miscellaneous impressions from various internal organs - visceral (e.g. digestion and excretion)

Altogether, the proprioceptive system works with the outer senses to guide our reactions to the outside world in terms of motion, toward or away from objects, and to give the idea of space and time. These kinesthetic sensations make the individual aware of movement, either passive or active, resistant to movement, weight pressure and the relative positions of the body parts. Although we are unconscious of most of all the small movements involved in posture and locomotion, and not aware of the initial sensation that starts a reflex¹², or of the movement that completes it, it is possible to bring these organic impressions and resulting movements into consciousness and control the adjustments. Todd (1937, p.31) refers that this fact "underlies the learning process in purposive movement and conditions any improvement." The kinesthetic process might be seen as an analysis of the way we are aware of the distance of objects, but the fact is due to the muscular sense residing in the eyesight, and to memories of former experiences - movements of the eye, movements of the body in relation to an object, tactile experience of the shapes, extends and textures of it. Through the development of kinesthesia, the dancer is able, by adjusting the muscles and recognizing slight movements in coordination, to stimulate the power, distance and length of movements. Although the muscular reactions are automatic, all these skills arrange themselves simultaneously in patterns of movement, in response to impulses set up in the nervous system. These impulses activate the muscles that consequently move the bones. By being aware of the fundamental principles which these operations are based, it is possible to, according to Todd (1937, p.33), "facilitate freedom and **economy of effort** and motion". As she says intelligently, "think straighter and throw a straighter ball". The knowledge of the body mechanics (the body as a

¹⁰ Momentum reflects the motion of a moving body (Oxford Languages, 2024).

¹¹ "(...) perceiving of the self" (Todd, 1937, p.27).

¹² Reflex is a term applied to the threefold nervous process of the receipt and transmission of a sensation to a center, and acting upon it, by means of a motor impulse conveyed from the center to a muscle or viscus. (Todd, 1937, p.30)

weight-bearing and a weight-moving structure) is crucial to establish a mechanical freedom and organic unit, and bring a better balance of the body parts, and thus, coordination of the whole. The cultivation of habits through thinking is imperative to secure the balance of the separate units of weight at their points of support. This way, the economy of effort is an important component of this new freedom, and to establish a basis for 'structural hygiene'. Todd's concept on 'structural hygiene' lies in the application of the human body to the principle or organic development that *form follows function*.

"The prime mechanical function of the bony skeleton is to resist gravity and to support the weight of the body above the ground. its form has developed for this purpose. The prime function of muscles is to move bony levers by furnishing power at appropriate points. they should be used for this purpose, and not to do the work assigned to the bones. This muscular action, directed by the nervous system, performs the patterns of time-space-movement."

(Todd, 1937, p.42)

Mabel Todd's approach is addressed to anyone concerned with reducing muscle strain and learning about body balance and motion. The aim is in producing more efficient mechanics of movement with high efficacy, and consequently achieving a more pleasing upright body figure.

Lulu Sweigard and the development of Ideokinesis

Lulu Sweigard, Mabel Todd's protégé, grasped Todd's life work and initiated a study, while working with dancers, on the effects of imagery on alignment to determine whether Ideokinesis could re-coordinate muscle action enough to produce measurable changes in skeletal alignment. To Sweigard, Ideokinesis was not a relaxation technique, but a way to balance muscle action around the joints (Franklin, 1996, p.5). She created an educational method which emphasizes the inherent capacity of the nervous system to determine the most **efficient** neuromuscular coordination and **efficacy** for each movement. Like Todd, Sweigard affirms that movement is a neuro-muscular-skeletal event, in which the nervous system initiates movement and controls its patterns, stimulates the muscle, into the action to move the

skeleton, "the machine for movement" (Sweigard, 1974, p.3). In terms of movement activity, some of the influences are automatic, while others are under voluntary control. In the realm of those voluntary influences on movement, there is a limitation to control starting, stopping, direction, range, speed, and force. Sweigard's (1974) words regarding this matter are clear:

"We can voluntarily interfere with this process and redirect our movement if the goal is not being achieved, but we cannot voluntarily impose controls on muscle coordination and hope to attain efficiency." (p.4)

In order to achieve the desired goal, the potential for movement can be defined through an optimal degree inherently by and within the human structure, performed effectively and efficiently, with minimal expenditure of energy. The role of the nervous system throughout various activities gives the ability to acquire and retain knowledge, as well as to disseminate and transmit knowledge from a mix of past and new experiences, developing a wisdom to accept which neuromuscular pathways are best suited to reach a given goal in movement. As Sweigard (1974, p.4) raises "the capacity of the skeleton for the internal mechanics capacity of movement resides in its structure and alignment." If the mechanical balance is good, the chance for efficiency - good movement with minimal muscle work - is increased. The act of learning proceeds by an inherent desire to move, through trial and error, by imitation or even indoctrination. Once a movement has been learned, its performance becomes automatic, becoming a part of each person's habit patterns of movement, which may or not be efficient. Learning a new movement does not guarantee that this movement will be executed with utmost efficiency, or it will reach the inherent potential in the structure.

The phenomenon of self-instruction is one of the greatest handicaps to movement education, and for this reason there are a few points that any movement teacher, hence a dance teacher, should always remember. Sweigard (1974) writes:

- (1) the student is a unique personality with formed habits and beliefs;
- (2) learning implies change, but not necessarily for the better;
- (3) our ability to build on past experiences is one of our greatest assets, but it may also prove to be the greatest handicap if past experience is poor;
- (4) the subtle effects of the mind on movement can be a source of either serious error or great value;

(5) traditional concepts and loyalties die hard. (p.4)

During her meetings with students for weekly 30-minute sessions over 15 weeks (Franklin 1996), Sweigard discovered nine lines of movement along which most postural change took place (see annex H).

The concept of the Ideokinesis method, first proposed by Mabel Todd, and then perfected by Sweigard, led her to study (1) the location and direction of the movement in the skeletal framework in response to the use of imagery, and (2) the alignment of the skeletal framework in relation to the line of gravity in the upright position. Sweigard uses a teaching method called *imagined movement*, in which the premise is "the idea of movement occurring within one's body in a specific place and direction, but not being voluntarily performed." (Sweigard, 1974, p.6)

Movement education must deal not only with effectiveness, but also with efficiency of movement if it is to be permanently beneficial. An additional practice to this method is an 'hands-on' connection between teacher and student, in what Sweigard called *educated hands*, which is used to determine from relative muscle tone, the underlying skeletal deviations from good alignment; to detect change in muscle tone as the student thinks through his body; to assist the student in locating what he is thinking in his own body, and to aid in detecting and interpreting kinesthetic responses of muscle change. For change to occur, an enormous task of coordinating the neuromuscular pathways responsible for the habitual balance and movement patterns should take place.

The all-important voluntary contribution from the central nervous system is the idea of the movement. Concentration on the image of the movement will let the central nervous system choose the most efficient neuromuscular coordination for its performance, namely, the innate reflexes and feedback mechanisms. (Sweigard, 1974, p.6)

Movement techniques of the arts - in this case dance - must be fully mastered and performed with minimal physical effort before the attention is drawn to the artistic component. Mental practice and physical performance must be in syntony, to have a beneficial learning process of new motor skills. In this sense, Ideokinesis promotes a better-balanced structure, thus

balanced muscle action, leading to a greater efficiency in movement and aiding the preservation of that movement for a great number of years of activity.

Joan Skinner and Skinner's Release Technique

Throughout her career, Mabel Todd refused to codify her educational method to “prevent the premature appearance of a “school” or “system” which so often spells the end of creative processes” (Todd, 1937, p.xiii). Joan Skinner did exactly that. She had a professional dance career path in the acknowledged Martha Graham and Merce Cunningham dance companies, two of the main precursors of modern dance technique. Due to several injuries developed throughout her career, she decided to invest in somatic approaches to bridge her fragilities. Her method was born from her discovery that much of the knowledge that was passed on to her, created a style of movement based on force, tension and pain. Skinner's Method, or better known as Release Technique (RT), is based on the use of imagery that provides a profound base for effortless movement and control. Stephanie Skura, a choreographer and teacher of the technique shared the following thoughts:

Letting go is a crucial preparation for allowing an image to truly move you. Releasing does not have to do with moving softly; it has to do with a constant flux without grabbing onto anything. You get your orientation not by holding onto some center, but by letting the energy flow within you, through you, and around you. This is not an industrial age, mechanistic view of energy; it is not something finite that you can manufacture, store, and use up. You feel yourself as part of a greater energy (Skura, 1993, as cited in Franklin, 1996, p.9).

Skinner's Release Technique (SRT) method, highly rooted in Todd's *Ideokinesis*, focuses on improving posture, alignment, flexibility, strength, stamina and dynamic range. However, these components are explored within creative processes, taking form as spontaneous movement, so the technical and the creative are fused together. There is a differentiation between *release work*, as this is connected to an aesthetic that is relaxed or fluid, to "*releasing* hidden tension and blocked energy which in turn releases power and strength, thus enabling the dancer to

move with maximum ease, efficiency and economy" (Moran, 2006, as cited in Emslie, 2009, p.171).

By fusing technique with the creative act, the awareness of a dynamic and multi directional alignment takes place, encouraging maximum freedom of movement. The engagement of imagination enables spontaneous movement, in which allows the individual to explore his/her own movement through the engagement of the imagination, "not as an intellectual process, but rather as an immersive or total experience where the body and mind engage in the task as a unified whole" (Skelton, 2002, p.2). This approach also provides a method of working from the inside out, supporting students with deepening and understanding of their body, progressively leading towards taking responsibility for their own learning process, choices and progress. Dance students, especially at the beginning of their careers, portray certain body behaviors that reflect only what they have previously experienced through their teachers - showing or telling what and how to do it - and consequently bringing them to a lack of understanding that the knowledge of the body begins from within. This cultivation of awareness of perception requires the help of dance educators for the young dancers to be attuned to their inner sensations, and these can aid their learning and improvement processes. The teacher becomes a facilitator, who, through their own experience, can engage with tasks without the need to demonstrate, through guided imagery, immerses the students into quieting the mind to a deeper state of wholeness, while working on technical aspects of movement.

Much like Sweigard's approach of 'educated hands', SRT involves hands-on partner studies, where the feeling of letting go of habitual holding patterns is a powerful tool for transformation. This allows an understanding and learning of letting go of preconceived notions of ways to move, creating a trust in this process in a playful and enjoyable way. SRT forms a highly organized pedagogy. Its definition as a 'codified' dance technique lies in the act of dancing, due to form and function. The primary function is not choreographic or therapeutic, but **integrative**, and its effect can be nourishing on so many levels, and relevant to any activity.

Mary O'Donnell Fulkerson and the Anatomical Release Technique

Being one of the founders of Release Technique herself, and a student of Joan Skinner, Mary O'Donnell Fulkerson shared the same vision concerning the baseline of expressive human movement. She is the creator of Anatomical Release Technique (ART), a branch of RT, influenced by the practice of dance movement therapy¹³, applying guided meditation and guided imagery.

Release is a body/mind integrative technique through which engagement with imagery enhances and inspires imaginative responses to bodily movement. Images for consideration in Release are initially anatomical, and/or created from physics principles applied to dance, and later may arise from any sources, including personal history, human emotions, dreams, wishes, memories, future projections, social protests and strong reactions. Any source that inspires the individual to a coherent and identifiable response, and that may be presented as a metaphor for consideration may be useful as inspiration within a Release class. Release may be used as a source for correction of alignment in movement. The Release Process inspires movement vocabulary and indicates constructs of thought that may be used in movement creation and compositional decision making (Fulkerson, 2005-6, p.1).

This release experience of body/mind is located between meditation, physics and metaphysics, using imagery and drawing an essential alertness surrounded by a vocabulary of movement and stillness. Fulkerson (2005-6, p.1) wrote some important dimensions to take into consideration when practicing this method (see annex H).

In terms of dance pedagogy, this technique holds a structured curriculum progression, which supports the personal development of the dance student in terms of:

¹³ Dance movement therapy (DMT) is defined by the European Association Dance Movement Therapy (EADMT) as "the therapeutic use of movement to further the emotional, cognitive, physical, spiritual and social integration of the individual." (EADMT, 2021)

- Exactitude in the execution of movement combined with ease;
- Independence of thought;
- Power to make decisions;
- Access to emotions and sensations;
- Flexibility of mind.

“Release creates ease in dealing with movement complexity, as the student gains access to precise understandings that emerge from the anatomical and kinetic aspects of Release. This is achieved through in-depth working with complex paradigms of thought” (Fulkerson, 2005-6, pp.8-9). All these enhance not only performance skills as a choreographer or dancer, but also to life situations.

RT allows time to explore the body in a holistic way, through the support of alignment principles and by building a bridge to other dance techniques. The dancer develops an ability to integrate sensations, emotions and forms, building physical awareness towards movement complexity and clarity. It also allows the discovery of new movement vocabulary, which increases the individual understanding of the act of performance. Linked to one of the main philosophies of Ideokinesis, there is an enhancement in economy of movement, through the understanding of anatomical and kinetic aspects of the released body. Through RT, the individual might become more integrated as a person, and as an artist, unveiling his capacities as "a total human being with results that embrace an encompassing view of psycho/physical development, and the reflection of this in life and work (Fulkerson, 2005-6, p.2)".

2.3 *Awareness* and consciousness

To talk about awareness and the value it poses to a dancer, I need to describe the concept of phenomenology¹⁴. This philosophy creates a link between the voice of the dancer and the value of his/her experience and consciousness of dance. As Fraleigh (2000, p.55) suggests, there are three related possibilities to arouse the study of experience and develop phenomenology in dance research:

¹⁴ Phenomenology is a method for studying experience (Fraleigh, 2000).

- *The validation of personal and shared experiences*, as we learn how to voice the dance and somatosensory experience from what Damásio (1999, p.287) calls "the feeling of what happens".
- *Dancing as a way of knowing* that brackets the body-mind integrity as the descriptive essence of phenomenology provides a basis for self-understanding. Here it will be important to keep current on studies that extend our understanding of consciousness, cognition, and kinesthetics.
- *How our human consciousness* links us to the nonhuman world, as we seek to mend the destructive nature/culture split.

Phenomenology has a connection with hermeneutics¹⁵ in its concerns for linguistic interpretation. As for dance, it aims towards a creative interaction between the audience, the dance and the dancer. It has a mission as well to find in the power of subjectivity, the affective connections humans have with each other and of the self toward others and the world. Dance, as a matter of consciousness, is made visible, audible and kinesthetically explicit.

What the author exposes about the voices of dance, relates as well to the voices of somatic movement practices, and the intersection between dance and somatic experience, to "illustrate how language and movement can come together to express consciousness" (Fraleigh, 2000, p.56). As somatics and phenomenology are reflected in embodied experiences, one of the tasks that teachers can propose themselves to is to incorporate the students' voice, by asking them to describe their experiences in writing - quickly and intuitively - and not listening to their internal criticism. This way, there is a shared exploration, the personal voice is validated, and by eliciting other voices, its worlds towards a comparative and tangible knowledge about the body self. Some somatic explorations can bring a person back to the body - and the body back to the mind - through touch - to facilitate functional and spacious movement. The dualism of this journey suggests that it hits both metaphysical and phenomenological fields, so there is no justification for thinking that body and mind are separate entities. Although we objectify the body as a thing, with physical characteristics, the mind has a physical, bodily basis. "Our body thinks, and it thinks as it moves" (Fraleigh, 2000, p.57). This means that the living body is intelligent, and our thinking arises through material physical sources, and it may seem to move beyond them. The trust in its innate intelligence, makes it speak, or brings images and feelings

¹⁵ Hermeneutics is the study of interpretation in several disciplines, whose subject matter demands interpretative approaches, the meaning of human intentions, beliefs, and actions, or the meaning of human experience as it is preserved in the arts and literature, historical testimony, and other artifacts (The Stanford Encyclopedia of Philosophy, 2023).

in unpredictable ways. This is called the *subconscious mind*, the resource that can make us move toward our larger parts of the mind, with the least resistance, solving problems that our limited mind cannot solve in its usual patterns. When we quiet and relax our mind in somatic bodywork or dance improvisations, it is possible to bring our larger mind to the surface and make it available for consciousness. According to Fraleigh (2000), she strongly believes that dancing originates at a somatosensory level of awareness, and when facilitated in a supportive environment, movement images and aesthetic value can grow from there, as we learn how to pay attention to our body-self at a subtle level and express our knowledge in various verbal and non-verbal forms. In somatic practices, students are directed in learning how to use gentle movement patterns without stress and goal orientation, to ease the pain in some of their body parts. The 'Awareness Through Movement' concept, developed by Moshé Feldenkrais reflects this journey in the sense that:

Each one of us speaks, moves, thinks, and feels in a different way, each according to the image of himself that he has built up over the years. In order to change our mode of action we must change the image of ourselves that we carry within us. (Moshe Feldenkrais from *Awareness Through Movement*, as cited in Boot, 2019, p.1)

By learning how to release the tension and ease the memories held in the pain - bringing the body to the mind - students are engaged to discover a gateway to the inner-self, stripping the layers of physical boundaries, becoming one with the self and the human body, as well as self-regulating and self-sensing. In the sensory level, the body-self is organically a whole, which allows the dancers to go behind their 'habitual' body to discover a source of new options in dance, and at the same time, to heal. The explorations of spontaneous movement - to let dance happen - in its own way and time, let the dancer reach optimal points in dancing, it enables a connection to the world without the need for communication through words. The tangible healing work of a somatic driven practice provides visible changes, such as a fuller breath, more self-confidence, improved alignment, smoother walk, a more complete body image, less pain, a feeling of peace and wholeness, and consequently, dancing better.

As teachers, our role is to encourage students to engage intrinsically with their bodies, and try to reach a self-flow of being, by moving for the dance and not to please others. The body self-

awareness should not also live somewhere else in the mirror, but should allow the fragility of the 'personal space' be invaded by the somatic inputs, giving space for spontaneity to happen, as movement is made meaningful, linking the sense of themselves as movers with their ability to make or perform dance.

2.4 Availability

To understand the pertinence of the concept of 'availability' and what it represents in the realm of dance practice, it is necessary to revisit some concepts and descriptions regarding contemporary dance and what the body represents.

Xavier (2017, p.84) writes that "the way contemporary dance is described by the choreographers is related to the way they conceptually identify and characterize the body that is searched in their choreographic works and the contexts it is inserted in"¹⁶. The body may assume distinctive forms regarding a contemporary dance piece, so, we may assume, that in a dance class, the body should assume similar forms. I would dare to say that the body (in a dance class) can be perceived as well as 'an universal body', 'a fragile body', 'a technical/specialized body', 'a busy body', 'a thinking and emotional body', 'a body as a thing', 'an imminent body' and 'an undefined body'. These terminologies identify the body as a central element to the dominion and research of a movement language.

In this perspective, the body defines the field of action of the choreographic practices of contemporary dance, giving it the possibility of emerging in the context of other artistic subjects, as long as the body and its expression prevail in an indubitable way. The dimension in which the body established itself as a central element to define contemporary dance is often associated with the possibility to assign it as essentially a cinetic dimension, which relates, according to Tércio (2005), to a presupposition movement of the body in space (Xavier, 2017, p.95).¹⁷

¹⁶ Free translation from the author.

¹⁷ Free translation from the author.

Following this line of thinking, contemporary dance can also be defined through the **freedom** that makes this art happen, releasing itself from formalities and conditions. This way, freedom in contemporary dance implies the democratization regarding the way how certain aspects are dealt with, related to movement, composition and how it relates to music, space, scenery or even text. This 'place of freedom' enhances the free dimension of rigid formalities, and how each creator establishes his own choreographic thinking, through individual premises and concepts.

Louppe (2012) proposes the notion of 'body-producer', as the way the choreographer, or regarding this IR, the teacher, invests himself in movement research and experimenting new forms and movement languages for the creative process and/or for building a dance class. Another important notion is the balance between fragility and strength of the body, which allows the dialogue between two distinctive forces, and the same objective in communication and creation of a self-language.

The notion of the '**specialized body**' is reflected in the high levels of intensity and energy that performers materialize the choreographic pieces. The technical dominion should be on a high level, to reach the objectives, independently of the artistic skill. This body is extremely important for the research of this internship in enhancing the student's physical condition, due to its connection to the technical work that is developed in parallel with the artistic skills.

To the multiple body - '**busy body**'- capable of performing distinctive and complex functions, the movement is filled by content that resides in the realm of order and thinking, sensitive and emotive, as Xavier (2017) states.

The '**thinking and emotional body**' has the capacity of reaching sensations of pleasure and displeasure, passing through stages that allow it to reach emotions and invoke them to the body and movement. Both 'busy', 'thinking and emotional' bodies are essential concepts when working with somatic approaches to movement, allowing the kinesthetic sensations from an embodied source to reveal themselves, by being receptive and responsive to the moment of movement.

Xavier (2017) writes about other three concepts regarding the body - '**body as a thing**' - a body that stays in the realm between people and things, not assumed in advance and available for transformation, depending on the situations; '**imminent body**' - associated to an idea of

catastrophe, not being fixed to an identity and losing the referents and finally, '**undefined body**', in which its physicality is undefined, but leaves a familiar trace.

Availability is the concept linked to the **freedom and quality** to perform movement from the inside to the outside of the body. The search for a definition, which ignited one of the concepts of the research for this internship, led to a blend of concepts in which I would state it as an '**integrative body**', embodying a hybrid dance practice. Using the words of Rijmer (2017), *hybrid* is defined as

in reference to the joining of two (or more) disciplines within one discipline, to highlight possible practical fusions within, as an example of subjective dance teaching, learning or dancing methodologies.

Linking the two aspects of **awareness** and **availability**, we can evoke Todd's movement approach to physical practice. By being deeply rooted in the concept of awareness, it involves the conscious cooperation of the person's movement, to change motor/movement behavior, such as in our own motion, weight and position. This awareness is obtained, through the proprioceptive senses - kinesthesia, position in space and internal organ impressions. The kinesthetic sensations make the individual aware of movement. This merger results in the culmination of a new development, an interdisciplinary skill, in which dancers have the freedom to access it, becoming more versatile and open-minded in their dance practice, and therefore enhancing their artistic performativity.

2.5 Physical conditioning

"Exercise is an ongoing dialogue between mind and body. Training is not an end in itself: it cannot stand alone, without feeling and expression" (Franklin, 2004, p. vi). These reminders that dance is an art form, and not a pleasantly aesthetic form of exercise, should resonate through every dance studio. The aim of physical conditioning for dance is to provide immediate benefits to dancers as well as to allow them the chance to create a focused buildup of strength and flexibility. Through an approach based on learning by doing, experiencing and imaging, and through personal insight, an important key focus rests in helping the dancer become kinesthetically aware of how he/she can create great dance technique in their own body. This way, technique is built from inside

out to create an injury-free and artistically successful career. As mentioned by Todd (1937, as cited in IADMS, 2009, p.3): "While you can never eliminate the stress of movement, you can reduce the strain. In the stress of a class or performance, a dancer often reverts to a dance position that feels comfortable even when it is an inefficient way of performing the movement." Following Todd's words, Franklin (2004, p.2) wisely affirmed: "...if you increase strength in a misaligned body, you will strengthen the misalignment". Most of the time, what looks like a lack of strength may be an inefficient technique, such as poor alignment, imbalance, lack of flexibility or improper movement initiation, so by increasing strength of individual muscles without considering the whole-body coordination, a better technique cannot be achieved.

In this way, conditioning the dancer as an athlete and as artist is a **mind-body exercise**:



Figure 1 - Diagram created by the author, based on Franklin (2004).

If a dancer can break the cycle of misaligned movements and strengthen the proper ones, he will not only become more skilled, but also **reduce the risk for injury**.

There are some general conditioning tips, written by Franklin (2004, p.2), to create a clear focus for exercising, and reap the greatest benefits from. I found it important to emphasize its importance in providing the baseline for the planning, development and teaching of the internship dance classes:

- Practice better ways of doing familiar movements by training your senses, informing your body about correct alignment and movement initiation, and constantly finding ways to improve technique;

- Use imagery and mental practice. Visualize and feel in your body a new image during training. By contemplating an image before you go to sleep, the brain will keep working on the idea and build the information into the next day's training;
- Seek help from an experienced teacher in dance or somatics - someone who can help your body to dance with more ease;
- Observe your thought patterns and think positively. Don't dwell on your fears and anxieties; such thoughts are a recipe for failure. Use images and sensations of where you want to be and how you want to dance, combined with positive expectations and emotions. Don't suppress problems, dwell on solutions. Put your best mental and physical energy at the service of your best image as a dancer and watch yourself progress;
- Increase your flexibility in a balanced way and discover new ways of stretching. To carefully improve your flexibility, make sure you are supporting balanced muscle action;
- Perform strength training routines that are well structured and that engage your muscles in balanced movements that apply specifically to dance;
- Learn how to improve your alignment without increasing tension. Discover how improving your alignment allows you to use your full flexibility and balance potential.

By acknowledging these principles, a dancer may only need information on how to coordinate joints and muscles actions along with a new awareness, a new image and a clear physical sensation, to improve a movement. Emphasizing only physical skills at the expense of becoming aware of space, rhythm, phrasing and good coordination with the body's specific structure, can distract a dancer from artistic expression. So, flexibility and strength training should always build an intimate relationship with the mind and body, to create an inspiring performer who can master all the steps efficiently and with ease.

Dance conditioning lies in the need of achieving a highly developed sense of balance, timing, rhythm and orientation in space, in syntony with the measurement of cardiovascular fitness. Dance training is mostly anaerobic¹⁸ in nature and by itself, usually, does not have the benefits of aerobic¹⁹ training. Franklin (2004) advises to implement aerobic exercises into a conditioning routine and warm-up. Being aerobically conditioned provides more mental and

¹⁸ Anaerobic training is made up of short bursts of movement performed in less than one minute. (Franklin, 2004)

¹⁹ Aerobic training is any continuous exercise that increases heart and lung activity (cardiorespiratory) for several or more minutes. (Franklin, 2004)

physical stamina to endure long periods of workload (classes and rehearsals) or during a performance. Most of the mind-body approaches are focused on the mental aspect and Mabel Todd, creator of *Ideokinesis*, exposed her research in this balanced approach, allowing the connection mind-body to produce more effective results in dance training:

- Every exercise will affect the whole body and once felt and noticed the change, the more the training becomes **effective**;
- All elements of conditioning - alignment, balance, flexibility, strengthening and cardiorespiratory endurance - are interrelated;
- **The state of mind influences the effect** of an exercise while training. The same exercise performed with a different awareness has a different effect on the body;
- Mental presence and concentration are a solid foundation of mind-body training. **Being present** in movement means experiencing real-time changes in shape and dynamics in every part of the body during the whole exercise, creating a more **efficient movement** and thus improving concentration and focus, increasing the awareness of the sensory feedback mechanisms and leading to a greater motor control.

Efficacy vs efficiency

The two concepts are often mentioned throughout this IR, becoming central to define them, due to their proximity concerning movement. To understand their peculiarities, it is evident to define each concept and reach an enlightenment about their contribution and integration in the dance practice.

Efficacy is connected to the capability to produce designated levels of performance that exercise influence over events that affect their lives, according to Bandura (1994). Aggregated to this capacity, it is the perceived **self-efficacy**, which engages the people's beliefs about their capacities to produce effects. These beliefs determine how people feel, think, motivate themselves and behave. There are diverse effects through four major processes, which include cognitive, motivational, affective and selection processes.

Having a strong sense of efficacy enhances human accomplishment and personal well-being in different ways (Bandura, 1994, p.1):

- People with high assurance in their capabilities approach difficult tasks as challenges to be mastered rather than as threats to be avoided;

- Such an efficacious outlook fosters intrinsic interest and deep engrossment in activities;
- Set themselves challenging goals and maintain strong commitment to them;
- Heighten and sustain their efforts in the face of failure;
- Quickly recover their sense of efficacy after failures and setbacks;
- Attribute failure to insufficient effort or deficient knowledge and skills which are acquirable;
- Approach threatening situations with assurance that they can exercise control over them.

The most effective way of creating a strong sense of efficacy is through **mastery experiences**. A resilient sense of efficacy requires experience in overcoming obstacles through perseverant effort.

A second way of creating and strengthening self-beliefs of efficacy is through the **vicarious experiences**²⁰ provided by social models.

Social persuasion is a third way of strengthening people's beliefs that they have what it takes to succeed.

Lastly, the fourth way of modifying self-beliefs of efficacy is to reduce people's **stress reactions** and alter their negative **emotional** proclivities and misinterpretations of their physical stress.

An important indicator that plays an especially influential role in health functioning and athletic and other physical activities are the **physiological indicators**. The intensity of the emotional and physical reactions is not important, but rather how they are perceived and interpreted. If a dance student has a high sense of efficacy, he is likely to view the state of affective arousal as an energizing facilitator of performance.

Also, regarding the dance context, a student who reveals substantial technical and artistic skills will be more likely to try harder to achieve his goals, like a career in the dance field. The importance of dance concerning the development of self-efficacy patterns is that dance trains the individual and raises a concern, and responsibility, for valuing knowledge relating to the construction of self-efficacy and identity, body care, nutrition, appreciation of affective bonds and the negotiation of attitudes and all implications relating to the health of the

²⁰ "(...) comes from our observation of people around us, especially people we consider as role models. Seeing people similar to ourselves succeed by their sustained effort raises our beliefs that we too possess the capabilities to master the activities needed for success in that area."(Bandura, 2019)

community.

To clarify what efficacy represents in movement, we can refer to Mabel Todd's development of an educational movement. This approach is meant to teach body balance and motion with high **efficacy**, by producing a more efficient mechanics of movement through the reduction of muscular strain, reaching the desired goal.

Efficient movement can be easily recognizable. When a dancer, whose action seems essential and unmannered, we see efficiency in his performance. Whittenburg (2017) claims in his article that "dancing with efficiency helps conserve energy and minimize wear and tear on the body", and from an artistic point of view, it allows to make big impressions out of little moments. The **use of transitions** is imperative to execute during a movement combination, by guiding the weight and momentum out of each step in ways that can help begin the next one. "Half the power necessary to execute a movement could be borrowed from the one before, and so on." (Whittenburg, 2017) In order to do so, one must not be fixated on specific shapes and thus wasting time. The cleaner and faster a dancer can be, the easier the transitions will be. Another important tool is to 'look around', meaning that the neck needs to be free so the head can move freely, and the eyes can see around. This allows decision-making based on what is being seen, creating a casual aesthetic and developing maturity on stage.

Repetition is another important aspect when addressing efficiency. Rehearsals are excellent situations to determine when to step on gas and when to coast. Repeating a step allows the body and mind to relearn and reexperience it, record it physically and connecting with the sensation of it.

The amount of muscular engagement and release needed in movement draws the performer to use more energy than necessary. There needs to be a balance between tension and attention, so the motto 'less is more' can grasp the audience's focus.

2.6 Authentic Pilates Method

Joseph Pilates was the precursor of the art of Contrology - Authentic Pilates Method (APM). As a sickly child who suffered from asthma, rickets and rheumatic fever, he dedicated his entire life to becoming physically stronger. Pilates studied bodybuilding and gymnastics and

by the age of 14 was fit enough to pose for anatomical charts. By the time he was living in England, he became a boxer, circus performer and a self-defense trainer. His method started to take shape when he was interned with other German citizens in Lancaster during World War I. After the war, he emigrated to the United States of America, where he met his future wife, and later, in the 1960's, founded a studio in New York City. The APM, also called Contrology, as mentioned above, soon established followers in the dance and performing arts community. The method is the complete coordination of the body, mind and spirit – a somatic approach - and well-known dancers, such as George Balanchine and Ruth St. Dennis became devotees, and sent their students to Pilates and his wife for training.

This approach has proven itself as an effective, safe method of exercise, when taught and applied correctly. There are three words that describe the Pilates Method: **stretch**, **strength** and **control**, and six fundamental principles (Romana's Pilates, 2002-2018, pp.7-8):

1. **Control** - Followed by the idea of muscle control. Concentration is required to control every aspect of each movement. The objective is to be in control over every body part, and not let wrong movements, gravity or habit take over the control of the body.
2. **Centering** - The energy used for performing Pilates exercises is believed to be drawn from the center of your being - the 'powerhouse' - including the abdomen, lower and upper back, hips, buttocks and inner thighs. All movements should begin from the powerhouse and flow outward to the limbs of the body. The work is made around the 'center line' and through two lines that run through the body: shoulder to shoulder and hip to hip. This is called the 'frame' or the 'box'.
3. **Concentration** - it is the mind that guides the body. When placing full commitment and concentration on the exercise at hand, maximum benefits will be derived. The five parts of the mind that are used to achieve are: Intelligence, Intuition, Imagination, Will and Memory.
4. **Precision** - The precise goal of this method is to fulfill the benefit of each movement. There is an appropriate placement, alignment relative to other body parts, and trajectory for each part of the body. The focus is on doing one precise and perfect movement, rather than many halfhearted ones. The goal is for this precision to eventually become second nature and carry over into everyday life as grace and

economy of movement.

5. **Breath** - All exercises are done with the rhythm of the breath. To achieve a correct rhythm, one must inhale on the effort to send fresh oxygen to the muscles when they need it. The exhalation is emphasized by using a very full breath in the exercises. Most exercises coordinate with the breath and using it properly is an integral part of Pilates exercise. The type of breathing is described as a posterior lateral breathing, meaning to breathe deep into the back and sides of the rib cage.
6. **Flow** - Pilates aims for elegant sufficiency of movement, creating flow using appropriate transitions. Once precision has been achieved, the exercises are intended to flow within and into each other to build strength and stamina. This technique asserts that physical energy exerted from the center should coordinate movements of the extremities - flowing movement outward from a strong core.

A person's posture reflects his/her attitude in life, and tensions are the result of not standing correctly. Generally, a person with a good posture can stand easily and with grace, without exaggerating any spine curve and holding head, box and legs in balance and correctly aligned. A person's posture depends on his/her age, job, constitution and health. Correcting the posture is very important, since it is the best way to start activating the powerhouse for it to correctly support the weight of the spine.

When training in this method, there are some key concepts (see annex I) to bear in mind, throughout the whole practice. The goal is for them to be high rooted and present within the body and mind, as Pont & Romero (2020) point out.

Pont & Romero (2020) also wrote some alerts to be aware of when practicing Contrology. When moving, lengthening and stretching the body, people often tend to tend and **block the joints** on elbows and knees, when extending the arms and legs. This reaction can interfere with freedom of movement and lead to an exaggerated flexion or to **hyper-extension**, which may cause injuries. Regarding the **position of the feet**, this is very important to obtain the expected benefit from each exercise. Either stretched or flexed, these two positions interfere with the body alignment, so should not be disregarded. Contrology's main goal will never be doing a specific number of exercises, or a given exercise many times. The important matter here is not what is done, but how it is done. Precision and control play a central role here, so the exercises indicate a minimum and maximum number of repetitions, which makes it unnecessary to do more repetitions that would only extenuate

the muscles. If the body is tired or a person is in a hurry, it is not needed to perform a full program of exercises; rather it is better to do no more than two or three, but with total concentration.

Finally, "**patience and persistence** are central qualities for success", just as Pilates used to say. During a training session, it is important to have a **positive mental attitude**, since a person's mental, spiritual and physical aspects are indivisible. As Pont & Romero (2020, p.16) wisely wrote "Wishing to change under positive thoughts is better than taking refuge in shortcomings which have led to your current situation. Changes happen inside out." Giving the best has nothing to do with being competitive, because we are not competing with anyone. We cannot even compete with the results obtained in the last session or at any other moment. Full focus and effort into performing each movement with as much control and precision as possible is key to success, and dance students should be constantly reminded about this. There is always room for improvement, and Contrology provides well-being, energy and an enhanced self-esteem through disciplined work.

The Mat

The Mat is a low-impact equipment that is accessible and builds strength while helping form a connection with the body. It is one of the oldest and most proven methods of developing core strength and stability. The exercises on the Mat are the simplest form of Pilates, as it primarily uses the body weight as resistance. As the method utilizes body weight for resistance, this can be a challenging workout, which improves endurance and results in a stronger core. The Mat relies on small, controlled movements which focus on the strengthening the core, which is why the system is often considered to be good for those suffering with neck and back pain. It also helps to lengthen, strengthen and balance the body while also increasing concentration and flexibility.

The table in annex I shows the beginner's level on the Mat. The objective of introducing these exercises at the beginning of the internship classes was to prepare the body - waking up the senses and muscles; awareness and alignment of the body in relation to its axis; focus on the breathing, while performing the strengthening and stretching of the muscles. With this approach, the students become more aware, sharp and their bodies more ready for the technical class ahead.

2.7 Functional Training

Movement is a combined act of posture and control in the presence of active and reactive patterns of manipulation, moving stuff and locomotion - moving self. Movement equals function.

Functional training is best described as a continuum of exercises that teach athletes to handle their body weight in all planes of movement. Although this concept might be intuitive, it is also objectionable to many people. Some believe that adding challenge to the environment of the training - for the purpose of involving more of the smaller and more deeply located stabilizer muscles - is functional training. Boyle (2017, p.21), a world known coach in the field of performance enhancement training, refrains from these comments by adding his own:

To me, function is essentially purpose. Functional training can therefore be described as purposeful training. Functional training and unstable surface training are not synonymous. Unstable surfaces training is one aspect of the larger thought process that makes up functional training.

Functional training really comes down to the application of functional anatomy of training, so the selection of exercises to reduce incidence of injury and improve performance is based on the knowledge about the body mechanisms. Instability is a potential progression, but not the fundamental driver. As a coach/teacher, it is not wise to fall in love in any particular exercise, techniques or philosophies. The job is to produce results, by choosing the methods that provide those results. This means experimenting with everything that makes sense, rejecting the ones that don't make sense and keeping what it works.

Most young athletes and many young coaches think that if two sets of an exercise are good, four is even better. This culture is so impregnated, especially on the competitive dance field, that repetition starts to lose its actual effect - memory, embodiment of movement - becoming a source of extenuation and producing negative side effects, through overtaxing the body and disrupting the recuperative process, leading to injuries. It is important to remember that strength training is "a game of stimulus and response. The actual workout is a stimulus (Boyle, 2017, p.22)." The response occurs after the workout and is affected by the quality of the workout and by the quality of the recovery. The key to a successful strength training program

is injury reduction. With this, the number goal is reducing the incidence of injury, and then performance enhancement.

The joint-by-joint approach

This approach, Functional Movement Screening (FMS), was first applied by the physical therapist Gray Cook, in how the needs and function of different joints of the body relate to training. The screening allows us to distinguish between issues of stability and those of mobility. So, what he suggests is that training may be a joint-by-joint approach rather than a movement-based approach.²¹

First thing to notice is that the joints alternate between mobility and stability, - e.g. the ankle needs increased mobility, while the knee needs increased stability; the hip needs mobility, and so on - and the process goes up the chain.

This intelligent approach of training by movement pattern has the objective of reducing injuries, which are closely related to joint dysfunction. One clear example is lower back pain. In lower back pain, core strengthening and stability are key, but many times are related to another cause: loss of hip mobility. The loss of function in the hip joint will affect the movement of the other joints that follow - hips can't move, the lumbar spine will. This creates a compensation pattern in the joint, that will lead to less stability, and subsequently to pain.

The only way teachers and coaches can analyze the motion of an athlete is to slow him down and look at static postures, active ranges of motion and stability. As Boyle (2020, p.34) states "...the red flags hide until they become a full-blown injury". This way, athletes are forced to back up and attempt to fix what is now broken. The next step is to attack the worst patterns and work on them. Gray Cook, in Boyle (2020, p.38) writes wisely about FMS:

In this continuum, mobility comes first because you cannot have control - stability - if freedom of movement is not present. Stiffness could be confused for stability if there's no freedom of motion. Static stability precedes dynamic stability. Dynamic stability precedes movement.

²¹ More information on annex I.

Gray's philosophy evolved, so the continuum he uses now is the following: *Mobility, before stability, before movement*. In mobility, there is freedom of movement at movable segments, which covers the range of motion, muscle and tissue flexibility. Stability is the ability to control motion in a particular segment, in the presence of force, tension, load and movement, and is also made up of two progressive levels of control: *static*, which relates to isometric control of all directions while under load or tension and *dynamic*, that is the control of joint alignment and integrity in a particular direction or plane of movement, while movement or force is generated in another direction or plane of movement.

This approach to movement can be easily applied in any type of dance class, enhancing the physical skills of students, developing their body awareness to work in an intelligent way, preventing injuries and extra time of recovery.

The Seven Basic Movement Patterns

During this internship, students were introduced to the seven basic movement patterns, inside the FT warm-up days. Basic exercise movement patterns are, quite simply, exercise classifications, which due to popularity have formed the foundations of exercise selection. Once a strength and conditioning coach determines which basic movement patterns are essential for the athlete, they will devise a battery of exercises forged from those movement patterns (i.e. exercise classifications). The same concepts were applied during the internship, where basic movement patterns are transversal to dancing movements, and in different planes of motion. The three different planes of motion are:

- **Sagittal:** refers to forward and backward motions. It cuts through the center of the body.
- **Frontal:** includes leaning from left to right, as in side-bends.
- **Transverse:** horizontal plane that divides the body in two halves: top from bottom and it is related to rotational movement patterns.

The planes of motion interfere directly with the movement patterns, and they are a way to help categorize the seven basic movement patterns - **Squat, Hinge, Lunge, Push, Pull, Rotate**

and **Gait**. The way of classifying the movement patterns answer to a common rule of thumb - 1. the movement and direction of the exercise; 2. the primary joint lever and 3. the joint deemed to experience the largest relative forces. Walker (2023) categorizes the movement patterns in the following way represented on annex I.

These basic movement patterns represent the comprehensive spectrum of human movement. Every effective training program is built upon a deep understanding of human biomechanics and movement patterns, the same way a dance class should be created. When mastered, these seven fundamental movements can open the door to enhanced performance, injury prevention and efficient progress. Breese (2023) shared some thoughts regarding the seven fundamental human movements:

(...) these principles hold true, forming the foundation for sustainable physical development and performance. It's about addressing the full spectrum of human physical capabilities. After all, the strength in our bodies truly matters - it's the foundation for our health, vitality and quality of life.

2.8 Floorwork dance technique

In a traditional perspective, technique is a *know-how*, supported by repetition and faithful reproduction of skilled movement. The dancer tries to get closer to a motor pattern that intends to be as 'perfect' as possible, to develop and evolve performative and artistic skills, in an immutable environment.

Technique is the disciplining of one's energies through physical action in order to free that energy at any desired instant in its highest possible physical and spiritual form. For the disciplined energy of a dancer is the life-energy magnified and focused for whatever brief fraction of time it lasts... (Sorell, 1951)

Inside the dance techniques, there is a dance style that involves dancing on the floor - *floorwork* - using a set of vocabulary such as rolls, slides and crawling. Floorwork has a long

history, dating back to the early 20th century and has been influenced by various dance styles and cultural movements.

One of the earliest examples of floorwork can be traced back to Isadora Duncan, a pioneer of modern dance in the early 1900s. Duncan's choreography frequently involved dancing on the floor, "removing the story from dance altogether and insisted that the dance could be an emanation of the soul and emotions" (Humphrey, 1959, p.15). In the 1920s and 1930s, floorwork became a prominent feature of modern dance. Dancers such as Martha Graham and Doris Humphrey incorporated floorwork into their choreographies, using movements that were inspired by the human body and its connection to the earth. Graham, in particular, was known for her use of *contraction* and *release* movements, which involved the dancer curling up and then extending outwards. During the 1960s and 1970s, floorwork began to take on a more experimental and *avant-garde* style. Dancers such as Merce Cunningham and Trisha Brown used floorwork as a way to explore the relationship between the body and space, often incorporating improvisation and chance elements into their choreography. Cunningham's work was especially influential, as he believed dance should be divorced from narrative or emotional content and instead focus on pure physicality of movement. Today, floorwork continues to be an important part of contemporary dance. Choreographers such Crystal Pite and Akram Khan have incorporated floorwork in their work, using movements that blend elements of classical and modern dance. Floorwork is also a prominent feature of street dance styles such as breakdancing, which often involve intricate and acrobatic movements performed on the floor.

In addition to its use in dance, floorwork has also been used in therapeutic settings, like the Feldenkrais method, often involving floorwork as a way to help individuals become more aware of their bodies and movement patterns. Similarly, somatic practices such as yoga or Pilates frequently involve floorwork to develop core strength and flexibility. Floorwork allows dancers to explore different levels, textures, and dynamics that cannot be achieved while standing. It enables dancers to create a variety of movements that incorporate **rolling, sliding, crawling, and sliding across the floor**, which is a unique feature of contemporary dance.

Floorwork is also **essential** for the dancers' physical development, as it helps them to build strength, flexibility, and agility. It requires dancers to engage their core muscles, which strengthens their abdominal and back muscles, improving their balance and stability. Floorwork also involves stretching and bending movements that help dancers develop flexibility in their joints.

Floorwork is not just a physical technique, but it also has a significant impact on the emotional and artistic expression of the dance. It enables dancers to express emotions and ideas that cannot be conveyed through standing movements. Floorwork's proximity to the ground creates a sense of intimacy, vulnerability, and connection with the audience, which is crucial in contemporary dance performances.

Floorwork is a dance style with a rich history and diverse influences. From its origins in early modern dance to its current use in contemporary and street dance, floorwork has evolved to become an important aspect of dance and movement. As dance continues to evolve, it is likely that floorwork will continue to be an integral part of choreography and performance.

Release Technique (RT)

The early roots of various Release Techniques are found in the emergence of postmodern dance in the United States after the end of the Second World War and mark a new beginning in art, as well as in dance. It was necessary to re-examine the balance between general accessibility and the specific needs of professionals in various dance techniques, as Wittman, G. in Diehl & Lampert (2010) remarks. The greatest common denominator was a biologically grounded understanding of the body and the possibilities for movement and experience - concerning anatomical construction of the skeleton, the bones and joints. Lance Gries, a member of the research team at the Frankfurt University of Music and Performing Arts, and former Trisha Brown Dance Company dancer, evokes that

Release is a bunch of research people...and that no single person created this technique, rather there was a group of people who cooperatively - each with their own approach - researched similar questions and solutions about the body. (p.272)

Release means 'letting go' in the sense of opening oneself to other possibilities and being open about the ways of using these new possibilities. Central concepts are freedom, taking responsibility and making choices. So, the notion of 'letting go of' becomes 'letting go for', allowing energy that was blocked to flow so that it can be used in new ways. The point here is to understand how each body part connects with other body parts, and to work on clearly aligning the whole body, along with the intention and awareness, in time and space.

As mentioned in previous subchapters, the work of Mabel Todd, founder of Ideokinesis, Joan Skinner (Skinner Release technique) and Mary O'Donnell Fulkerson (Anatomical Release technique) is often viewed as the root and core to RT, by using visual and kinesthetic internal images of the body to investigate and change physical movement function. With this, a holistic, psychophysical theory about the interaction between anatomical and psychological creates threads of action and experience.

The work of Trisha Brown also contributed to the development of RT, through her movement vocabulary and its increasing impact. According to Gries (p.275) she was not interested in being limited by a specific dance technique and did not specify any expected training for her company, rather her dancers organized their own training, according to the physical demands of movement material.

Release techniques are currently used in many artistic and educational processes. Some known dance schools like P.A.R.T.S., in Brussels, invite teachers to teach students about body awareness, clarify their alignment in space, strengthen them physically and to acquaint them with the practices and movement vocabulary.

In the professional world, many companies adopt Release and Alignment Oriented Techniques rather than, or along with, traditional classical ballet training, because they can also train presence. This makes the dancers more versatile and differentiated, some that most choreographers appreciate.

Many principles overlap with other body-awareness practices - like the idea of receiving and not manipulating - like in the Feldenkrais Method. Some of the key terms of RT relate to the practice of meditation. As Gries, mentioned in Wittman (2010, p.278) describes:

(...) *permission*, allowing oneself and others to sense something, to express oneself, etc.; *letting go*, releasing predetermined notions and behavior patterns in the muscles, as well as relinquishing thoughts and expectations; *staying present*, the attempt to remain in the here-and-now instead of dwelling on thoughts and patterns formed by the past; *precision*, training exactitude in perception and action, including the organization of the body in time and space; *gentleness*, the general mode of considerate and non-judgmental attitude toward oneself and to other beings that becomes a supporting, multidirectional kinesphere surrounding the bones and body.

Among the many movement methods that make up the present contemporary dancer's training, RT is considered a 'must-know' subject to any professional dancer. RT helps develop an integrated, intelligent and healthy body, which not only focus on the physical sensation, but also in the ability to teach oneself and the love for the mysterious and insightful interplay of the imagination, mind and act of dancing.

Flying Low (FL)

David Zambrano started dancing professionally at age 21, and he threw himself into it fully. Eventually, he damaged his feet and could not stand up on his own for six months. Instead of letting this derail his young dance career, he used his injury to develop a technique that he now teaches worldwide.

Limping around University on crutches, Zambrano never stopped moving and he would go to the gym, roll around the mats every day, gaining strength in his arches, while examining his relationship to the ground. Next to him in the gym everyday were a Brazilian jump roper and an old Kung Fu master. He used to observe them training, and through observing this stark contrast of fast and slow, Zambrano **incorporated speed** into the exercises that eventually got him back on his feet and healthy again.

While Zambrano was traveling around New York City to rehearsals, he incorporated this newly developed exercise plan into a warm-up routine. People were curious and eventually noticed his unconventional style, asking Zambrano to train them.

The Flying Low (FL) technique was born **out of a necessity to be back on track**, while working on the healing process.

The technique focuses mainly on the **dancer's relationship with the floor**. The movements involved are simple - **breathing; speed and release of energy throughout the body** - "activating the relationship between the center and the joints, moving in and out of the ground more efficiently by maintaining a centered state" (Zambrano, 2016). The focus is on the skeletal structure, helping dancers improve their **physical perception and alertness**.

Classes include partnering work - *Contact Improvisation*, created by Steve Paxton, which contributed greatly to the development of FL - and movement phrases, exploring the primary laws of physics: cohesion and expansion.

The beginning of the class is characterized by a moment of stillness where students are asked to scan their bodies and connect with the environment: the air; floor, energy from others, creating an interconnection. Students should feel their feet spread and very connected to the ground, so that the muscles are ready to move. Stillness progresses to running and **passing through** each other, and the bodies are drawn to travel in space, initializing the warming-up. As Zambrano (2016) says "When you are moving, the whole room is moving". As the body is constantly spiraling, whether running or standing, these spirals help the dancers into and out of the floor. The ascendent and descendent movement of the spirals enables dancers to see all around. To activate these spirals, students find their center and move all their joints from this center. **Transitions** are key in FL. When transitioning from a standing movement to the floorwork, Zambrano recommends initiating the 'fall' as if going to sit, not just at the surface of the ground, but to melt into it, maintaining a continuity in movement. Garcia (2023, p.2) gathered the specific components that characterize FL, followed by the vocabulary displayed on annex J.

Throughout years of teaching, Zambrano has learned to morph the technique to fit each class. By tapping into his improvisational expertise, he can adapt to suit any environment, language or need. Nowadays dance teachers make use of the movement quality and vocabulary of FL, to develop their own teaching style and movement quality. This enables students to expand their dance vocabulary and be aware that most contemporary dance techniques are in constant change (personalized), by its transdisciplinary character.

Chapter 3 - METHODOLOGY FRAMEWORK

3. Artistic Research Methodology

3.1. *Practice-led research*

Within the spectrum of dance teaching and the objectives at hand, this internship report is based on action-based research, namely *practice-led research*. Bell (2009, p.252) states that a practice-led research approach is "the works that have started with a creative project but have proved a rich field for theoretical exploration". Practice led research is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice, according to Candy (2006). The primary focus is:

(...) to advance knowledge about practice, or to advance knowledge within practice. Such research includes practice as an integral part of its method and often falls within the general area of action research. (p.1)

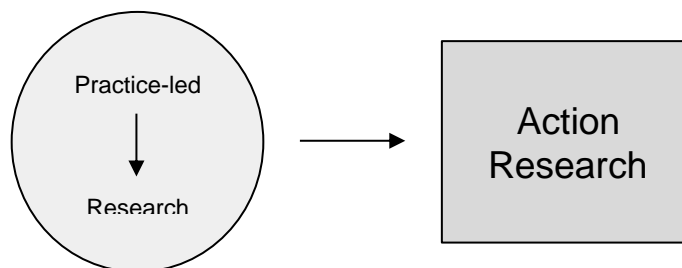


Figure 2 - Diagram based on Frayling's research approach, in Pontis (2023).

Pontis (2023) refers that practice-led research is the production, application and evaluation of creative work (practice) that leads the whole process of research and action research strategies are employed to extract specific data and test theories (Frayling, 1994, as cited in Pontis, 2023). In other words, investigations with this approach use practice to understand and inform the research process. The outcomes of these investigations may contribute to the practice of the discipline they are immersed in. For practice-led, action research is often the

central

methodology

used.

This type of research that takes the nature of practice as its central focus is carried out by practitioners, such as artists and teachers. As creative practitioners, the searching for new understandings and seeking out new techniques for accomplishing ideas is a substantial part of everyday practice. However, this kind of research is, for most part, "directed towards the individual's goals of the time rather than seeking to add to our shared store of knowledge in a more general sense, as Candy (2006, p.2) refers. Artists themselves have the capacity to explore and explain complex theoretical issues that can have significance across broad areas of knowledge. This process is clarified in retrospect as issues and ideas are revealed through the process of reflexive and reflective inquiry (Sullivan, 2009). By pursuing their art practice within the academy as well as the art world, it is key to take on the roles of practitioner, researcher, theorist, and teacher as well.

This IR, within the structure of a master's degree in dance education, encourages the candidate to self-reflect about their pedagogic engagement, but also their human nature towards live teaching. Smith & Dean (2009, p. 164) share some interesting thoughts about practice-led research approach:

(...) what drives our work? In the end it is our creative desire for artistic expressivity that results in an interplay between actions and ideas. And it is our desire for a productive dialogue with others around this expressivity that leads us to the extensive documentation, reflection and dialogue that positions our practice within a research framework. The feedback loop between reflection and action, between speculation and experimentation, is fundamental to research in many disciplines.

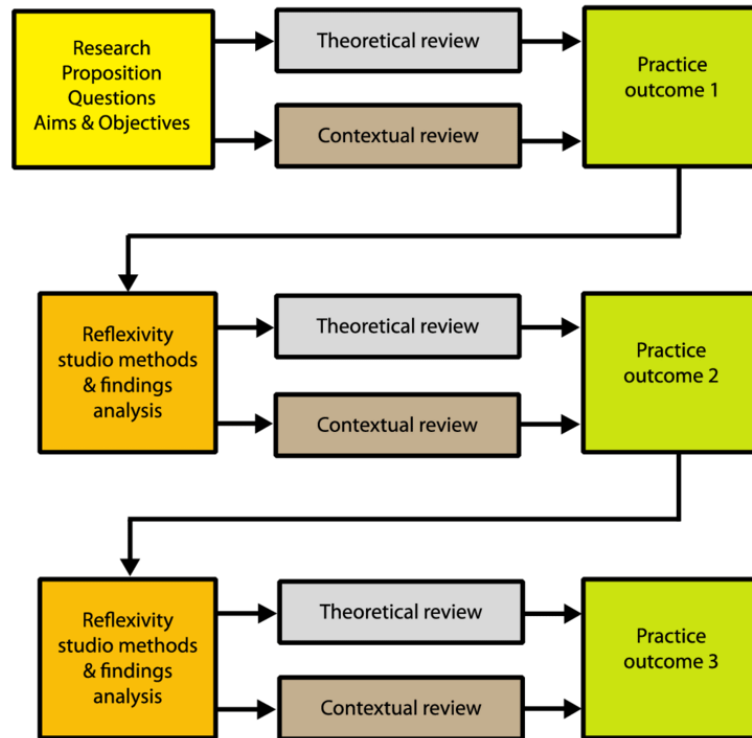


Figure 3 - Practice-led research method diagram made by Pinxit, V. (2016).

As practice-led research represents a qualitative nature, as "(...) qualitative values are intrinsic to dance" (Fraleigh & Hanstein, 1999, p.17, as cited in Rijmer, 2017, p.38). These values that we experience are present in our subjective experience within the investigative process and can be observed and measured through movement and human behavior.

According to Cid Neto (2017), the importance of the critical and self-critical process aims to switch between the practice transformation, the transformation of how one understands practice and the transformation of the conditions that allow and limit the practice. This kind of approach is developed through a cyclic spiral of *planning, action, observation* and *reflection*. James McKernan (1998, cited by Máximo-Esteves, 2008, cited by Cid Neto, 2017), underlines that a reflexive process is engaged from a practical investigation, in which the first step is to define the problem, and second, to specify an action plan - testing hypotheses by applying action into the problem. The evaluation is carried out to verify and demonstrate the efficacy of that action, thus, leading the participants to reflect about new events, communicating the results to the investigation-action community. This methodology, although practice-led, "can and should be associated with the educational

sphere" (Cid Neto, 2017). The intended objectives, as Grudy & Kimmis (1998, cited by Máximo-Esteves, p.79, cited by Cid Neto, 2017, p.60) are the curricular development, professional development, improvement programs, planning and political development systems.

There should be **flexibility** in planning the study, through a continuous reflection from the teacher-investigator, concerning his and other's experiences, observing the students, evaluating their practice and finally deciding what should be kept or changed. Another important aspect is that with **action**, or *field application*, the initial questions elaborate and clarify themselves more and more. Trust and ethical responsibility are the mainstays where actions support each other, and the **evaluation/validation** tools refine themselves through time. **Communication** should support the quality of the investigation, as well as the **ethical aspects**, during the investigation process.

As a dance teacher and professional dancer for more than 12 years, I hope I can rely on my accumulative dance knowledge to attend my qualitative observations and data collection during my internship with the 3rd year dance students at CPIDC.

3.2 Data Collection Instruments

The exploratory process of *data collection* is labeled with this name by the traditional research methods. From the perspective of the artist-researcher,

(...) notions of data collection are necessarily expanded because there is a creative imperative that demands existing knowledge is less of an a priori condition framing inquiry and more of a stepping off point for imaginative interrogation during artmaking. (Sullivan, 2009, p.50)

The outcomes subsequently provide the basis for a critique of existing knowledge after the event, and this can be surprising for most creative solutions that often appear obvious and logical in retrospect. Consequently, for the artist-researcher, *data creation* becomes a crucial

component in the research process and responds to these rich theoretical and procedural challenges. They also make use of multiple ways of giving form to thought that embodies meaning and this is negotiated in many contexts, as Sullivan (2009) suggests.

An important part of practice-led research involves **making sense of the information collected so that it can be translated into interpretative forms able to be communicated to others**. The reflexive tradition of the arts enables the artist and the observer to participate in an exchange that is mediated by an artwork, therefore change and transformation often happens.

The nature of aesthetic experience is **interactive, encourages dialogue and generates debates**. Sullivan (2009) writes that these are the kind of critical-analytical processes associated with practice-led inquiry "and reflects forms of engagement and the creation of meaningful artifacts" (p.51). The means of representation are only limited by the imagination of the practitioner-researcher and can be found in visual-verbal texts as the artistic-researcher takes on roles of theorist or storyteller. Nimkulrat (2007, p.5) states that

Documentation is of vital importance in performing practice-led research. Artifacts produced in the practice without the documentation of the artistic process may not be sufficient to support a research claim. In order to demonstrate the importance of documentation in my research, I elaborate on two key aspects of documentation: a) documenting the artistic process and b) the role of documentation within the overall research process.

The artistic process is a series of interactions among different components, such as materials, practitioner and artifacts. When the artistic process is performed, it needs to be presented as evidence for practice-led research. To transform an interactive process into evidence, it needs to be represented in textual and visual forms.

The data collection instruments for the internship were chosen obeying the *Regulamento do estágio do curso de mestrado em ensino de dança* (2012) and in accordance with the pertinence for the candidate 's research.

Period	Data Collecting Instrument
1st Term	<ul style="list-style-type: none"> ● Journals ● Video recordings ● Literature review
2nd Term	<ul style="list-style-type: none"> ● Journals ● Video recordings ● Interview and questionnaire ● Literature review

Table 1 - Data collecting instruments and terms in 2023/2024.

Journals

As a practitioner-researcher, one way of documenting the creative process is by writing a *journal*. The aim of this documentation "is to make the creative process somewhat transparent by capturing each step the practitioner-researcher takes in the process, both consciously and unconsciously" (Nimkulrat, 2007, p.4). A journal, according to Rijmer (2017) is a combined mixture of a *daily log book* and a *diary*, and is the inherent and self-reflective process of the researcher, as an active component to the investigative research. Oliveira, Pereira & Santiago (2004, as cited in Rijmer, 2017) say that the journal possesses the objective aspects of a daily log, where there is a more factual and brief recording of the data, and the freer format of a diary, in which allows for a more personal form of taking notes.

Video Recordings

In the field of education, the use of video recording became a powerful resource, in which the artistic researchers can access data countless times for the research at hand. Video observations can aid the researcher to "analyze their data from a wider perspective, as well as open up other dimensions to their research missed during direct observations" (Rijmer, 2017, p.40).

The collection of video data was previously agreed, confidentiality respected (see Annex F), and the laws of ethics regarding the rules and regulations as devised by the Escola Superior de Dança Mestrado em Ensino de Dança (ESD, 2015).

Interviews

Interviews are among the most familiar strategies for collecting qualitative data. The type of data collection is used to get to know the interviewee better, and to contribute to a "body of knowledge that is conceptual and theoretical and is based on the meanings that life experiences hold for the interviewees" (DiCicco-Bloom & Crabtree, 2006, p.314). A *semi-structured* interview, the most widely known used interviewing format for qualitative research, is usually organized around a set of predetermined open-ended questions, with other questions emerging from the dialogue between interviewer and interviewee. The *individual in-depth* interview allows the interviewer to "delve deeply into social and personal matters" (DiCicco-Bloom & Crabtree, 2006, p.315). This way of interviewing allows to co-create meaning with interviewees by reconstructing perceptions of events and experiences.

Another important matter is the process of establishing *rapport*, which involves trust and a respect for the interviewee and the shared information. It is also the means of establishing a safe and comfortable environment for sharing the interviewee's personal experiences and attitude. As DiCicco & Crabtree (2006) write "It is through the connection of many 'truths' that interview research contributes to our knowledge of the meaning of the human experience" (p.316).

All the laws of ethics are secured, under the rules and regulations proposed for this internship.

Questionnaires

Qualitative surveys, or *questionnaires*, use *open-ended questions* to produce long-form written/typed data. The questions aim to reveal opinions, experiences or narratives. Often it is used as a useful precursor to interviews, as they help identify initial themes or issues to then explore further in the research. Questionnaires, which also follow the confidentiality and the laws of ethics governing the rules and regulations of this internship, are "(...) great methods to quickly obtaining a large amount of information"²² (Oliveira, Pereira & Santiago, 2004, p.53 as cited in Rijmer, 2017, p.41).

The questionnaires delivered to the students of this internship had the objective of

²² Free translation from the author.

understanding their knowledge about **somatic approaches, conditioning** and concept of **availability** beforehand, and observing how they grasped and applied the tools throughout the internship, as well as stimulating their critical and argumentative spirit.

Literature Review

A *literature review* is a compilation, classification, and evaluation of what other researchers have written on a particular topic. A literature review normally forms part of a research thesis, but it can also stand alone as a self-contained review of writings on a subject. The constant review of literature during the internship process is an essential tool for reflection and "constructive analysis, giving us researchers ample information from which to implement or follow up strategies based on academic and empirical dance references" (Fraleigh & Hanstein, 1999, as cited in Rijmer, 2017, p.41).

3.3 Population characteristic data

Within the context of the internship at the CPIDC, the research group were the **3rd year finalists**, consisting of **three female students**, Portuguese nationality, with ages between 17 and 18 years old. These students are attending the only dance course in the south of Portugal available, within the schools under the Portuguese Ministry of Education. Each of them has the intention of becoming professional dancers after graduation from CPIDC and are already engaged in the audition processes for dance universities in Portugal and abroad. As mentioned in previous chapters, the CPIDC possesses a broad curriculum in the field of contemporary dance, - including composition and production - enhancing the student's creative skills, and allowing to have a direct contact with a foreign language - English – for the contemporary dance terminology and literature. It is also an advantage having contact with a foreign language, because it prepares the students for international auditions, being English the international language all over the world.

The internship aimed to provide the students with a differentiating approach towards

CDTechn, involving somatic methods to enhance physical conditioning and availability, the main concepts being explored during this research.

To aid the research, the students were delivered with a questionnaire and interview questions to validate the research, allowing a final moment of reflection and decision, regarding the provided data.

3.4 Plan of action

The plan of action was organized in accordance with the regulations provided by the *Escola Superior de Dança*, Master's Course in Dance Education (*Regulamento de Estágio*, 2012), in which states that the internship should **total a minimum of 60h** within one school year, "(...) *participação e prática de ensino supervisionado num total de 60h anuais, distribuídas ao longo dos dois semestres letivos*" (*Regulamento de Estágio*, 2012, p.4). The internship implementation was distributed into four phases, according to the same regulations:

- **8h of Observation**
- **8h of Supervised Teaching**
- **40h of Autonomous Teaching**
- **4h of Extra Curricular Activities**

The internship phases are scheduled sequentially throughout the school year 2023/2024 in the annex B.

After the agreement and protocols established between the host institution, ESTC and ESD, it was possible to structure the year into the 1st term and beginning of the 2nd term, in accordance with the candidate's internship objectives. This was a great outcome that allowed the continuity of the work and effective follow-up concerning the student's progression and school dynamics within the three school year terms. The **1st Term** took place from **October 3rd until December 13th, 2023**, and the 2nd Term from **January 3rd until the 26th, 2024**. The classes were every **Monday from 10h-13h20, Tuesday from 13h35 - 15h05 and Friday from 8h20 - 11h35**. Being a UFCD, the block had a time frame of 3h, in which the **first 90 min** were reserved for the internship. The teaching hours were not affected by the students' extracurricular activities - rehearsals, performances and other events - contributing to the success of the plan of action established beforehand.

In general, the Observation and Supervised Teaching phases happened in weeks 1, 2 and 3 of October, whilst Autonomous Teaching and Extra Curricular phases happened on week 4 of October, whole month of November, weeks 1 and 2 of December and finally weeks 1, 2, 3 and 4 of January 2024. As a result, the internship practice totaled **61 hours** of CDtechn classes combined with somatic approaches. In the next subchapter, the focus will be on each phase in order to follow the plan of action of this internship.

3.2 Project Phases

Observation

Concerning the Observation Phase, it took three classes (two classes of 3h and one class of 90 min) of the 1st Term, to get acquainted with the students and dynamics of the class. The main objectives of observation for this internship are:

- Analyze the CDtechn class content;
- Observe the pedagogical practice implemented, in order to continue the developed work;
- Plan and readjust the plan of action concerning the class context.

Djouima (2011) proposes other goals of observation, in which we can make a valuable use of the internship: (1) Developing a terminology for understanding and discussing the teaching process; (2) Developing an awareness of the principles and decision making that underlie effective teaching; (3) Distinguishing between effective and ineffective classroom practices; (4) Identifying techniques and practices that student-teachers can apply to their own teaching.

Observation has played an important role in teacher education. Also, according to Djouima (2011, p.84):

(...) through observing how teachers conduct their lessons, solve problems of classroom management, and interact with students, novice teachers can

develop a repertoire of strategies and techniques which they can apply in their own teaching. (...) use observation as a way of collecting information that can be used to develop a deeper understanding of how and why teachers teach the way they do.

An additional way to improve classroom observation is through distinguishing non-structured observation and structured or systematic observation. The non-structured observation aims to obtain and analyze results in a flexible way. On the other hand, a structured observation has its focus on the object under study, and the collecting and analyzing of data is focused and planned.

Concerning the internship context, it is important to mention participant and non-participant observation. According to Vilelas (2009, p.279, as cited in Cid Neto, 2017, p.63) "(...) the investigator is personally present in the situation in which is being analyzed so that it can be better understood (...) and become part of this universe to better understand the behavior and culture of the study group (...)".

Through this method, a diary logbook was built (see annex C) as a data collecting instrument, which covered all the internship phases, during the school year. Also, during this phase were used observation tables (see annex D) during the CDtechn classes, pertinent to the work being developed in the internship. The 1st Term is characterized as the return to school year after the summer holidays break, and the initial work in CDtechn classes is aimed at the **return of physical shape**, after a long period of pause. According to Xarez (2012), dance conditioning aims the continuous improvement of physical and artistic performance, injury prevention and longevity in the professional career, so it is imperative that students build up their training skills, respecting the physical condition they are at the moment of returning to classes, and progress until achieving a good fitness quality. A good dance training depends on which conditioning principles are applied, and some of them are more relevant than others to a dancer. I will discuss with further detail about the principles on the next phase, *Supervised Teaching*, as I started to give classes in this phase, due to an injury of the host teacher.

The *Observation phase* began with attending the host teacher's classes, and the methodology she used to implement her teaching skills. As mentioned in *Chapter 1*, the CPIDC is composed of UFCD's, and each week the host teacher chooses which UFCD to teach, allowing the

rotativity between the compulsory UFCD's, in which the focus for the 3rd year students is on developing composition, production and performing skills.

The first class (03/10/23) - *UFCD Repertório* - the host teacher began her class with a somatic (1) **warm up** - feet rooted to the ground, scanning the body and evolving to shift the weight between the two feet. I find this type of warm up exercises extremely engaging to organize the body and bring attention to our current self, in our body and in connection to the space. The joints of the feet are slowly getting lubricated, allowing more range of motion inside the joints. The progression of the exercise led to the circular motion of the arms, followed by the head (covering front and back), until rolling down the spine towards the floor and getting into a *Down Dog* position. There were a lot of yoga elements in the following exercises, since the teacher is a practitioner of that method, choosing the exercises as she sees fit to the students. Concerning the students, they revealed difficulties in *tridimensional movements* and performing the *transitions* with softness and control. This raised my attention to emphasize even more these components in my planning; (2) **strengthening** - Graham based exercises - covering various movement skills - starting on the floor and developing until standing and walking through space; (3) **walking across the space** - walking, running, jumping and tasks in pairs, which developed in moments of improvisation and finally (4) **cooling down/stretching** - lowering heart rate and stretching exercises - involving the whole body. The second part of the block was assigned to the Repertoire dance pieces the students were learning from a video. The goal was to learn the movement material to later deconstruct it and choreograph a new dance piece.

The next two classes (10/10/23 and 11/10/23) were assigned for the students to lecture. The host teacher suffered an injury that made it impossible for her to demonstrate or perform exercises. The structure was very similar to the previous class - warm up; technical elements; strengthening and stretching - and the students were assigned, each, with 1 exercise to each phase. The second part of the classes was reserved to the repertoire the students were learning and re-shaping it, and to analyzing a text that would increment the dance piece.

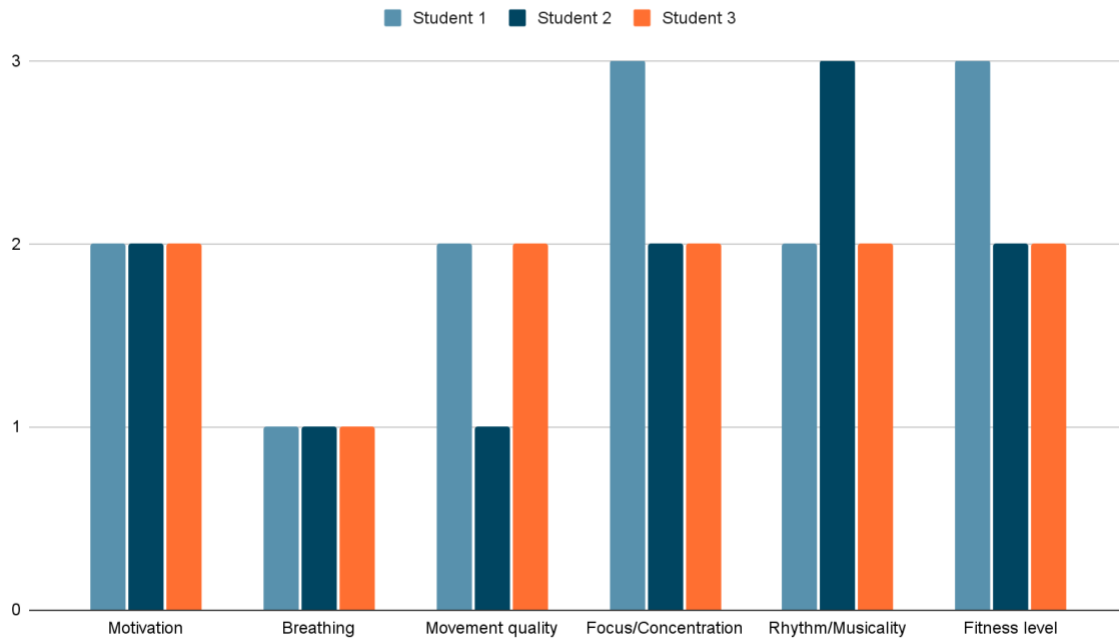


Figure 5 - Diagram concerning the observation of students' performance in the host teacher's contemporary dance classes, from the data in Annex C.

Through the collection and analysis of data from annex C, it is possible to infer that all students showed motivation in performing the exercises. On the other hand, in their breathing patterns they demonstrate difficulties in how to properly breathe through the exercise or how to initiate movement from the breath. The movement quality needs to be refined, as well as their aggregated musicality and fitness level. The last parameter is a good reference for the planning of this internship, and a target in the research object. All of them show commitment and focus on their tasks, and are open for corrections, showing a good level of maturity and confidence in the work being developed in the next phases.

Supervised Teaching

The *Supervised Teaching* phase is characterized by the beginning of the pedagogical intervention, but in my case, I took over as the main teacher, due to the injury of the host teacher. In this case, the approach proposed by Cid Neto (2017), based on Fernandes (2014), based on Cook & Friend (2004), (1) 'one teaches, the other observes'; (2) 'one teaches, the other walks' and (3) 'Team Teaching' were not fully applied, as the host teacher only observed

and intervened when she saw fit. According to the *Regulamento do estágio do curso de mestrado em ensino de dança* (2012, p.4), the intern should demonstrate the “*capacidade de participar e interagir, em contexto de aula, em situações pontuais utilizando estratégias de integração na turma e nível de ensino (...)*”. Obviously, in the given situation, I was allowed and asked to take over as the main teacher, and proceed with my planning and implementation of my research.

The implementation phase of the planning of the classes (see annex D) was designed to enhance the physical conditioning of the students and availability within their bodies and mind. So, I divided the main planning in two parts, with two different warming up approaches: (1) **Functional Training 7 Basic Movement Patterns** and (2) **Authentic Pilates Method - The Mat workout (basic level)**. As previously mentioned in the *Observation Phase*, the students were on a long period of holidays, so they needed to return to shape, before starting the technical floorwork based CDtech. For this to have a logical course of action, the **warm-up** part was dedicated to restoring and enhancing the physical skills, giving time for the body systems to adapt towards the next phases of the class. An important consideration for this phase is to include movements similar to those used in class. For this process, the *principles of training*²³ were highly considered, selecting those more pertinent to the young dancers. After the warm-up session, we proceeded to the **deep work** phase, in which a floorwork based - FL and RT - CDtechn (see annex E) was taught. The common goals of this part were:

- Develop memorizing capacity;
- Stimulate the expansion of movement in the context of spatial progression;
- Stimulate fluidity of movement and awareness in movement extension in floorwork;
- Promote awareness of *residual movement*;
- Reinforce awareness of initiation points.

The exercises were divided according to which part of the body should be given emphasis, as we tried to follow a logical order of execution. The class consisted of around 6 technical exercises - on/across/up the floor, 2 movement combinations across the floor/traveling and a jumping section with 2 exercises. Further detail about the descriptions of the technical exercises is displayed on the annex E.

²³ See annex E, after *Class Planning - Principles of training used during the internship*.

During this *Supervised Teaching* phase, students showed a high level of commitment and openness to new training and movement approaches, revealing physical and mental *availability*, as well as a good level of trust for the new upcoming challenges in the *Autonomous Teaching* phase.

The structure of the class was not rigid, but rather **flexible**. Several times, certain exercises were not performed, instead, we would focus the attention and practice on other skills that seemed more relevant for the specific day, or the students revealed more difficulties to achieve the desired outcome.

Having 'availability' as one of the concepts for the research during this internship, it is imperative to be mindful of the students' physical and mental predisposition for class, to avoid future injuries. As IADMS (2000, p.2) mentions about the adolescent challenges and how teachers can support:

Physiological changes associated with the adolescent growth spurt can temporarily diminish a dancer's technical proficiency and increase vulnerability for injuries. (...) adolescent emotional challenges can lead to lack of confidence and low self-esteem. (...) Teachers can support their students during these challenging times by providing flexible individual class modifications (...).

Autonomous Teaching

The Autonomous Teaching phase corresponds to the last phase of the internship, thus the effective implementation of the pedagogical methodologies under the supervision of the intern teacher.

This implementation emerged from the premise of **enhancing physical conditioning of the students and the culmination of a new development, an interdisciplinary skill, in which dancers have the freedom to access it, becoming more versatile and open-minded in their dance practice, and therefore enhancing their artistic performativity.**

The classes were developed autonomously by the intern teacher, taking in account the vocabulary from their regular CDtechn classes. In this way, an articulation of content was promoted, sharing pedagogical moments of reflection and analysis with the host teacher. As main goals of this autonomous teaching phase, we have: 1) diagnose the content domain of

the CDtechn; 2) understand the tools and methods of the somatic approaches - APM and FT - to apply in the CDtechn class material; 3) understand the benefits of physical conditioning in the *warm-up* phase towards the CDtechn class; 4) instigate the exploration of 'availability' and the effects it causes in the body and mind; 5) promote critical thinking based on the work developed and 6) promote the exploration of the vocabulary and contents presented in the CDtechn class. According to the theoretical frame in Chapter 2, the planning consisted in aggregating APM and FT exercises in the *Warm-up* phase (see annex E) in alternate days, followed by a floorwork based CDtechn - RT and FL. As FL is a floorwork focused CDtechn, with all the movement vocabulary specified, and a strong component of this internship's CDtechn classes, the RT method used was not possible to define. The class has movements and concepts of many RT methods, all of them related at some point, in terms of philosophy and movement material, fused with the FL technique, creating an author's CDtechn class.

The implementation and practice of the methodologies was the same as stated in the *Supervised Teaching* phase, with the sole difference that the **time frame was bigger** in the ***Autonomous Teaching* phase**, so there was more time to solidify the concepts, knowledge and movement embodiment, thus the effects it provoked in the student's body.

The natural progression of the exercises was presented as the students were more familiar with the teaching methodology and showed more **availability** in their bodies, as well as in their minds. Due to their knowledge and level of English language, it was possible to superimpose the technical vocabulary words with no restraints, showing also an openness to learning and acquiring new skills.

As the Observational Grid during the host teacher's class showed (see annex C), all students demonstrated a general tendency to **faulty breathing patterns**, leading to a faster tiredness in between exercises. A lot of emphasis was given to this component, since it is essential for a dancer to possess excellent breathing patterns to endure the stress of technique classes and long rehearsals, besides aiding movement quality and transitions. In the *warm-up* parts, the students were provided with several breathing techniques from both FT and APM. In FT, we targeted the *intra-abdominal pressure breathing*²⁴, by lying on the floor, disregarding gravity, eyes closed and hands placed between the ribcage and the hips. Students were asked to not engage into thoracic breathing, so **control** and **precision** were skills necessary for this procedure, creating an 'executorial' bridge to the APM warm up. Soon after starting the task,

²⁴ Diaphragmatic or (often referred to as) belly breathing delivers postural stability because it creates intra-abdominal pressure by engaging your abdominal muscles, diaphragm, and pelvic floor in synchronicity. Each inward breath contracts the diaphragm muscle downwards, increasing intra-abdominal pressure (REACH, 2022).

the students were complaining of difficulties in how to execute this pattern - guiding the airflow to the diaphragm and expanding it to the sides - resulting in a light headache. This consequence is due to breaking the *status quo* of their breathing patterns, by consciously changing it. "Breathing and movement must be adequately coordinated", so mentions Pont & Romero (2020, p.19), about breathing in APM. The breathing skill should be practiced every day, in and out of class, until it becomes automatic to breathe correctly, and help improve the technical skills demanded for the dance practice. After accessing a more accurate breathing pattern, the **Warm-Up** exercises were introduced, with the intention of starting the body and developing the conditioning skills necessary for class. The student's body became more available, mentally more predisposed and ready to start the technical class.

In the **Deep Work** phase, and through the videos, it could be observed that in the first execution of the exercise, the movements are more constrained and executed with almost no intention. The movements appear more mechanical, and the transitions are not fluid, and the breathing is not connected to the movement. The exercises introduced in the internship were guided through the 'passing through' concept, enabling the student to learn to "instantly connect with their environment and become more spontaneous in the making of choices" (Zambrano, 2016). By unlocking this skill, and with a correct breathing pattern, it is notorious how the student's bodies change and 'merge' with the floor, becoming softer and more articulated. The somatic approaches have the role of promoting safe, effective and expressive dance training, and the CDtechn combined several concepts and methods from the different somatic techniques, since they are all related, either chronologically, philosophically or physically. The RT and FL techniques played an important role in the use of imagery, which provided a profound base for effortless movement and control. The students were asked several times to access imagery to achieve not only the correct and efficient movement, but also the sensation that should be displayed within their bodies. The more familiarized with the CDtechn and method of teaching, the more relaxed and engaged the movement would surface.

As mentioned above, the Autonomous Teaching phase had the same structure as the previous phase (see annex D - *Autonomous Phase*).

The same as happened in the *Supervised Teaching* phase, it was common to be flexible concerning the structure of the classes. The class, consisting of only three female students, was a bit heterogeneous, in terms of dance technique, so several times, in some exercises,

repetition was needed to consolidate the technique and understand the pathway of the movements. Besides the natural order of “teacher demonstrates/student reproduces”, they were encouraged to find in themselves new ways to perform the movements, within their own body structure. This allowed them to organize the information received, using the available methodology, and not just being binded to the forms and shapes of the movement tasks. With this approach, the movement quality started to appear, more consciously and aware of their body mechanics. Exercises that displayed a greater use of energy and *momentum/flow*, were reproduced with more efficiency and efficacy through the internship. This method contributed to an **enhanced physical conditioning** and a **greater body availability** throughout the exercises. The differences were evident during the internship, as it could be seen in the video recordings. This data collection method allows not only to analyze the difference between tryout 1 and 2 of an exercise, but also as a pedagogical tool for self-correction and improvement. All exercises taught during the Autonomous Teaching phase were filmed for that purpose. This tool, together with a positive learning environment, irrespective of talent, are effective to achieve the pre-settled goals of the internship. During the internship, the intern teacher involved, in her technique, an “inherent physicality to the class progression, directed to dynamics and movement form” (Fernandes, 2014, p.48). The experience with the movement is always evolving, without compromising the technical performance. Novack (2010, as cited in Fernandes, 2014) states that

Certain movement qualities appear through time, yet meanings suggested by these qualities subtly shift; contrasting movement styles exist simultaneously, sometimes embodying the same meanings and sometimes opposite meanings (p.48).

The relationship between the CDtechn and Composition in these classes is notorious. The dance classes had the goal to warm up and prepare the students for the practice that would culminate into a performance, passing through the composition and rehearsal of a dance piece.

Throughout the classes, the vocabulary of CDtechn was extremely present (see annex A), creating a bridge between the programmatic contents of the UFCD and the goals of the internship. The intuition of normalizing the nomenclature (like in classical ballet technique) becomes imperative in technical classes, so the students can engage easily into the exercises, by already knowing the name of the movements, without hesitation. As Jennifer Müller (2010, cited in Garcia, 2023, p.1) infers “Primarily I feel, as a teacher, that it is my job to bring

understanding to the student". Students must learn specific vocabulary and this vocabulary is used to discuss, interpret, and apply key concepts in spoken, written and performative components of dance. Glossaries are useful resources for students as they develop and revise dance vocabulary. According to Victoria State Government (2019),

Students' multimodal literacy is developed as they: (1) identify key terms in dance; (2) define and explain the key terms and (3) link the key terms and dance concepts to movement and visual representations and examples.

The approach towards the CDtechn contents can be free within the framework with other technical contents. This means that the execution of exercises differs from day to day - some days the students are more tired from the number of performances, or the heaviness of the school workload, other days they feel more rested and are more prone to dismiss power and energy, therefore are more **available** to find their own movement quality.

Through the questionnaires (see annex F), we can conclude that the students understood the goals and objectives of a good warm up, the importance of enhancing their physical conditioning, and the value of being open to new movement approaches. Regarding *availability*, the students mainly answered from a physical point of view, and it was clear their understanding of this concept and its effects in relation to their body. However, there were glimpses of connecting availability to their **state of mind and emotions** and in the relationship between the teacher/student/choreographer.

The overall performance of the students was extremely satisfactory, creating not only a 'specific dancer', embedded with technique and physical conditioning, but also a 'versatile' one, with ability to adapt to other languages and having a greater consistency in terms of execution.

Extra-curricular activities

The extra-curricular activities are important to bridge the process of teaching-learning, and in this internship specifically, the students had a small presentation, inserted in a conference (*Algarvensis - Geoparque*) about the importance of saving water. The piece presented belongs to the classes' repertoire, and being a stage performance to an audience, students had to

prepare and warm-up their bodies. The movement quality was very floorwork based, so they implemented specific warming-up movement patterns - most of them worked during the classes - to prepare the body for weight transfers, rolls, movement against gravity, jumps, partnering moments and suspensions. This allowed me, as a teacher, to observe the effects of conditioning and preparation of the body in the student's movement quality and how the bodies became softer and more available for the moment of performing. The presentation took place in *Universidade do Algarve*, in *Auditório das Gambelas*, and it was inserted not only in the *Dance Composition* UFCD, as well as in the Global Learning subject of *Cidadania e Desenvolvimento*, with the aim to bring awareness to the act of saving water and the drought that is currently happening in the Algarve. These kinds of activities where students have contact with an audience, creates a deeper understanding about the act of performing, and enhances their organizational skills with their belongings, *spacing*²⁵ and rehearsals, as well as approaches them to the professional career of preparing the body and mind towards a performance.

²⁵ The term spacing refers to the dancers' adaptation to the performance space, with a view to achieving all choreographic objectives, particularly spatial design. The performance space does not always have the same proportions or conditions, so this is essential before each show takes place (Fernandes, 2014, p.52).

Chapter 4 - FINAL INTERNSHIP REFLECTION

“Todo o problema pedagógico consiste em encontrar um procedimento adequado para conduzir o aluno no seu processo de formação” (Batalha, 2004, p.123).²⁶

This chapter aims to conclude our findings with the information gathered directly through observation and experimentation, within our internship practice at CPIDC, and to provide some final reflections and recommendations for future interdisciplinary teaching practices.

School must be a multicultural place, and the learning process a carrier of contact and grasp of the world. The artistic teaching should value the artistic profile of each student, the individual and intentional creation and the expression of feelings and ideas. The intimate relationship between education and art reflects the first step in artistic dominion, the human development and knowledge integration, in a broad and holistic vision of education. In dance, Batalha (2004, p.61) explains how it is privileged the student's autonomy and self-discipline, with creativity development being the main object in learning dance. Pedagogy should create a democratic model, centered on the student and his skills. So, in this case, the pedagogical organization dresses itself with distinctive characteristics, due to its configuration related to dance and its values, like pleasure of dancing, autonomy, creativity and work discipline, and acquisition of a solid body technique.²⁷

One of the main purposes of implementing this internship while embracing pedagogical concepts, was to stimulate the physical and mental capacities of the dance students with the tools and methods developed. With the conditioning methods (APM and FT) proposed for this internship, the aim was to develop, and sharpen, the student's ability to train and prepare their bodies for the technical classes ahead. The lack of training skills in dance students is so notorious, and faulty and imprecise movement patterns become beacons for injuries, diminishing the ability to learn and perform movement correctly. By training the body on how to perform movement patterns with the proper alignment, accuracy and efficiency, we are enabling the *availability* that dancers are so eager to achieve. Perceiving and sensing a body

²⁶ The entire pedagogical problem consists of finding an appropriate procedure to guide the student in their training process (Batalha, 2004, p.123). - free translation from the author.

²⁷ Free translation from the author.

that is highly available to perform any type of movement, the quality that can be attained connected to the sense of freedom, and a mind that is open to receive new inputs, becomes an 'ultimate tool' for a dancer's career development. This holistic approach should lead to what I mentioned at the beginning of this IR, an **integrative body**, where conditioning, technique and artistry are all working in a symbiotic relationship. Learning in dance takes effect primarily through repetition. When trying to perform a certain movement for the first time, a 'new' movement, there is a tendency, generally, towards excessive use of muscular tension. The conditioning methods implemented in this internship had the goal to dissipate this use of muscle tension by applying the concepts of movement efficacy and efficiency. It is clearly notorious when observing a professional dancer who, when performing a difficult or complex movement, makes it apparently easy to demonstrate. This ease of observed execution then results from the fact that the body has learned how to produce that movement **efficiently**, with the least possible muscle tension. I strongly believe the motto for every dance class should be the concept of 'structural hygiene and bodily economy' as means to **acquire bodily balance**, and "facilitate freedom and **economy of effort** and motion" as Todd (1937, p.33) presented. By eliminating excessive strain, the movement pattern becomes physically integrated, in a form called 'muscle memory'. Garcia (2023, pp.1-2) states that

Through repetition, the movement thus becomes more fluid and easier to execute, in order to ensure that this execution is more effective. And then, absolutely important, is the construction/implementation of 'muscle memories' through repetition, so that a certain movement is executed correctly, without muscle tension becoming the most visible feature, or even the cause of muscle pain or even serious injuries.

When structuring a dance class, I consider that the **use of repetition** in transmitting movement **essential in the learning process**, as in and to perfect its execution and precision. APM and FT played a key role within the realm of repetitive movement patterns, due to their methodical nature of body conditioning. Both methods share similar pillars concerning concentration, breath, flow, precision, control and center, to carve the path in mastering not only the physical, but also the mental skills of students, in a learning phase. The seven basic movement patterns taught through FT should be mastered, to open the door to enhanced performance, injury prevention and efficient progress. The class itself should obey the rule of repetition, and its structure repeated until all its contents

and objectives are integrated and consolidated, both in its phases or constituent parts. This guarantees a progressional structure, which is based on this repetition, as a guarantee of the consolidation of specific skills. This is a way of developing classes coherently.

With the objectives already exposed in Chapter 1, I feel, as a teacher, that my approach also contributes to enable the students to possess a critical and analytical thinking, that enhances their learning and teaching skills. More than learning by listening and mimicking, questioning them about the mechanics, direction and purpose of movement, and teaching that knowledge to fellow colleagues, becomes a powerful and necessary tool, not only to develop the **awareness and availability of the body and mind**, but also to create empathy and a sense of companionship between the class.

My long-term goal as a dance teacher is not only to be open to constantly learning, be creative, perceptive and focused on my students, but also to learn from them. Students can teach us valuable lessons on how to adapt the class content and be flexible, but also to perceive our 'faulty patterns' while explaining and transmitting information, especially in a critical and overwhelming phase as adolescence. Here is where teachers must show support by providing flexibility, encouragement, and the necessary class modifications, especially to prevent injuries and low self-esteem. Dance is a communication process between people, with a specific intention of transmitting something. The role of the dance teacher is of a facilitator and communicator of knowledge, and the relationship between the teacher and the pedagogical practice is an on-going process, in which every year we face a new challenge regarding student's difficulties, as also with the existence of different bodies and physicalities. In the words of Fernandes (2014),

(...) contemporary dance is in constant mutation, so the relationship established with other techniques and professionals becomes important to a constant progression in the way the body and movement are addressed in different contexts (p.45).

In the implementation process, there were adjustments of the project, to find a path between the theme of the research, the internship implementation and the pedagogical reality. This reality is shaped by variables such as the configuration of the school year, the geographic

region, the teaching location, the level of the class, among countless other factors. Nonetheless, I was extremely lucky, and grateful, that the internship took place in the desired time frame. These small adjustments also contributed to solidify the research objects, by creating a deeper understanding of their objectives and how to share the knowledge acquired with the students. By the end of the internship, I felt that my students were more mature, more confident in their movement and more **available**.

The internship, as the final phase of the Master in Dance Education, becomes a period of reflection, not only on the tools and knowledge gathered throughout the curricular plan, but also of confrontation between the reality of artistic teaching and the trainee in its most varied aspects: artistic, pedagogical, methodological and sociocultural, as Cid Neto (2017) displays. This place of professional development reflects a profound articulation between theory and practice, by confronting the trainee and questioning his practice skills. As a final statement, I would like to replicate the words of Mary Wigman (1986) and her vision of a dance teacher:

Donner des leçons et enseigner ne sont pas synonymes; un bon entraîneur n'est pas nécessairement un bon pédagogue. L'analyse et le contrôle des processus du mouvement font partie du métier et sont le pain quotidien du danseur. Mais enseigner signifie éclairer le matériau pédagogique sous tous ses aspects, le transmettre aussi bien sur le plan fonctionnel que sur le plan d'une pénétration spirituelle et d'une expérience affective.²⁸ (Mary Wigman, 1986, as cited in Garcia, 2023, p.1).

²⁸ Free translation from the author: Giving lessons and teaching are not synonymous; a good coach is not necessarily a good teacher. The analysis and control of movement processes are part of the profession and are the daily bread of the dancer. But teaching means illuminating the educational material in all its aspects, transmitting it both functionally and on the level of spiritual penetration and emotional experience.

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ANNEXES

Annex A - List of contemporary dance technique terminology (Internship context)

Awareness – Applied to somatic approaches, and one of the main skills of this internship report. In the dance class context is the perception of a given situation, and one of the elements related to space, time and movement. Highly relevant concept in contemporary dance techniques.

Bounce – a movement rebound.

Drop – To let something fall vertically.

Fall – Imbalance of the body from a static point. On the next instant, there is an acceleration due to gravity attraction.

Grounding – Lowering the center of gravity towards the floor, creating stability and connection to the floor.

Momentum/Flow – Continuous movement.

Passing Through – Concept connected to Flying Low dance technique. Related to the traveling of energy through the body. Also connected to movement fluidity.

Pivoting – Change of direction. Present in Flying Low terminology as well.

Pushing – Movement action of pushing (e.g pushing the floor in a push-up). Terminology of Flying Low dance technique.

Release – Somatic method developed by Joan Skinner. The act of liberating and creating movement freedom.

Rolls – Vertically or sitting, the act of rolling the spine. Rolls on the floor.

Spiral – Ascending/descending movement, where a rotation takes place, either in body segments or the whole body.

Swings – Pendular movement, where an isolation of certain body parts takes place (e.g in a leg swing).

Suspension – Transitional state where the body supports itself momentarily before off-balance, before coming back to a balance.

Slide – Move smoothly along a surface while maintaining continuous contact with it.

Step – Self-explanatory.

Tabletop (flat back) – Upper body bend to the front or diagonally.

Twist – Rotational movement around a stationary point.

Turn – Circular action of a movement in an axis.

Wave – Movement from and to a fixed point in a swaying motion.

Warm up - Action that targets a change in the heart rate, accelerate breathing and raise the body temperature, in a progressive way.

Annex B - Plan of action for the school year 2023/2024 at CPIDC

			2023						2024			
Out.	schedule	n° hours	Nov.	schedule	n° hours	Dez.	schedule	n° hours	Jan.	schedule	n° hours	
1st Term	1		1			1			1			
	2		2			2			2			
	3	10:05 13:25	3h	3	08:20 09:50	1,5h	3		3	13:35 15:05	1,5h	
	4			4			4		4			
	5			5			5	09:00 13:00	4h	5	08:20 09:50	1,5h
	6			6			6	13:35 15:05	1,5h	6		
	7			7	10:05 11:35	1,5h	7			7		
	8			8	13:35 15:05	1,5h	8			8		
	9			9			9			9	10:05 13:20	1,5h
	10	10:05 13:20	3h	10	08:20 09:50	1,5h	10			10	13:35 15:05	1,5h
	11	13:35 15:05	1,5h	11			11			11		
	12			12			12	10:05 11:35	1,5h	12	08:20 11:35	1,5h
	13	08:20 09:50	1,5h	13			13	13:35 15:05	1,5h	13		
	14			14	10:05 11:35	1,5h	14			14		
	15			15	13:35 15:05	1,5h	15			15		
	16			16			16			16	10:05 13:20	1,5h
	17	10:05 11:35	1,5h	17	08:20 09:50	1,5h	17			17	13:35 15:05	1,5h
	18	13:35 15:05	1,5h	18			18			18		
	19			19			19			19	08:20 09:50	1,5h
	20	08:20 09:50	1,5h	20			20			20		
	21			21	10:05 11:35	1,5h	21			21		
	22			22	13:35 15:05	1,5h	22			22		
	23			23			23			23		
	24	10:05 11:35	1,5h	24	08:20 09:50	1,5h	24			24	13:35 15:05	1,5h
	25	13:35 15:05	1,5h	25			25			25		
	26			26			26			26	08:20 09:50	1,5h
	27	08:20 09:50	1,5h	27			27			27		
	28			28	10:05 11:35	1,5h	28			28		
	29			29	13:35 15:05	1,5h	29			29		
	30			30			30			30		
	31	10:05 11:35	1,5h				31			31		



Annex C - Diary logbook of CPIDC

Day/Time	Notes
Observation phase	
03/10/2023 10:05 - 13:25	<ul style="list-style-type: none"> - 3rd year CPIDC class conducted by the host teacher - Analyzing the class content and contextualize the teacher's approach - Common contents and specific vocabulary - Student's technical level
10/10/2023 10:05 - 13:25	<ul style="list-style-type: none"> - 3rd year CPIDC class conducted by the host teacher - Observing the development of the class
11/10/2023 13:35 - 15:05	<ul style="list-style-type: none"> - 3rd year CPIDC class conducted by the students (homework of the host teacher - each students builds a block of 3 exercises of 'warming up; 'technical elements' and 'cool down') - Observing the development of the class - Observing improvisation and composition skills
Supervised Teaching	
13/10/2023 08:20 - 09:50 <i>Host teacher suffered an injury, so I took over as the main teacher during the Supervised Teaching phase as well.</i>	<ul style="list-style-type: none"> - Beginning the contact with the 3rd year CPIDC students - Warm up (2): APM Introduction to <i>Mat</i> workout Return to physical shape Technical knowledge on somatic techniques Technical knowledge on floorwork CDtechn
17/10/2023 10:05 - 11:35	<ul style="list-style-type: none"> - Warm up (1): FT Introduction to the 7 movement patterns Return to physical shape Technical knowledge on somatic techniques Technical knowledge on floorwork CDtechn
18/10/2023	<ul style="list-style-type: none"> - Warm up (2): APM

13:35 - 15:05	<p><i>Mat</i> workout sequence</p> <p>Return to physical shape Technical knowledge on somatic techniques Technical knowledge on floorwork CDtechn</p>
20/10/2023 08:20 - 09:50	<p>- Warm up (1): FT The 7 Movement Patterns</p> <p>Return to physical shape Technical knowledge on somatic techniques Technical knowledge on floorwork CDtechn</p>
24/10/2023 10:05 - 11:35	<p>Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Return to physical shape Technical knowledge on somatic techniques Technical knowledge on floorwork CDtechn</p>
25/10/2023 13:35 - 15:05	<p>Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Return to physical shape Technical knowledge on somatic techniques Technical knowledge on floorwork CDtechn</p>
<i>Autonomous Teaching</i>	
31/10/2023 10:05 - 11:35	<p>- Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Focus on breathing and spine connected to the floor to stabilize the body; Introduction to <i>Mat</i> workout</p> <p>- Deep Work: Focus in movement initiation through the center of the body; Weight transfers 1-1 leg support and 2-1 leg support</p>
03/11/2023 08:20 - 09:50	<p>- Warm up (1): FT Movement Patterns</p> <p>Breathing; center activation <i>Push, Squat; Lunge, Hinge and Gait</i> patterns</p> <p>- Deep work: Development of last classe's work Jumping exercises</p>

	<p><i>(Students revealed difficulties in coordination between music and movement)</i></p> <p><i>Jumping exercises will not be often integrated in class, due to the hardness and lack of air box of the studio floor. It is not safe and can lead to injuries.</i></p>
<p>07/11/2023 10:05 - 11:35</p>	<p>- Warm up (2): APM Mat workout sequence</p> <p>Focus on the breathing; movement precision and body alignment</p> <p>- Deep Work: Focus in center activation and strengthening the torso Teaching a little choreographic phrase in order to exemplify how to put together movements worked in class and create a choreographic excerpt</p>
<p>08/11/2023 13:35 - 15:05</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Squat, Push and Lunge patterns - working in pairs in a circle altogether while pushing hands against each other and squatting at the same time lunge position face-to-face, holding one arm while performing the lunge pattern</p> <p>-Deep Work: Focus on movement initiation and residual movement Repetition - 4x performing exercises in order to build up stamina Weight transfers and traveling in space Free jumping exercises from 2 - 1 leg support; 2 legs support</p>
<p>10/11/2023 08:20 - 09:50</p>	<p>- Warm up (2): APM Mat workout sequence</p> <p>Focus on body alignment ; breathing and <i>powerhouse</i> strengthening</p> <p>-Deep Work: Continuing working on movement initiation Focus on weight transfers and balance</p>

	<p><i>Students today have a performance, so the class was more quiet, with a great focus on breathing, and cooling down took more time, with more stretching</i></p>
<p>14/11/2023 10:05 - 11:35</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Core activation and breathing <i>Lunge, Squat, Push, Twist and Gait</i> patterns</p> <p>Deep Work: Focus on movement intention and quality Energy build up through the class</p>
<p>15/11/2023 13:35 - 15:05</p>	<p>- Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Focus on body alignment, breathing and <i>powerhouse</i> strengthening</p> <p>Deep Work: Focus on awareness and consciousness Preparing the body for today's performance</p> <p><i>Students today have a performance, so the class was quieter, with a great focus on breathing, and cooling down took more time, with more stretching</i></p>
<p>17/11/2023 08:20 - 09:50</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Core activation and breathing Working on pairs - traveling through space plank + push-ups + rolling; Stability in supporting leg through manipulation Transfer of weight in <i>Squat</i> position</p> <p>Deep Work: Continuing developing the work from previous classes Focus on rolling and recovering Jumps - Combinations between jumping exercises from previous classes - focus on heels on the floor and elasticity of movement</p>
<p>21/11/2023</p>	<p>- Warm up (2): APM</p>

<p>10:05 - 11:35</p>	<p><i>Mat</i> workout sequence</p> <p>Focus on body alignment; breathing; rooting the spine on the floor and <i>powerhouse</i> strengthening</p> <p>Deep Work: Weight transfers and movement flow Repetition of the movement combinations from previous classes for content consolidation</p>
<p>22/11/2023 13:35 - 15:05</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Focus on the torso and arms - <i>Push</i> pattern <i>Squat</i> pattern aiming to relax the pelvis and setting the support of the feet Balancing on 1 leg</p> <p>Deep Work: Movement density Recruiting and consciousness in using the center to the extremities of the body</p>
<p>24/11/2023 08:20 - 09:50</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Breathing Center activation Joint mobility</p> <p>Deep Work: Reinforcement of movement initiation Traveling in space, momentum and movement projection</p>
<p>28/11/2023 10:05 - 11:35</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Breathing Center activation <i>Squat</i> and <i>Lunge</i> patterns <i>Push</i> pattern</p> <p>Deep Work: Focus on rolling e weight transfers between hands and feet Reinforcement on the single leg balance</p>
<p>29/11/2023 13:35 - 15:05</p>	<p>- Warm up (2) APM <i>Mat</i> workout sequence</p>

	<p>Breathing pattern - diving the breath in 3 parts (lumbar, torso and chest) Deep Work: Continuing developing the work on movement initiation Focus on working from the center and movement intention</p>
<i>Extracurricular activities</i>	
<p>05/12/2023 09:00 - 13:00</p>	<p>Extracurricular activity</p> <p>Performance inserted in <i>Algarvensis - Geoparque</i> Conference on the importance of saving water in the scope of the UFCD <i>Cidadania - Alterações Climáticas</i></p> <p><i>Auditório das Gambelas - Universidade do Algarve</i></p>
<i>Autonomous Teaching</i>	
<p>06/12/2023 13:35 - 15:05</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Center activation <i>Squat</i> and <i>Push</i> patterns Balancing on whole foot and ½ point</p> <p>Deep Work: Working within different dynamics (time) Cardiorespiratory endurance by repetition of the exercises Movement appropriation</p>
<p>12/12/2023 10:05 - 11:35</p>	<p>- Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Deep Work: Continuing developing the work from previous classes - flow, momentum, body alignment</p>
<p>13/12/2023 13:35 - 15:05</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Breathing Center activation <i>Squat, Gait, Push</i> and <i>Twist</i> patterns</p>

	<p>Deep Work: Alignment and consciousness in movement mechanics Muscle tonus vs 'giving in'</p>
<p>03/01/2024 13:35 - 15:05</p>	<p>- Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Return to physical shape Breathing and body awareness Focus on circular movements</p> <p>Deep Work: Return to physical awareness Movement mechanics and passing through the floor</p>
<p>05/01/2024 08:20 - 09:50</p>	<p>- Warm up (1): FT Movement Patterns</p> <p><i>Gait, Push and Squat</i> patterns Weight transfers from 4 to 3 to 2 supports in displacement</p> <p>Deep Work: Return to physical shape Incorporate movement material learned in previous classes Jumping sequences - feet focused</p>
<p>09/01/2024 10:05 - 11:35</p>	<p>- Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Breathing and control</p> <p>Deep Work: Focus on rolling patterns Focus and control on movement transitions</p>
<p>10/01/2024 13:35 - 15:05</p>	<p>- Warm up (1): FT Movement Patterns</p> <p><i>Gait, Squat, Push, Lunge, Hinge and Twist</i> patterns</p> <p>Deep Work: Continuing consolidating previous class work</p>
<p>12/01/2024 08:20 - 09:50</p>	<p>- Warm up (1): FT Movement Patterns</p>

	<p><i>Gait, Squat, Push</i> patterns</p> <p>Deep Work: Weight transfers with slides Rolling and traveling in space <i>Students were tired, so the class was more focused on body awareness</i></p>
<p>16/01/2024 10:05 - 11:35</p>	<p>- Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Students already perform the <i>Mat Basic Level</i> sequence fluently</p> <p>Deep Work: Weight transfers with slides Building a movement phrase with the purpose of training for auditions</p>
<p>17/01/2024 13:35 - 15:05</p>	<p>- Warm up (1): FT Movement Patterns</p> <p>Mobility and movement patterns awareness</p> <p>Deep Work: Continuing consolidating previous class work</p>
<p>19/01/2024 08:20 - 09:50</p>	<p>- Warm up (2): APM <i>Mat</i> workout sequence</p> <p>Deep Work: Focus on weight transfers to prepare for spiral <i>pirouettes</i></p>
<p>24/01/2024 13:35 - 15:05</p>	<p>Class assisted by the internship advisor Professor Vítor Garcia (Zoom video conference)</p> <p>- Warm up (2): APM <i>Mat</i> workout sequence - Warm up (1): FT Movement Patterns</p> <p>Deep Work: Demonstration of all the work performed during the classes</p>
<p>26/01/2024 08:20 - 09:50</p>	<p>Last internship class!</p> <p>- Warm up (2): APM</p>

	<p><i>Mat</i> workout sequence</p> <ul style="list-style-type: none">- Warm up (1): FT <p>Movement Patterns</p> <p>Deep Work:</p> <p>Movement Jam integrating all the components learned during the internship, ending with and improvisation jam</p>
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Annex D - Observation tables of classes

Grelha de observação 3º ano CPIDC - aula de dança contemporânea da professora titular		
Dia/Hora	Descrição	Notas
03/10/2023 10:05 – 13:25 (90 min + 90 min) 3h	<p>UFCD – Repertório</p> <p>Estrutura da aula:</p> <p>1 – Aquecimento</p> <ul style="list-style-type: none"> - Pés assentes no chão, consciência e transferências de peso. - Manter a horizontalidade desde a base (pés) até ao topo da cabeça. Enraizamento. - Círculos com corpo em bloco – movimento a partir dos tornozelos - Círculos com os braços – cresce e recupera, mobilização da coluna e respiração. - 2ª posição pernas afastadas paralelas – flexão dos joelhos, braços envolvidos no <i>cambré</i> – envolver parte posterior do corpo - <i>Down Dog</i> (posição yoga) – foco no encaixe das omoplatas e no aumento da amplitude da posição - <i>Deep Squat</i> - Transferência de peso; abertura da zona lombar 	<p>Ênfase no retorno à forma física</p> <p>Alunas revelam dificuldades em manter a postura correta, em memorizar exercícios simples e em entender o percurso dos movimentos</p> <p>Exercícios muito simples e sem ligação</p> <p>Falta de noção de tridimensionalidade</p>

	<p>- <i>Sitting position</i> – relaxamento do tronco nas pernas. Sentir a gravidade atuar</p> <p>Pequenas Combinações – <i>Graham technique based</i> 8 tempos Trabalho da coluna, <i>reaching the ceiling, pushing the wall (sideways)</i></p> <p>- Deitado Círculos da perna dentro da articulação coxo-femoral – 4x + alongamento em <i>spiral</i>, voltando em <i>en dehors</i></p> <p>- Massajar a coluna Joelhos ao peito – aumenta o movimento (<i>rocking</i>) Pés atrás da cabeça e joelhos relaxam – pernas percorrem o espaço em movimento improvisado</p> <p>- <i>Roll over the shoulder</i> (lado direito e esquerdo) – pernas esticadas Objetivo de controlar o <i>roll</i> para sentar e depois o <i>reverse</i></p> <p>- Desenrolar da coluna (de um <i>roll</i>) Controlar a descida pelo centro – vértebra por vértebra</p> <p>- Espreguiçar pelo chão até posição bípede</p>	<p>Focar na respiração</p>
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	<p>Deixar o movimento acontecer através das espirais</p> <p>- <i>Walking through space</i></p> <p>Velocidade lenta, normal, corrida e saltos – atribuição de estímulo sonoro que desenvolve numa combinação (prancha – flexão de braços – rola para subir)</p> <p>1ª tarefa autónoma</p> <p>- Deslocamento pelo espaço (dueto)</p> <p>“pergunta – resposta” – Ana Filipa A.</p> <p>“aproxima, afasta, rodeia” - Ana Filipa A.</p> <p>Foco na resistência física e exploração de movimento</p> <p><u>2ª tarefa autónoma</u></p> <p>Passar pela colega e não deixar que a outra atravesse</p> <p>Voltar ao centro</p> <p>Retorno à calma + alongamentos</p> <p>- Frente a frente, uma dá a proposta, a outra segue. Depois trocam de papel – em espelho – <i>follow the leader</i></p> <p>Objetivo de verticalidade e recuperação da distribuição do peso</p> <p>2 – Repertório <i>Moira Production</i></p>	<p>Vocabulário de movimento rudimentar – pouco vocabulário para improvisação</p> <p>Pouca <i>stamina</i> para continuar o exercício durante mais tempo</p> <p>Exploração de diversas propostas de retorno à calma, adicionando alongamentos – alunas tomaram a decisão de envolver movimento livre no retorno à calma, mas há uma grande tendência em focar no espelho</p> <p>Cada aluno gere o seu método de aprendizagem e <i>embodiment</i> do material.</p>
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	<p>Apropriação do material coreográfico através de vídeo</p> <ul style="list-style-type: none"> → Apreensão do material em simultâneo ao vídeo na televisão → Capacidade de observação → Capacidade de memorização → Capacidade de reprodução <p>3 - Reforço Muscular e Alongamentos</p> <p>- Combinação de exercícios com foco no centro e parede abdominal e momentos de alongamento das pernas (Dinâmico)</p> <ul style="list-style-type: none"> - <i>Roll up</i> e <i>roll down</i> da coluna (sentado) - mudança de tempo (+ rápido/lento) - - Barriga para baixo (pernas ligeiramente afastadas e <i>en dehors</i>) - subir o tronco; mudança de tempo - foco na estabilidade das omoplatas - Barriga para baixo (exercício <i>Swimming</i>) <p>Propostas de alongamento (Alunas)</p> <ul style="list-style-type: none"> - Dar instruções 	<p>A professora apenas dá suporte vocal para os tempos e mudanças de dinâmica e outras pequenas correções</p> <p>Peça coreográfica com grande evidência de uma dinâmica <i>staccato</i></p> <p>As alunas revelam dificuldades em transmitir a informação e os comandos de lecionação</p>
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	- Conscientização do processo ao mesmo tempo que executa os movimentos	revelam imaturidade artística e física, assim como pouca capacidade de auto-reflexão do seu trabalho e dos outros
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Grelha de observação 3º ano CPIDC - aula de dança contemporânea da professora titular		
Dia/Hora	Descrição	Notas
10/10/2023 10:05 – 13:25 (90 min + 90 min) 3h Professora titular lesionada Deu tarefa às alunas para construir a aula e escolher as músicas	UFCD - Aula de Repertório Produção / Instrumentos de Criação Tarefa construção aula: → 1 exercício de aquecimento → 1 exercício de elementos técnicos → 1 exercício de fortalecimento muscular → 1 exercício de alongamentos 1 - Aquecimento <u>Mafalda</u> - pernas paralelas, joelhos soltos, em pé com peso distribuídos nos 2 pés - cabeças: inclina aos lados, frente e trás; cabeça para a frente e enrola a coluna até	3 alunas em fila e quem lidera dá um passo à frente (alterna consoante quem está a ensinar) objetivos: - comunicação verbal - directrizes de execução - especificidade e clareza Professora titular questiona sobre objetivos dos exercícios e as alunas revelam dificuldade em responder

	<p>chegar a prancha; passa para <i>Down Dog</i>; fica em baixo em posição de <i>squat</i></p> <p><u>Lara</u> - pernas afastadas à largura das ancas; <i>bounce</i> à frente (<i>tabletop</i>) x8, x4, x2, x1; <i>bounce</i> em baixo x8 - mãos no chão - sentada no chão repete <i>bounces</i> em ponta e flex pés (alternado)</p> <p><u>Rosa</u> - no chão, pernas afastadas - <i>bounce</i> ao lado, à frente, ao lado x8, x4, x2, x1 com braços - pés em flex e em ponta - alongamento passivo à frente</p> <p>2 - Elementos Técnicos/Combinações</p> <p><u>Rosa</u> - No chão, barriga para</p>	<p>Cuidado com a quebra da cervical</p> <p>Questão: QUAL O OBJETIVO DO EXERCÍCIO??</p> <p>1) Atenção à hiperextensão dos joelhos! 2) Exercícios que exigem muito estiramento dos grandes músculos no início da aula podem ser perigosos (risco de lesões) 3) Qual o ponto de iniciação dos <i>bounces</i>? bacia? tronco? 4) Qual o objetivo dos exercícios de aquecimento?</p>
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	<p>cima, círculos da perna a partir da coxo-femoral (<i>en dehors</i>)</p> <p>-Perna esticada pelo lado, <i>spiral</i> deita e alonga tronco para o teto - tudo 4x</p> <p><u>Lara</u></p> <p>- Diagonal, <i>grand battements</i> (2 à frente, 1 ao lado, 1 atrás) e braços afastados em 2a posição</p> <p>Mafalda</p> <p>- Travessia: <i>slide, slide, monkey step, monkey step, handstand com développé</i>; braços relaxados</p> <p>3 - Fortalecimento</p> <p><u>Rosa</u></p> <p>- Fortalecimento abdominal - deitada de costas, cotovelos apoiados - <i>tendus</i> no ar (lado direito/esquerdo alternado) e 2 pernas juntas descem (1, 2, desce em 3,4 x2 e depois 1, 2, desce em 3, 4, 5, 6, 7, 8 x1)</p> <p><u>Mafalda</u></p> <p>- Single leg stretch com cabeça x16; single leg straight (tesouras) com</p>	<p>Cuidado com o desalinhamento da bacia</p> <p>Bom exercício de locomoção</p>
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	<p>cabeça x16</p> <p><u>Lara</u></p> <ul style="list-style-type: none"> - Abdominais: Sobe em 8 x e na 9x fica 16 tempos - repete exercício 3x <p>4 - Alongamentos</p> <p><u>Lara</u></p> <ul style="list-style-type: none"> - Perna direita dobrada, esquerda esticada de frente para o espelho; alonga ao lado com braços - 8x cada lado - pernas esticadas à frente e ronco deita nas coxas <p><u>Rosa</u></p> <ul style="list-style-type: none"> - Sentada, torção perna dobrada e outra esticada - Deitada, cruza perna por cima da outra (alongar glúteos) <p><u>Mafalda</u></p> <ul style="list-style-type: none"> - Posição <i>lunge</i>, bacia baixa e joelho no chão - pernas esticadas e cóccix para o teto, depois dobra joelho - <i>Splits</i> 2 pernas afastadas - relaxa tronco à frente com as pernas juntas - sentada 	<p><u>TPC da professora titular:</u></p> <p>transformar os exercícios mais pessoas e ver vídeos para auto-correção</p>
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	<p>Repertório</p> <p>"Girar o mundo" - Moira Production</p> <ul style="list-style-type: none"> ● Desconstruir a peça ● Distribuição de parágrafos a cada aluna do livro "Trabalho Docente na Era Digital" ● Apropriação do movimento original para a criação de uma nova peça 	<p>Pequena performance no âmbito da apresentação do livro "Trabalho Docente na Era Digital" no Clube Farense</p>
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Grelha de observação 3º ano CPIDC - aula de dança contemporânea da professora titular

Data/Hora	Descrição	Notas
<p>11/10/2023 13:35 – 15:05</p> <p>(90 min) 1,5h</p> <p>Rosa faltou à aula</p>	<p>UFCD - Produção / Instrumentos de Criação</p> <p>- Manter a lógica da sequência da aula anterior</p> <p>1 - Aquecimento</p> <p><u>Mafalda</u> Aquecimento sensorial - de pé, mãos a massajar o corpo</p> <p><u>Lara</u> Combinação: Deitada em estrela, fecha ao lado, abre em extensão lateral e depois faz <i>leg swings</i></p> <p>2 - Elementos Técnicos</p> <p><u>Mafalda</u> - Elementos técnicos da combinação da aula anterior e acrescentou à sequência -</p>	<p>Alunas revêem exercícios criados por elas para o aquecimento</p> <p>Falta: Comunicação verbal, lecionação e comandos</p> <p><i>Professora titular pergunta qual o objetivo do exercício</i></p> <p>Falta: Comunicação verbal, lecionação e comandos Exercícios que podem ser utilizados nos "Elementos Técnicos" Revela boa capacidade de execução</p> <p>Boa capacidade de execução, no entanto necessita de mais projeção espacial e expansão do</p>

	<p><i>roll</i> nas costas, <i>cartwheel</i> e <i>roll</i> por cima do ombro</p> <p>3 - Fortalecimento</p> <p><u>Mafalda</u></p> <ul style="list-style-type: none"> - Expansão e retração das mãos - Agachamentos com diferentes dinâmicas <p><u>Lara</u></p> <ul style="list-style-type: none"> - Desce para prancha e flexão de braços 4x - Na 5x fica em prancha estática 	<p>movimento. Respiração descontrolada e foco sempre em baixo (sair um pouco da cinesfera)</p> <p>Quando a Lara corrigiu a mafalda, deu dicas apropriadas, mas revela dificuldades em explicar o caminho do movimento</p> <p>P.S: Nas minhas aulas focar - nos processos de respiração, nos percursos do movimento através da respiração.</p> <ul style="list-style-type: none"> - projeção do olhar para o espaço - repetição dos exercícios <p>Escolha musical não se coaduna com o ritmo físico que estabeleceu</p> <p>Falta comunicar comandos</p>
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	<p>- 8x prancha <i>comando</i></p> <p>4 - Alongamentos</p> <p><u>Lara</u></p> <p>- Alongamentos estáticos: Posição borboleta, cisne e alongamento de adutores com joelhos dobrados e barriga para baixo</p> <p><u>Mafalda</u></p> <p>- Alongamentos estáticos: <i>Down dog</i> 2 pés no chão e 1 perna no ar, <i>lunge</i>, <i>splits</i></p> <p>Repertório</p> <p>Análise do texto "Trabalho Docente na Era Digital"</p>	<p>Falta comunicar comandos e incluir movimento interno e contínuo no alongamento</p> <p>Os alunos procederam à análise e reflexão do texto, partilhando a sua visão e comentários</p>
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Observation grid - Host teacher's CDtechn classes

	Mafalda			Lara			Rosa		
	03/10	10/10	11/10	03/10	10/10	11/10	03/10	10/10	11/10
Motivação	2	2	3	x	2	2	2	2	x
Respiração	1	1	1	x	1	2	1	1	x
Qualidade de movimento	2	2	2	x	1	2	2	2	x
Foco/Concentração	3	3	3	x	2	2	2	2	x
Ritmo/Musicalidade	2	2	2	x	3	1	2	2	x
Condicionamento físico	3	3	3	x	2	2	2	2	x

Legenda:

- 0 - não demonstra
- 1 - demonstra pouco
- 2 - demonstra
- 3 - demonstra plenamente
- x - aluna faltou

Annex E - Class planning

Supervised Teaching

Planificação de Aulas

Lecionação Acompanhada – 8h

UFCD – Composição e Interpretação

1º bloco de 90 min

Datas: 13/10/23 – 24/10/23

Horários: 08:20 – 09:50

10:05 – 11:35

13:35 – 15:05

Objetivos:

- Retornar à forma física, desenvolver capacidades e condicionamento físico após regresso de período de férias letivas;
- Iniciar a abordagem da aplicação de técnicas somáticas;
- Exercícios de respiração;
- Exercícios de treino funcional – **padrões de movimento** – *squat, lunge, pull, push, bend, twist, gait*;
- Exercícios do Método Autêntico de Pilates – **Mat work**;
- Implementar exercícios de técnica de dança contemporânea

Estrutura da aula

- Eleger uma das opções de Aquecimento (Opção 1 ou 2);
- Gerir o tempo da aula com os conteúdos a serem lecionados, e consoante a disposição física e mental dos alunos.

Descrição Genérica dos exercícios

Aquecimento

Objetivos comuns:

- Estimular o aquecimento corporal através da potencialização da circulação sanguínea;
- Estimular o aumento da frequência cardíaca;
- Desenvolver a mobilização articular;
- Ativação do centro e estruturas adjacentes.

Aquecimento - Opção 1

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Aquecimento	1- Consciencialização da Respiração	1- Respiração, relaxamento do corpo, imagética; perceber o mecanismo da respiração e para que partes do corpo poderá navegar 2- Ativação do centro, mobilização das estruturas do corpo, coordenação movimento/respiração 3- Mobilização e estabilidade articular 4- Estabilidade e fortalecimento muscular	Nesta fase inicial da aula, dar ênfase ao trabalho respiratório, com o intuito de bombear o sangue e aquecer o corpo. Consequentemente, proceder à ativação do centro e estruturas adjacentes, através de exercícios dentro dos padrões de movimento do Treino Funcional.
	2- Ativação do centro		
	3- Mobilização da coluna, bacia e pés		
	4- Fortalecimento da estrutura física		
	- Padrões de squat (agachar)		
	- Padrões de lunge		
	- Padrões de push (empurrar)		
	- Padrões de pull (puxar)		
- Padrões de bend (dobrar)			
- Padrões de twist (torcer)			
- Padrões de gait (andar)			

Aquecimento - Opção 2

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver
<p>Aquecimento</p>	<p>Posição inicial (P.I.) - Deitado, em decúbito dorsal</p> <p>Introdução ao Método Autêntico de Pilates (Mat)</p> <p>Pré-Pilates - 5/10/15 - Respiração e Mobilização dos ombros (Noção da 'box')</p> <p>Mat Básico</p> <ol style="list-style-type: none"> 1- Hundred 10x10 2- Roll Up 4-6x 3- One Leg Circle 5-5 4- Rolling Like a Ball 6x 5- Single Leg Stretch 5-10x 6- Double Leg Stretch 5-10x 7- Spine Stretch Forward 3-5x 	<ol style="list-style-type: none"> 1- Respiração e coordenação, aquecimento através da circulação sanguínea, ativação do <i>powerhouse</i>, aumento da endurance; 2- Articular e alongar a coluna vértebra a vértebra através do <i>powerhouse</i>, abrir a zona lombar, respiração, simetria e alinhamento da caixa; 3- Estabilizar a coluna e a bacia, movimento fluído na articulação coxofemoral, alongar parte posterior da perna, fortalecer o <i>powerhouse</i>, alinhamento da caixa; 4- Massajar e relaxar a coluna, melhorar equilíbrio, levantar o <i>powerhouse</i>; 5- Fortalecer o <i>powerhouse</i>, abdominais e costas, melhorar alinhamento corporal, alongar glúteos e pernas, melhorar coordenação; 6- Respiração, fortalecer <i>powerhouse</i> e abdominais, alongar zona lombar e pernas; 7- Respiratório, abrir a zona lombar, articular e alongar a coluna vértebra a vértebra, melhorar a curva-c, melhorar a postura.

Deep Work

Objetivos comuns:

- Desenvolver capacidade de memorização;
- Estimular a expansão do movimento em contexto de progressão espacial;
- Estimular a fluidez de movimento e consciência da extensão no trabalho de chão;
- Fomentar a conscientização do movimento residual;
- Reforçar a consciência dos pontos de iniciação.

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Deep Work (Up & across the floor)	1- <i>Whole Body warm up</i>	1- Respiração, ativação do centro, ativação e produção de força dos membros superiores, articulação e flexibilização da coluna da cabeça ao cóccix; estabilização da estrutura corporal (<i>plank position</i>) Sensação de verticalidade e <i>grounding</i> .	1- A introdução do movimento de espiral feito no chão, permite mais apoio e mais controlo na amplitude do movimento. Como é um exercício inicial de aquecimento, o objetivo é começar a lubrificar as articulações e preparar o corpo para as outras fases da aula
	2 - <i>Spine Waves</i>	2- Articulação da coluna em movimento ondulante até à bacia; estabilidade da bacia quando em contato com o chão; Transferências de peso, trabalho das espirais do corpo. 3- Respiração, ativação do centro, mobilização da	2- Movimentos ondulatórios da coluna desde o topo da cabeça até à bacia. Controlo das bases de sustentação. Consciência da articulação da coluna. Pontos de iniciação. 3- Coordenação entre movimentos dos braços e o

	3 – <i>Shoulder Rolls</i>	articulação da cintura escapular (ombros+braços) <i>release</i> e <i>recover</i> dos membros superiores, através da execução de <i>bounces</i> ; articulação da coluna e estabilização da estrutura corporal (<i>plank position</i>)	movimento de <i>bounce</i> . Quando houver extensão da coluna, atenção para não hiperestender a zona lombar (controlo abdominal). Coordenação entre movimentos
	4 – <i>Leg Swings</i>	4- Mobilização das pernas dentro da articulação coxo- femoral, <i>leg swings</i> estabilidade da bacia, espirais do corpo	4- Uso dos joelhos como iniciador do movimento de <i>leg swing</i> .
	5 – <i>Sitting Side Transfers</i>	5- Mobilização e articulação lateral do tronco; transferência de peso através da bacia; Estabilização da bacia; Espirais do corpo	5- <i>Movement consequence/residual movement</i> – nas transferências laterais da bacia, em que o movimento viaja até à cabeça. Ênfase no core.
	6- <i>Roll over the shoulder</i>	6- Transferências do peso das mãos para os pés, articulação da coluna e preparação e organização do corpo para execução de <i>rolls over the shoulder</i>	6- <i>Movement initiation</i> : Enrolar da cabeça em direção ao chão para transferência de peso entre mãos e pés.

1) **Whole Body Warm Up** - in which the main goals were directed to breathing, center and trunk activation, flexibilization of the spine, body stability (plank positions), verticality and *grounding*²⁹. This exercise allowed the whole body to move, preparing it for the next challenges;

2) **Spine Waves** - Emphasys on wavy movements of the spine (top/bottom), by having a support base (pelvis), working on weight transfers and spirals of the body. The consciousness of the spine articulation and initiation points play a very important role in this exercise;

²⁹ Grounding is the relationship between a person's body and the earth's gravitational field, with vertical grounding specifically referring to the feet as the point of contact and the body standing vertically. It is both a physical and psychological concept involving a physical experience of connectivity with the environment and inner experiences of autonomy, control, and wholeness (Anagnostopoulou, 2015, as cited in Sackandy, 2016, p.5).

- 3) **Shoulder Rolls** - Articulation of the shoulder girdle, *release and recover* concept of the arms through the *bounces*, while having a clear coordination between the movement of the arms and the bounce movement. To be taken in account is the placement of the spine (no hyperextension) through abdominal control;
- 4) **Leg Swings** - The mobilization of the legs inside the hip joint, together with pelvis stability and spirals of the body, allows the *swing* movement to happen, in relation with the initiation point of *dropping the knees* towards one side, recovering the movement, and performing it to the other side. This integrates exercise is inserted in almost every floorwork movement quality CDtechn class, for its complexity and integrative nature of the body;
- 5) **Sitting Side Transfers** - The main challenge lies on the weight transfer and stabilization through the pelvis, allowing the notions of *movement consequence* (e.g dominoes falling one after another) and *residual movement* (movement that lingers in the space) to arise;
- 6) **Rolls Over the Shoulder** - Introduction of floorwork rolls (mostly towards the back), body awareness in and towards the space and coordination to execute the roll with precision and control.

Movement Combination

Objetivos comuns:

- Desenvolver capacidade de memorização;
- Estimular a expansão do movimento em contexto de progressão espacial;
- Estimular a fluidez de movimento e consciência da extensão no trabalho de chão;
- Fomentar a conscientização do movimento residual;
- Reforçar a consciência dos pontos de iniciação.

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Movement Combination (across the floor)	<i>Leg Swings movement combination</i>	Consolidação de todas as competências que vieram a ser desenvolvidas durante a aula. Momento de apropriação do movimento.	Atenção às transições entre os movimentos

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Movement Combination (across the floor/room)	<i>Movement combination across the room</i> Nota: Exercício de travessia	Consolidação de todas as competências que vieram a ser desenvolvidas durante a aula. Momento de apropriação do movimento.	Atenção às transições entre os movimentos

Proceeding the deep work phase, we moved on to performing **Movement Combinations**, an aggregation of the technical steps worked previously, involved with organic transitions. The common goals of this phase **are the same as** presented in the deep work phase, while **broadening the movement vocabulary through the space**. A Leg Swing movement combination was taught during this phase, drawing special attention to the transitions between the movements. The second combination would be performed across the space from the sides of the studio, allowing for movement expansion and projection. Both these combinations had the goal of consolidation of all skills that came to be developed during the class, along with movement appropriation.

Jumps

Objetivos comuns:

- Desenvolver capacidade de memorização;
- Desenvolver a capacidade cardiovascular e de endurance;
- Estimular a expansão do movimento em contexto de progressão espacial;
- Estimular o domínio técnico e consciência da extensão no trabalho de pliometria;
- Fomentar a conscientização do trabalho dos pés;
- Reforçar a capacidade coordenativa e de velocidade.

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Jumps (Movement Combinations)	<i>Jump combination</i> P.I. – De pé	- Desenvolver a capacidade de salto em contexto estático e de transferência de peso (2 apoios / 1 apoio); - Estimular a memória e a coordenação; - Reforçar a mobilidade articular e a força do pé, através da articulação no impulso e receção do salto.	Atenção ao apoio dos calcanhares no chão.

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Jumps Movement Combinations (across the studio)	<i>Jump Combination</i> P.I. – De pé	- Fomentar a capacidade de salto em correlação com a qualidade de expansão trabalhada; - Estimular a exploração e adaptação do movimento para uma interpretação individual, dentro de um contexto definido.	Atenção ao apoio dos calcanhares no chão.

Reaching the end of the class, **Jumps** would be taught, but during the internship it was decided that would not be done regularly.

The goals pretended for this phase were the following:

- ❖ Developing memorization capacity;
- ❖ Develop cardiovascular and endurance capacity;
- ❖ Stimulate movement expansion in the context of spatial progression;
- ❖ Stimulate technical mastery and awareness of extension in plyometric work;

- ❖ Promote awareness of the feet;
- ❖ Strengthen coordination and speed skills.

As mentioned in *Chapter 1*, the studio floor is not properly built for shock absorption during a jumping session. In order not to risk injuries during the internship, the jump combinations were mainly focused in developing the jumping capacity in a static context and weight transfer (2 legs/1 supporting leg); stimulating memory, coordination, strengthening joint mobility and foot strength, through articulation in impulse and reception from the jump. Utmost attention was put on supporting the heels to the floor, due to the general 'weakness' students present when performing a jump in whichever dance technique. Alignment and posture is lost during the jump due to the lack of elasticity on the Achilles' tendon, shifting the pelvis backwards and knees falling inwards in the moment of landing. Franklin (2004, p. 150) mentions the importance of acquiring strong and coordinated feet:

Strong and well-coordinated feet are a cornerstone of a dancer's technique. (...) the feet and legs are used proportionally more for support than the upper body. As a result, the feet need to withstand much of the body's weight in an infinite variety of constellations and speeds.

Due to time constraints, most dance classes can offer only a limited amount of preparation for the feet. Inadequately conditioning the feet causes overuse syndromes and rapid wear and tear of the joints, muscles and connective tissue. Through a holistic approach - hip - pelvis - spine involvement, the jump exercises were directed to performing jumps at a low height, enhancing foot articulation and controlling the action of the ankle and foot, which greatly influences stability and power to move.

Cool Down

Objetivos comuns:

- Diminuir a frequência cardíaca;
- Foco na respiração e em oxigenar todo o corpo;
- Proceder a padrões de alongamento (estático e/ou dinâmico) a fim de se evitar dores musculares e excesso de tônus muscular;
- Fomentar as posturas e alinhamentos corretos para a prática de alongamento;
- Assimilação dos conteúdos apreendidos na aula;
- Consciência do estado do corpo e da mente após o fim da aula

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Cool Down	<i>Cool Down</i> P.I. – De pé Deitado	- Desenvolver a capacidade de alongar com consciência e precisão; ter atenção ao alinhamento e posturas do corpo nesta fase; - Estimular a consciência da sensação física e mental em que o aluno se encontra após a finalização da aula.	Restruar o corpo para o centro, trazer o foco para o trabalho que foi desenvolvido, qual a sensação física após o fim da aula.

The **Cooling Down** part was not always performed, depending on what was the work ahead. If it was required for the students to rehearse the repertoire piece they were learning, we would not cool down, to not interfere with the gains provided by the dance class. On the other hand, if the students had a break after class, we would perform some relaxation exercises and a few soft stretches to tune in with the body, reflecting on the work that was done on that day.

Planificação de Aulas

Lecionação autónoma – 40h

UFCD – Composição e Interpretação

1º bloco de 90 min

Datas:

27/10/23 – Greve da função pública – impossibilidade de dar aula (- 1,5h)

31/10/23 – 13/12/23 – 17 aulas

02/01/24 – 26/01/24 – 10 aulas

27 aulas = 40,5h

Horários:

08:20 – 09:50

10:05 – 11:35

13:35 – 15:05

Objetivos:

- Continuar o retorno à forma física, desenvolver capacidades e condicionamento físico;
- Perpetuar a abordagem da aplicação de técnicas somáticas;
 - Foco em exercícios de treino funcional – **padrões de movimento** – *squat, lunge, pull, push, bend, twist, gait*;
 - Exercícios do Método Autêntico de Pilates - Mat;
- Persistir no trabalho da respiração – exercícios estáticos ou dinâmicos (iniciação pela respiração e/ou durante a execução);
- Evidenciar a importância do envolvimento do centro (*core*) durante toda a prática de movimento;
- Estimular o movimento contínuo e a fluidez;

- Agregar a definição de 'disponibilidade' ao trabalho físico desenvolvido durante todas as fases das aulas;
- Consciência da variabilidade da qualidade de movimento em termos de dinâmica de espaço e tempo

Estrutura da aula

- Elegir uma das opções de **Aquecimento** (Opção 1 ou 2);
 - Manter o foco na respiração e consciência da sua utilização e importância na execução de movimento;
 - Clareza, precisão e concentração na execução das tarefas;
 - Consciencialização da importância do aquecimento físico em prol da estrutura da aula;
 - Persistência no desenvolvimento e estabilidade muscular
- Na fase de **Deep Work**
 - Fazer o *transfer* dos conceitos discutidos e apreendidos durante a fase de 'Aquecimento' e aplicá-los nesta fase da aula;
 - Executar os exercícios com precisão, controlo e clareza, mantendo a integridade da tarefa proposta pela professora – alinhamentos anatómicos, posturas, precisão nos movimentos;
 - Entender o conceito de 'disponibilidade' física do corpo ao longo da aula (como o aquecimento interferiu na evolução dos exercícios propostos, como o aluno se encontra mentalmente – 'disponibilidade mental')

Nota: A gestão do tempo da aula com os conteúdos a serem lecionados, está sujeita à disposição física e mental dos alunos.

Descrição Genérica dos exercícios

Aquecimento

Objetivos comuns:

- Estimular o aquecimento corporal através da potencialização da circulação sanguínea;
- Estimular o aumento da frequência cardíaca;
- Desenvolver a mobilização articular;
- Ativação do centro e estruturas adjacentes.

Aquecimento - Opção 1

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Aquecimento	<p>1- Respiração (execução e consciência)</p> <p>2- Ativação do centro</p> <p>3- Mobilização (consciente) das cadeias articulares do corpo;</p> <p>4- Fortalecimento da estrutura física</p> <p>- Padrões de squat (agachar)</p> <p>- Padrões de lunge</p> <p>- Padrões de push (empurrar)</p> <p>- Padrões de pull (puxar)</p>	<p>1- Respiração, relaxamento do corpo, imagética; perceber o mecanismo da respiração e para que partes do corpo poderá navegar</p> <p>2- Ativação do centro, mobilização das estruturas do corpo, coordenação movimento/respiração</p> <p>3- Mobilização e estabilidade articular</p> <p>4- Estabilidade e fortalecimento muscular</p>	<p>Nesta fase inicial da aula, dar ênfase ao trabalho respiratório, com o intuito de bombear o sangue e acordar o corpo. Consequentemente, iremos proceder à ativação do centro e estruturas adjacentes, através de exercícios dentro dos padrões de movimento do Treino Funcional.</p>

	<ul style="list-style-type: none"> - Padrões de bend (dobrar) - Padrões de twist (torcer) - Padrões de gait (andar) 		
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Aquecimento - Opção 2

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver
Aquecimento	<p>Posição inicial (P.I.) - Deitado, em decúbito dorsal</p> <p>Introdução ao Método Autêntico de Pilates (Mat)</p> <p>Pré-Pilates - 5/10/15 - Respiração e Mobilização dos ombros (Noção da 'box')</p> <p>Mat Básico</p> <ol style="list-style-type: none"> 1- Hundred 10x10 2- Roll Up 4-6x 3- One Leg Circle 5-5 4- Rolling Like a Ball 6x 5- Single Leg Stretch 5-10x 6- Double Leg Stretch 5-10x 7- Spine Stretch Forward 3-5x 	<ol style="list-style-type: none"> 1- Respiração e coordenação, aquecimento através da circulação sanguínea, ativação do <i>powerhouse</i>, aumento da endurance; 2- Articular e alongar a coluna vértebra a vértebra através do <i>powerhouse</i>, abrir a zona lombar, respiração, simetria e alinhamento da caixa; 3- Estabilizar a coluna e a bacia, movimento fluído na articulação coxofemoral, alongar parte posterior da perna, fortalecer o <i>powerhouse</i>, alinhamento da caixa; 4- Massajar e relaxar a coluna, melhorar equilíbrio, levantar o <i>powerhouse</i>; 5- Fortalecer o <i>powerhouse</i>, abdominais e costas, melhorar alinhamento corporal, alongar glúteos e pernas, melhorar coordenação;

		<p>6- Respiração, fortalecer <i>powerhouse</i> e abdominais, alongar zona lombar e pernas;</p> <p>7- Respiratório, abrir a zona lombar, articular e alongar a coluna vértebra a vértebra, melhorar a curva-c, melhorar a postura.</p>
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Deep Work

Objetivos comuns:

- Desenvolver capacidade de memorização;
- Estimular a expansão do movimento em contexto de progressão espacial;
- Estimular a fluidez de movimento e consciência da extensão no trabalho de chão;
- Fomentar a conscientização do movimento residual;
- Reforçar a consciência dos pontos de iniciação.

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
<p>Deep Work</p> <p>(Up & across the floor)</p>	1- <i>Whole Body integration</i>	1- Respiração, ativação do centro, ativação e produção de força dos membros superiores, articulação e flexibilização da coluna da cabeça ao cóccix; estabilização da estrutura corporal (ex: <i>plank position</i>) Sensação de verticalidade e <i>grounding</i> .	1- A introdução do movimento de espiral feito no chão, permite mais apoio e mais controlo na amplitude do movimento. Como é um exercício inicial de aquecimento, o objetivo é começar a lubrificar as articulações e preparar o corpo para as outras fases da aula

	2 – <i>Spine Estimulation</i>	2- Articulação da coluna até à bacia; estabilidade da bacia quando em contato com o chão; Iniciação do movimento do topo da cabeça; Transferências de peso, trabalho das espirais do corpo.	2- Pontos de iniciação. Movimento de articulação da coluna desde o topo da cabeça até à bacia, que irradia para a base (pés). Controlo das bases de sustentação. Consciência da articulação da coluna. Pontos de iniciação.
	3 – <i>Upper Body Initiation</i>	3- Respiração, ativação do centro, mobilização da articulação da cintura escapular (ombros+braços) <i>release</i> e <i>recover</i> dos membros superiores, através da execução de <i>bounces</i> ; articulação da coluna vertebral (incluindo a cabeça)	3- Pontos de iniciação. Coordenação entre movimentos dos braços e o movimento de <i>bounce</i> . Quando houver extensão da coluna, atenção para não hiperestender a zona lombar (controlo abdominal). Coordenação entre movimentos
	4 – <i>Leg Swings</i>	4- Mobilização das pernas dentro da articulação coxo- femoral, <i>leg swings</i> estabilidade da bacia, espirais do corpo	4- Foco no cair dos joelhos como iniciador do movimento de <i>leg swing</i> . Integração de movimentos de <i>swing</i> (pernas/braços)
	5 – <i>Body Transfers (up & across the floor)</i>	5- Mobilização e articulação lateral do tronco; transferência de peso através da bacia; Estabilização da bacia; Espirais do corpo	5- <i>Movement consequence/residual movement</i> – nas transferências laterais da bacia, em que o movimento viaja até à cabeça. Ênfase no core.

Movement Combination

Objetivos comuns:

- Desenvolver capacidade de memorização;
- Estimular a expansão do movimento em contexto de progressão espacial;
- Estimular a fluidez de movimento e consciência da extensão no trabalho de chão;
- Fomentar a conscientização do movimento residual;
- Reforçar a consciência dos pontos de iniciação.

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Movement Combination (<i>across the floor</i>)	<i>Movement combination 1</i>	Consolidação de todas as competências que vieram a ser desenvolvidas durante a aula. Momento de apropriação do movimento.	Atenção às transições entre os movimentos

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Movement Combination (<i>across the floor/room</i>)	<i>Movement combination across the room</i>	Consolidação de todas as competências que vieram a ser desenvolvidas durante a aula. Momento de apropriação do movimento.	Atenção às transições entre os movimentos

Jumps

Objetivos comuns:

- Desenvolver capacidade de memorização;
- Desenvolver a capacidade cardiovascular e de endurance;
- Estimular a expansão do movimento em contexto de progressão espacial;
- Estimular o domínio técnico e consciência da extensão no trabalho de pliometria;
- Fomentar a conscientização do trabalho dos pés;
- Reforçar a capacidade coordenativa e de velocidade.

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Jumps (Movement Combinations)	<i>Jump combination</i> P.I. – De pé	<ul style="list-style-type: none"> - Desenvolver a capacidade de salto em contexto estático e de transferência de peso (2 apoios / 1 apoio); - Estimular a memória e a coordenação; - Reforçar a mobilidade articular e a força do pé, através da articulação no impulso e recepção do salto. 	Atenção ao apoio dos calcanhares no chão.

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Jumps Movement Combinations (across the studio)	<i>Jump combination</i> P.I. – De pé	<ul style="list-style-type: none"> - Fomentar a capacidade de salto em correlação com a qualidade de expansão trabalhada; - Estimular a exploração e adaptação do movimento para uma interpretação individual, dentro de um contexto definido. 	Atenção ao apoio dos calcanhares no chão.

Cool Down

Objetivos comuns:

- Diminuir a frequência cardíaca;
- Foco na respiração e em oxigenar todo o corpo;
- Proceder a padrões de alongamento (estático e/ou dinâmico) a fim de se evitar dores musculares e excesso de tónus muscular;
- Fomentar as posturas e alinhamentos corretos para a prática de alongamento;
- Assimilação dos conteúdos apreendidos na aula;
- Consciência do estado do corpo e da mente após o fim da aula

Fase da aula / Exercício	Descrição do exercício	Objetivos/Competências a desenvolver	Observações
Cool Down	<i>Cool Down</i> P.I. – De pé Deitado	- Desenvolver a capacidade de alongar com consciência e precisão; ter atenção ao alinhamento e posturas do corpo nesta fase; - Estimular a consciência da sensação física e mental em que o aluno se encontra após a finalização da aula.	Restruar o corpo para o centro, trazer o foco para o trabalho que foi desenvolvido, qual a sensação física após o fim da aula.

Principles of training used during the internship

The *Principle of Specificity* “states that the adaptation of the body to training depends on the type of training you undertake” (Franklin, 2004, p.4). In this way, in a strength training, the one students should undertake when returning to shape, the strengthening movements used should be like the same as those of the dance steps intended to perform. *The Principle of Progressive Overload*, stated also by Franklin (2004) mentions that

Begin conditioning gradually and build slowly, focusing on listening to your body. Easing into a conditioning routine smartly saves you time and aggravation, because you avoid injuries that occur from jumping into conditioning programs that your body is not prepared for, (...) but it does need to eventually increase in intensity (p.6).

This increase of load on the muscle can be done by increasing *intensity*, *volume* and *frequency* of the exercise, in which increasing intensity for dance means to “increase the challenges to coordination by trying new, more difficult exercises or steps” (Franklin, 2004, p.6); increasing volume by increasing the number of repetitions and sets of an exercise and frequency in terms

of training at regular intervals to benefit fully from the training, Dancers often train more frequently because the main focus of dance training is on being able to perform complex movements required by choreographers.

To ensure a progression in conditioning is to build the program around a three-phase system that allows for gradual progression of overload mixed with periods of rest so that the body can regenerate both physically and mentally from the stresses of training. This principle is called the *Principle of Periodization* and has three different phases - (1) *preparatory phase*, in which low-resistance and light stretches are performed, being an excellent time to tune in to the body and improve alignment and mental strength according to the individual technique and fitness goals. In this phase, the basic principles of FT seven basic movement patterns were introduced, and the basic concepts of APM, on alternate days; (2) *build-up phase*, in which the resistance is gradually increased and the number of repetitions performed for each exercise. This means that in each of the warming up programs, the resistance was gradually increased, either by adding exercises or increasing the number of repetitions and (3) *maintenance phase*, where, in the broad sense, should be maintained the training and the gains. Being in a dance school, this phase should last as long as the semester. These three phases include periods of rest, and should be respected, otherwise the body will become overtrained, and the student will not benefit much from the conditioning routine or dance class, because the nervous system will not be able to deal with new information.

According to Franklin (2004, p.9) about the benefits of alternating the dance training with another activity to enhance improvements in technique, "(...) alternating dance with another activity, or *cross-training*³⁰, helps the body to adapt and make progress because it gives the nervous system a rest from the usual activity patterns".

³⁰ Cross-training involves combining exercises to work various parts of the body.

Annex F - Questionnaire and Host Teacher interview

Students' questionnaire



Instituto Politécnico de Lisboa
Escola Superior de Dança

Mestrado em Ensino de Dança
Ano letivo 2023/2024

Estágio para obtenção do grau de mestre

Entrevista aos alunos do 3º ano do Curso Profissional de Intérprete de Dança Contemporânea

- 1- Qual a importância de um aquecimento nas aulas de um curso de dança?
- 2- Conhecem o termo técnicas somáticas? Sabem enumerar alguns exemplos?
- 3- Acham importante um bom condicionamento físico na carreira de um bailarino? Porquê?
- 4- Como futuros bailarinos, que tipo de treino/complemento físico procuram para colmatar as vossas necessidades?
- 5- O que entendem por 'disponibilidade'? Como é aplicado nas aulas de técnica de dança contemporânea e na vertente de composição e interpretação?

Entrevista aos alunos do 3º ano do Curso Profissional de Intérprete de Dança Contemporânea

Aluna: Rosa Felisberto

1- Qual a importância de um aquecimento nas aulas de um curso de dança?

O aquecimento é importante para preparar o corpo para a aula e para os exercícios que vão ser realizados, também serve para prevenir lesões, porque se o corpo estiver frio há mais probabilidade de nos lesionarmos.

2- Conhecem o termo técnicas somáticas? Sabem enumerar alguns exemplos?

Sim, por exemplo a utilização de ioga ou Pilates ajuda a conectar a mente com o corpo e deixa o corpo mais disponível para o movimento.

3- Acham importante um bom condicionamento físico na carreira de um bailarino?

Porquê?

Sim, porque um bailarino com um bom condicionamento consegue desenvolver mais a flexibilidade e a resistência do corpo.

4- Como futuros bailarinos, que tipo de treino/complemento físico procuram para colmatar as vossas necessidades?

Trabalhar a respiração, fluidez, resistência cardio, flexibilidade e condição física.

5- O que entendem por 'disponibilidade'? Como é aplicado nas aulas de técnica de dança contemporânea e na vertente de composição e interpretação?

Disponibilidade é a liberdade de movimento e expressão que o corpo tem. É aplicado nas aulas através de sequências/ frases de movimento, de forma a praticar esse tipo de movimento mais livre, já na interpretação a 'disponibilidade' permite com que tenhamos mais expressão e estejamos mais à vontade.

Instituto Politécnico de Lisboa
Escola Superior de Dança

Lara Domingos
Pidc3

Mestrado em Ensino de Dança
Ano letivo 2023/2024

Estágio para obtenção do grau de mestre

Entrevista aos alunos do 3º ano do Curso Profissional de Intérprete de Dança Contemporânea

- 1- Qual a importância de um aquecimento nas aulas de um curso de dança?
Prevenir lesões e preparar o corpo para a aula
- 2- Conhecem o termo técnicas somáticas? Sabem enumerar alguns exemplos?
Sim, a utilização da yoga para fortalecer o centro
- 3- Acha importante um bom condicionamento físico na carreira de um bailarino?
Porquê?
Sim, pois a vida de bailarino exige muito do corpo e quanto mais força melhor
- 4- Como futuros bailarinos, que tipo de treino/complemento físico procuram para colmatar as vossas necessidades?
Um treino completo e enriquecedor.
- 5- O que entendem por 'disponibilidade'? Como é aplicado nas aulas de técnica de dança contemporânea e na vertente de composição e interpretação?
É quando estamos prontos para trabalhar

1- Qual a importância de um aquecimento nas aulas de um curso de dança?

O aquecimento é essencial nas aulas de dança porque prepara o corpo e a mente para a aula. Prepara os músculos para os movimentos, garantindo uma prática segura, eficaz e com máximo de benefícios.

2- Conhecem o termo técnicas somáticas? Sabem enumerar alguns exemplos?

Técnicas somáticas são métodos que ajudam as pessoas a se sentirem melhor em seus corpos, mente e emoções. Elas se concentram em coisas como movimento consciente, respiração e relaxamento para aliviar o estresse, melhorar a postura e aumentar a flexibilidade. Como por exemplo o yoga, essa técnica ajuda as pessoas a se sentirem mais relaxadas, mais conectadas consigo mesmas.

3- Acham importante um bom condicionamento físico na carreira de um bailarino?

Porquê?

Sim, é crucial que os bailarinos mantenham um excelente condicionamento físico para garantir uma carreira bem-sucedida. Isso deve-se à exigência da dança em termos de força, resistência, flexibilidade e coordenação. Um bom condicionamento físico não só melhora a performance dos bailarinos, mas também os ajuda a prevenir lesões e a adaptação de diferentes estilos de dança e garantir um grande percurso na carreira.

4- Como futuros bailarinos, que tipo de treino/complemento físico procuram para colmatar as vossas necessidades?

É essencial encontrar um treinamento físico que atenda às exigências específicas da dança. Isso pode incluir fortalecimento muscular de todo o corpo trabalhar também a flexibilidade, equilíbrio e a coordenação também são importantes para a precisão dos movimentos.

5- O que entendem por 'disponibilidade'? Como é aplicado nas aulas de técnica de dança contemporânea e na vertente de composição e interpretação?

Em dança contemporânea, "disponibilidade" significa estar aberto para experimentar diferentes movimentos e expressões. Na técnica de dança, isso se reflete em exercícios que trabalhem a exploração de movimentos no corpo. Na criação e interpretação de dança, a disponibilidade é importante para colaborar com coreógrafos, explorar emoções e transmitir uma interpretação genuína ao público.

Mafalda Ruivo



Instituto Politécnico de Lisboa
Escola Superior de Dança

Mestrado em Ensino de Dança
Ano letivo 2023/2024

Estágio para obtenção do grau de mestre

Entrevista à professora cooperante Ana Filipa Antunes

1- Qual para si, a importância de um aquecimento nas aulas de Composição e Interpretação?

O aquecimento é fundamental nas aulas de Composição e Interpretação porque para além de preparar o corpo física e mentalmente para a atividade, ajudando a prevenir lesões, também serve como ponte para que os alunos entrem no espaço da aula e se concentrem nas tarefas a realizar durante a mesma.

2- Acha importante a integração de técnicas somáticas no currículo escolar do Curso Profissional de Intérprete de Dança Contemporânea? Porquê?

Acho importante sim, porque entendo que é um trabalho que pode enriquecer a experiência dos alunos ajudando-os a desenvolver uma prática mais consciente.

3- Que tipo de metodologia utiliza nos aquecimentos da disciplina de Composição e Interpretação?

Para ser honesta, nunca lecionei esta UFCD porque este plano de formação é novo e esta é a primeira vez que temos 3º ano desde que aplicado.

- 4- De que forma a utilização de técnicas somáticas contribuem para o desenvolvimento físico e criativo dos alunos na disciplina de Composição e Interpretação?

As técnicas somáticas são extremamente benéficas no que diz respeito à consciência corporal porque ajudam os alunos a integrar uma compreensão corporal mais profunda, e também na relação corpo-mente o que ajuda bastante em termos interpretativos, criativos e expressivos.

- 5- O que pensa sobre a incorporação das técnicas somáticas numa aula de técnica de dança contemporânea, com vertente de trabalho de chão? De que forma se pode criar o transfer para as aulas de Composição e Interpretação?

Penso que a incorporação de técnicas somáticas são extremamente benéficas principalmente no trabalho de chão.

Na minha leitura penso que o transfer passa pela integração de conceitos. Passa por se indentificar e destacar os princípios a desenvolver nas técnicas somáticas com a consciência corporal, fluidez de movimento e expressividade inerentes às aulas de Composição e Interpretação. Não sei se a expressão "fusão de conceitos" poderá ser utilizada, mas é mais ou menos isso. Isto é, passa por adotar uma abordagem integrada e consciente de forma a que os alunos sejam mais efetivos na compreensão, integração e domínio técnico de forma a se tornarem naturalmente mais fluido e com melhores capacidades interpretativas.

- 6- O que entende pelo termo 'disponibilidade'?

É a capacidade que cada um tem de estar "aberto", ou receptivo, ao momento presente, tanto física como emocionalmente de forma a responder ao que lhe é proposto de forma autêntica e o mais adaptável possível.

Host teacher's biography

Natural de Faro, aos 6 anos iniciou a sua formação em dança no Centro Rítmico Isidel e mais tarde, aos 11 anos, ingressou no Conservatório Regional do Algarve, o qual permaneceu até terminar o ensino secundário.

Em 2001 realizou a Major Examination, do *Intermediate A*, correspondente à *Classical Ballet Imperial Faculty*.

Em 2003, concluiu a licenciatura em Dança - Ramo Educação, na Escola Superior de Dança, onde mais tarde, em 2014, concluiu o grau de Mestre em Ensino de Dança,, consolidando os seus conhecimentos e habilitações pedagógicas.

Formou-se também em Hip-hop, pelo Hip-Hop College da Diego Sacco reconhecido pela MaDonna Grimes Fitness and Dance Theatre Company, e mais tarde tornou-se Oficial Zumba Instrutor da Zumba Fitness, LLC, em 2004.

Desde 2002, e ao longo do seu percurso profissional lecionou em várias instituições tais como Conservatório Regional do Algarve, Conservatório Regional do Baixo Alentejo (onde também exerceu funções na Direção Pedagógica), Conservatório de Música de Olhão, Colégio Oficina Divertida e Externato Menino Jesus. A datar de 2010 que exerce funções docentes na Escola Secundária Tomás Cabreira, Faro, onde tem lecionado disciplinas de componente técnica nos Cursos Profissionais de Artes do Espetáculo Intérprete Ator/Atriz e Intérprete de Dança Contemporânea (onde assume funções de direção de curso).

Além do trabalho em sala de aula também contribuiu para o desenvolvimento da educação artística em Portugal ao integrar a Equipa de Formadores Externos da área da dança do Programa de Educação Estética e Artística, da Equipa de Educação Artística, da Direção Geral de Educação, entre 2014 e 2015.

Annex G - Letters of confidentiality and image rights

CONSENTIMENTO LIVRE E INFORMADO

Investigação no âmbito do Mestrado em Ensino de Dança – Instituto Politécnico de Lisboa

O presente estudo de investigação surge no âmbito de um relatório de estágio, intitulado **Técnicas Somáticas – Treino Funcional e Pilates como potenciadores da disponibilidade e condicionamento físico nas aulas de Composição e Interpretação, recorrendo à prática de técnica de dança contemporânea, com alunos do 3º ano do Curso Profissional de Intérprete de Dança Contemporânea, da Escola Secundária Tomás Cabreira**, realizado por Ellana Carvalho, pretende refletir sobre a importância da implementação de técnicas somáticas na disciplina de composição e interpretação, recorrendo à prática de técnica de dança contemporânea, contribuindo para o condicionamento físico dos alunos do último ano do curso profissional de intérprete de dança. Intenciona-se também analisar e compreender o significado de 'disponibilidade' e qual a sua relação com o trabalho físico e criativo dos alunos. É, por isso, fundamental a sua participação neste estudo, que se agradece atempadamente.

A entrevista será enviada por email, em formato PDF, e as respostas enviadas no mesmo formato, anteriormente referido. Após a coleta dos dados, revistos pelo inquirido, é a condição necessária, após a sua autorização explícita para se proceder à sua divulgação no presente estudo.

O resultado desta investigação, orientado pelo Professor Vítor Garcia, prevê-se ter a sua conclusão no ano 2024. Este estudo não lhe trará nenhum risco ou custo e as informações recolhidas através da resposta ao inquérito por entrevista escrita estão apenas destinadas à elaboração e publicação do relatório de estágio. Para além disso garante-se, caso assim seja pretendido, o anonimato e a confidencialidade dos dados recolhidos da instituição.

A sua participação neste estudo é voluntária e as suas informações serão apenas usadas para o fim específico do estudo, ao qual terá acesso individualizado, pelo envio de um exemplar da entrevista, uma vez finalizado o estudo, mesmo que opte pelo anonimato nas suas respostas.

Depois de ler as informações referidas eu,

Sem anonimato

declaro que aceito participar com anonimato/ sem anonimato nesta investigação. (contornar a resposta pretendida)

Local e data: Faro, 17/02/2024

Assinatura: Lara Domingas

CONSENTIMENTO LIVRE E INFORMADO

Investigação no âmbito do Mestrado em Ensino de Dança – Instituto Politécnico de Lisboa

O presente estudo de investigação surge no âmbito de um relatório de estágio, intitulado **Técnicas Somáticas – Treino Funcional e Pilates como potenciadores da disponibilidade e condicionamento físico nas aulas de Composição e Interpretação, recorrendo à prática de técnica de dança contemporânea, com alunos do 3º ano do Curso Profissional de Intérprete de Dança Contemporânea, da Escola Secundária Tomás Cabreira**, realizado por Eliana Carvalho, pretende refletir sobre a importância da implementação de técnicas somáticas na disciplina de composição e interpretação, recorrendo à prática de técnica de dança contemporânea, contribuindo para o condicionamento físico dos alunos do último ano do curso profissional de intérprete de dança. Intenciona-se também analisar e compreender o significado de ‘disponibilidade’ e qual a sua relação com o trabalho físico e criativo dos alunos. É, por isso, fundamental a sua participação neste estudo, que se agradece atempadamente.

A entrevista será enviada por email, em formato PDF, e as respostas enviadas no mesmo formato, anteriormente referido. Após a coleta dos dados, revistos pelo inquirido, é a condição necessária, após a sua autorização explícita para se proceder à sua divulgação no presente estudo.

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A sua participação neste estudo é voluntária e as suas informações serão apenas usadas para o fim específico do estudo, ao qual terá acesso individualizado, pelo envio de um exemplar da entrevista, uma vez finalizado o estudo, mesmo que opte pelo anonimato nas suas respostas.

Depois de ler as informações referidas eu,

declaro que aceito participar **com anonimato/ sem anonimato** nesta investigação. (contornar a resposta pretendida)

Local e data: _____

Assinatura: Elisabete Lopes

CONSENTIMENTO LIVRE E INFORMADO

Investigação no âmbito do Mestrado em Ensino de Dança – Instituto Politécnico de Lisboa

O presente estudo de investigação surge no âmbito de um relatório de estágio, intitulado **Técnicas Somáticas – Treino Funcional e Pilates como potenciadores da disponibilidade e condicionamento físico nas aulas de Composição e Interpretação, recorrendo à prática de técnica de dança contemporânea, com alunos do 3º ano do Curso Profissional de Intérprete de Dança Contemporânea, da Escola Secundária Tomás Cabreira**, realizado por Eliana Carvalho, pretende refletir sobre a importância da implementação de técnicas somáticas na disciplina de composição e interpretação, recorrendo à prática de técnica de dança contemporânea, contribuindo para o condicionamento físico dos alunos do último ano do curso profissional de intérprete de dança. Intenciona-se também analisar e compreender o significado de ‘disponibilidade’ e qual a sua relação com o trabalho físico e criativo dos alunos. É, por isso, fundamental a sua participação neste estudo, que se agradece atempadamente.

A entrevista será enviada por email, em formato PDF, e as respostas enviadas no mesmo formato, anteriormente referido. Após a coleta dos dados, revistos pelo inquirido, é a condição necessária, após a sua autorização explícita para se proceder à sua divulgação no presente estudo.

O resultado desta investigação, orientado pelo Professor Vítor Garcia, prevê-se ter a sua conclusão no ano 2024. Este estudo não lhe trará nenhum risco ou custo e as informações recolhidas através da resposta ao inquérito por entrevista escrita estão apenas destinadas à elaboração e publicação do relatório de estágio. Para além disso garante-se, caso assim seja pretendido, o anonimato e a confidencialidade dos dados recolhidos da instituição.

A sua participação neste estudo é voluntária e as suas informações serão apenas usadas para o fim específico do estudo, ao qual terá acesso individualizado, pelo envio de um exemplar da entrevista, uma vez finalizado o estudo, mesmo que opte pelo anonimato nas suas respostas.

Depois de ler as informações referidas eu, Mafalda Afonso Faria Vinhetas Ruivo declaro que aceito participar **sem anonimato** nesta investigação. (contornar a resposta pretendida)

Local e data: Faro, 08 de fevereiro de 2024

Assinatura:



CONSENTIMENTO LIVRE E INFORMADO

Investigação no âmbito do Mestrado em Ensino de Dança – Instituto Politécnico de Lisboa

O presente estudo de investigação surge no âmbito de um relatório de estágio, intitulado **Técnicas Somáticas – Treino Funcional e Pilates como potenciadores da disponibilidade e condicionamento físico nas aulas de Composição e Interpretação, recorrendo à prática de técnica de dança contemporânea, com alunos do 3º ano do Curso Profissional de Intérprete de Dança Contemporânea, da Escola Secundária Tomás Cabreira**, realizado por Eliana Carvalho, pretende refletir sobre a importância da implementação de técnicas somáticas na disciplina de composição e interpretação, recorrendo à prática de técnica de dança contemporânea, contribuindo para o condicionamento físico dos alunos do último ano do curso profissional de intérprete de dança. Intenciona-se também analisar e compreender o significado de ‘disponibilidade’ e qual a sua relação com o trabalho físico e criativo dos alunos. É, por isso, fundamental a sua participação neste estudo, que se agradece atempadamente.

A entrevista será enviada por email, em formato PDF, e as respostas enviadas no mesmo formato, anteriormente referido. Após a coleta dos dados, revistos pelo inquirido, é a condição necessária, após a sua autorização explícita para se proceder à sua divulgação no presente estudo.

O resultado desta investigação, orientado pelo Professor Vítor Garcia, prevê-se ter a sua conclusão no ano 2024. Este estudo não lhe trará nenhum risco ou custo e as informações recolhidas através da resposta ao inquérito por entrevista escrita estão apenas destinadas à elaboração e publicação do relatório de estágio. Para além disso garante-se, caso assim seja pretendido, o anonimato e a confidencialidade dos dados recolhidos da instituição.

A sua participação neste estudo é voluntária e as suas informações serão apenas usadas para o fim específico do estudo, ao qual terá acesso individualizado, pelo envio de um exemplar da entrevista, uma vez finalizado o estudo, mesmo que opte pelo anonimato nas suas respostas.

Depois de ler as informações referidas eu,

Ana Filipa Rodrigues Antunes

declaro que aceito participar com anonimato ~~sem anonimato~~ nesta investigação. (contornar a resposta pretendida)

Local e data: Faro, 16/02/2024

Assinatura:

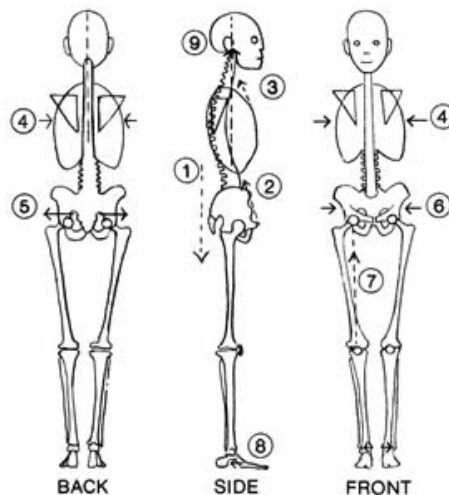
Ana Antunes

Annex H - Lulu Sweigard and the development of Ideokinesis (Nine Lines of Movement), Release technique dimensions by Mary O'Donnell Fulkerson and Other Somatic Approaches

Lulu Sweigard and the development of Ideokinesis (Nine Lines of Movement)

The Nine Lines of Movement

1. Lengthen the spine downward.
2. Shorten distance between mid front pelvis and 12th thoracic vertebra.
3. From top of the sternum to top of the spine.
4. Narrow the rib case.
5. Widen the back of the pelvis.
6. Narrow the front of the pelvis.
7. From center of knee to center of femoral joint.
8. From big toe to heel.
9. Lengthen the central axis of the trunk upward.



The Nine Lines of Movement

Figure 1 - The Nine Lines of Movement proposed by Sweigard (1974).

To give an additional description of the lines of movement and their effects, I will use Franklin's (1996, p.5) words:

1. Line of movement to **lengthen the spine downward** - releases tightness of the back muscles, especially in the lumbar region;
2. Line of movement to **shorten the distance between the mid front of the pelvis and the 12th thoracic vertebra** - activates the deep and superficial pelvic muscles in the

front of the pelvis that counterbalance the erector spinae group. Activating this line releases tension in the erector spinae;

3. Line of movement **from the top of the sternum to the top of the spine** - can either lengthen or shorten, depending on alignment needs. It improves the alignment of the upper spine in relation to the pelvis, allowing the head to balance on an axis in a manner that releases tension in the neck and shoulder muscles;
4. Line of movement to **narrow the ribcage** - improves the flexibility of the ribcage, thereby improving spinal alignment and diaphragmatic action;
5. Line of movement to **widen the back of the pelvis** - releases tension across the back of the pelvis, allowing the femur heads to center in their sockets;
6. Line of movement to **narrow the front of the pelvis** - balances the widening across the back of the pelvis. It increases the stability of the front pelvic arch and activates the muscles in the front of the pelvis;
7. Line of movement **from the center of the knee to the center of the femoral joint** - brings the whole leg into alignment, greatly benefiting the knee. This movement balances the muscular action around the femur and allows greater control of the leg;
8. Line of movement **from the big toe to the heel** - centers the weight thrust through the ankle joint by allowing the longitudinal arch of the foot to be 'resurrected';
9. Line of movement to **lengthen the central axis of the trunk upward** - the summation of all the other lines, this movement allows you to attain your ideal height and release superficial muscle tension.

Release technique dimensions by Mary O'Donnell Fulkerson

Important dimensions to take into consideration when practicing the Release Technique method:

1. At a primary level, Release is a technique that allows bringing up inspirational material, and using concentration and stillness, focuses body/mind in constructing something physically compelling, constructive and imaginative. These aspects replace banal thoughts and distractions and displaces the individual in a perspective of higher consciousness where the individual can make concrete, simple, and focused thoughts into direct and essential actions and interactions
2. At a more advanced level, Release imagery creates imaginative bridges, linking thoughtful movement into flowing activity and vocabulary. Study becomes a practice

that richly provides psychological, physical and emotional development. Awareness is increased. At this level, the dancer experiences a compilation of different images in a coalescence of mindfulness. This results in clarity of dance movement, along with imaginative decision making.

3. At the next level, *paradox* becomes of interest through readiness in mind/body development that arrives at a point where understanding encompasses the possibility for opposites to create a richness of experience. The student experiences a reconciliation of opposites, and the ability to use imagery to construct paradigms that refer to dance performance, dance creation, and life itself.
4. At an advanced level, Release provides for the enhancement of performance experience and perceived results, (in life as well as dance), through the integration of imagery, immediate physical response, and evaluative thought processes.

A versatile somatic knowledge and its contribution to the dance student's development, includes other methods that are equally important and relevant for this purpose. **Alexander Technique** contributes greatly to the awareness and attention of postural alignment, without constricting the laws of movement coordination. Studying AT, dancers can move with greater ease, control, and accomplishment, regardless of the movement style.

The **Feldenkrais Method** is another important movement-centered system of mind-body education and personal development, designed to improve movement capability and freedom, while reducing pain or limitation in movement, and improving general well-being.

Lastly, another important method in dance education curricula is **Body-Mind Centering™** (BMC™), which is a system of body exploration (anatomical systems) to bring awareness to the power of the body and support, while ensuring a space for self-discovery and openness. It is also an important science-based method, to integrate the training into other movement contexts.

Alexander Technique

One of the first-generation pioneers connected to somatic practices is Frederick Matthias Alexander, the creator of Alexander Technique (AT). Alexander, an actor who was affected by

laryngitis, started to question the causes of his vocal issue, wondering if there was any possibility to change the way he used his voice and body. After intensive periods of self-exploration, he created a method based on changing and controlling reactions, a 'psycho-physical re-education'. The AT is a user's manual - a guide - on how to notice ways of moving in everyday activities, as well as skilled ones. There are no special therapeutic or physical exercises, nor meditation or any other kind of state of consciousness, and the emphasis of the training lies on the learning in how to employ these principles in everyday personal 'use'. Alexandre also discovered how to recognize the postural support muscles of the torso ('head-neck-back' relationship), which results in a more balanced activation between the superficial layer of muscles of the trunk and the deeper layers. This method is an active process of conscious awareness engaged in everyday and skilled movement (dancers), without the use of imagery. The attunement is made from kinesthetic sensations rather than images, to consequently notice sensations of muscular tension and pressure in the body. The concept of inhibition ('saying no') to the habitual mental and physical reactions, is very relevant to imagery work, and the method instructions, which allow the head to go up and forward and the back to widen, seem to harmonize well with the imagery used by Todd and Sweigard, as Franklin (1996) suggests. IADMS (2006) proposes that "dancers learn to recognize reactive patterns and poor movement habits, and to pause and consciously choose neither to 'fix' them nor to allow them to happen". Donald Weed (1990), who was a teacher of Alexander technique, wrote two discoveries that summarize the Alexander technique method:

- (1) In every movement you make, there is a change in the relationship of your head with your body that precedes and accompanies that movement, and which either helps you or gets in your way.
- (2) the conscious mind has the capacity to override every system, including the natural ones. (p.26)

According to Franklin (1996, p.11), "to use an image effectively, you first need to clear your mind". The statement of this sentence is entirely true, because if a person is in a nervous state, the mind will be completely cluttered with intrusive thoughts, and then piling images on top, affecting the somatic practice and its benefits. One of the most important aspects in a somatic practice is to be open and receptive to new possibilities in the body. In Alexander

technique, the practitioners are taught to react the minimum possible to any "irrational urge to do something" (Franklin, 1996, p.11), and become selective about how to perform a movement in the most efficient way.

AT's intention to find deeper muscular support for the moving body is similar to other somatic approaches, although it "facilitates dynamic poised alignment and readiness for action by subtly different means" (IADMS, 2006, p.3). In this sense, the dancer can pay acute attention to the movement, without interfering with the inherent laws of coordination.

Feldenkrais Method

The Feldenkrais Method (FM), named after the physicist and judo expert Moshé Feldenkrais, is a movement-centered system of mind-body education and personal development. The experiential approach to self-organization through movement is designed to improve movement capability and freedom in addition to reducing pain or limitations in movement, improving the general well-being. As IADMS (2006) mentions, Feldenkrais believed that movement was the 'language' of the brain, and the awareness of that movement is a powerful aspect in refining the body schema³¹. The basis of approach, as Feldenkrais claimed, was founded in the potential for 'learning how to learn'. Hillier and Worley (2015) wrote that an operationalization of an experiential process towards an individual or group could be guided through a series of movement and sensation-based explorations. The purpose for those explorations was to practice a nonlinear process of sensing the difference between two or more options to achieve a stated task and making a discernment about which would be performed with less effort. The participants are, in this way, encouraged to generate many movement solutions to increase the opportunity for further distinctions and improvements to be made. Also, the concept of 'Awareness Through Movement', the active movement component, based on the fundamentals of the approach - **functional** or with meaningful intention - is a highly structured and verbally guided movement lesson, in which an attendance to sensory feedback is essential, through the performance of small-range movements in a comfortable setting (e.g. lying down position). These movements are like what babies perform - small range, individual

³¹ The body schema represents both position and configuration of the body as a 3-dimensional object in space. (National Library of Medicine, 2024)

movements - are explored in an effortless and playful manner, with the objective of attaining hidden movement achievement. Ideally, as IADMS (2006) refers, movements are performed slowly, right below the threshold of perceived muscular effort, allowing dancers to identify and differentiate degrees of muscle contraction and a feeling of ease of movement accomplishment. The FM can directly help a dancer with chronic pain and assist in the recovery process after a severe injury or from daily wear and tear. Stability, mobility and flexibility are important factors for a dancer, so this approach enables the student to learn about releasing muscular tension and target an active posture with intentionally constructed movement.

The process of intention, action, gaining, feedback, decision making, repeat with adaptations constitutes the learning framework in a somatic context.

Body-Mind Centering® (BMC®)

Bonnie Bainbridge Cohen is a movement artist (Hawkins-trained dancer), researcher, educator, therapist and the developer of the Body-Mind Centering® (BMC®) approach to movement and consciousness. Her work has influenced the fields of bodywork, movement, dance, yoga, body psychotherapy, childhood education and many other body-mind disciplines. In 1973, she founded The School for Body-Mind Centering®.

The Body-Mind Centering® (BMC®) approach to embodied movement and consciousness is an ongoing, experiential journey into the alive and changing territory of the body. The explorer is the mind - our thoughts, feelings, energy, soul, and spirit. Through this journey we are led to an understanding of how the mind is expressed through the body in movement. (Bonnie Bainbridge Cohen, 2017, p.1)

As an integrated and embodied approach to movement, the body and consciousness, BMC® is an experiential study based on the embodiment and application of anatomical, physiological, psychophysical and developmental principles, using movement, touch, voice and mind. As Cohen (2017, p.1) emphasizes "In BMC®, 'centering' is a process of balancing, not a place of arrival. This balancing is based on dialogue, and the dialogue is based on experience. " The

uniqueness of this method lies in the specificity with which each of the body systems³² can be personally embodied and integrated, the fundamental groundwork of developmental repatterning, and the utilization of a body-based language to describe movement and body-mind relationships. Another important aspect is the discovery of the relationship between the smallest level of activity within the body and the largest movement, through the alignment of the inner cellular movement with the external expression of that movement through space. By integrating different body tissues, the more tuned the alignment is, the more efficient is the functionality to accomplish the intentions of movement. An important aspect to be aware of is that alignment itself is not a goal, but a continuous dialogue between awareness and action.

In the educational dance field, BMC® can be applied by the following approaches:

- as a dance technique;
- as a full body-system warm-up;
- for improving alignment, flexibility, strength and integration;
- for injury prevention and retraining;
- creating themes for improvisation;
- expanding choreographic possibilities;
- increasing movement vocabulary;
- providing a language for analyzing dance styles historically, contemporarily and cross-culturally

Through awareness and understanding of *how* and *when*, each person understands to learn how it is that is being learnt, to trust self-intuition and to be open to the unique styles. In this sense, each person is a student and teacher, developing observational, contrasting, endorsing and recording skills that translate into experiences of embodiment of all body systems and stages of human development.

³² Cohen (2017) developed the concept of body systems, in which she attributes tissue territories, such as the Cellular Foundation; the Skeletal System; the Ligamentous System; the Muscular System; Organ System; Endocrine System; nervous System; Fluid System; Fascial System; fat and skin. While having separate contributions to movement, the combination of all systems provides a complete framework of support and expression.

Further thoughts

The academic field of 'embodiment' is a synthesis of many fields, like biology, neuroscience or psychology, and it testifies to the importance of body narrative, creating fundamental ideas - *kinesthesia* and *somatic aesthetics* - to the dancer's artistry and creativity. Somatic studies play an important role in drawing links between somatic and pedagogical practices to promote safe, effective and expressive dance training.

Each mentor and their method guided people to take time to breathe, feel and 'listen to the body', often by beginning with conscious relaxation on the floor.

Through this gravity-reduced state, each person was guided to pay attention to bodily sensations emerging from within and move slowly and gently in order to gain a deeper awareness of the 'self that moves' (Eddy, 2009, p.6).

These methods encourage the students to find ease, support and pleasure while moving, while paying attention to proprioceptive, through also skilled touch and/or verbal input as new stimuli from a somatic mentor. Eddy (2009) identified three branches of the somatic world - *somatic psychology*, *somatic bodywork* and *somatic movement*. Dance professionals have driven the development of somatic movement, which aggregates the listening to the body and responding to these sensations by consciously altering movement habits and choices, using a variety of skills and tools, and both subtle and complex movement experiences. This process aids a person to discover the natural movement or flow of life activity within the body. Adjustments in the tools being used are made if a student is uncomfortable with any of the methods, giving space for creative interplay. The somatic mentor's goal is to elevate both sensory and motor awareness to facilitate the student's own self-organization, self-healing, or self-knowing. To amplify a sensory experience, the skin - the body's largest organ - is responsible for obtaining a quicker awareness. This task is achieved through touch, mainly, although not all the somatic practices use this tool, as it was already explained in previous subchapters. Practices of somatic movement education (and therapy) surrounds postural and movement evaluation, communication and guidance through words and touch (e.g BMC™), experiential anatomy and imagery (e.g Ideokinesis) and movement re-patterning (e.g Feldenkrais Method).

As dance excites people to explore movement expression, deepen creative skills and investigate the body kinesthetically, it was through an internalized and conscious exploration of a physical or emotional challenge, supported by the exposure of different cultures and thinking that drove the theme of somatic knowledge to repeat itself through the generations.

Annex I - Key concepts of the APM, The Mat exercises, the Joint-by-joint approach of Gray Cook and the Seven Basic Movements

Key concepts of the APM

- **'V' Feet Position:** There is an axis resting on a solid base, effortlessly resting on a vertical and with a straight, balanced and contained attitude. In a 'V' feet position, a person should feel stretched and tall, but not rigid, with the weight distributed among the two feet, heels together and toes apart (the angle depends on the person) Legs must be pressed together, as if zipping them up from the heels, with relaxed muscles and the abdomen should be slightly pulled in, in order for the back to be comfortable straight and stretched.
- **Central Line and 'Box':** The central line is a line that cuts the body in two halves, in which Contrology takes it as its centre. Another two lines can be drawn from shoulder to shoulder and from hip to hip. The intersection of these lines are the limits of what is called the 'box'. the 'box' is a reference for the rest of the body and its correct alignment. By taking these lines as a reference, it can be seen if a person leans or moves towards one side only. Working inside the 'box' frame guarantees a proper alignment and the control of arms and legs.
- **Navel to the Spine: "Inwards and upwards":** The expression 'neutral spine' is very common. it refers to the position in which the spine maintains its natural curvatures. This can be observed when standing, but when a body lies down and is affected by gravity, a proper spine position is more difficult to obtain. To have an adequate alignment, it is necessary to extend the spine on the mat and concentrate on feeling the whole back on the ground, going for the smallest space possible between the belly and the back, without moving or balancing the pelvis, and strengthening the lumbar section of the spine.
- **Chin to Chest:** The position of the head contributes majorly to eliminate tension in the neck and to concentrate on the 'powerhouse' in the lying down exercises that requires the head and limbs lifted. The weight of the head is taken towards the chest, by

lowering the chin and curling the neck vertebrae, by looking towards the navel to guarantee and favor concentrating in the 'powerhouse'.

- **Spine Articulation Vertebrae by Vertebrae:** J. Pilates pointed out that the body must be moved up and down smoothly and gradually, as if the spine was curling like a huge wheel, one vertebrae at the time. Articulating the spine requires work on the full spine, moving and separating each small bone, and trying to curl the box when going up to then uncurl it. When performing this movement, some resistance may be felt in some areas - these rigid points must be worked upon and oxygenated to improve openness and flexibility.
- **'C'-Curve:** Contrology does not seek a flat stomach. Using the 'powerhouse', abdominal muscles are developed so that they do their proper function and hold the box by protecting and keeping the spine flexible. When making the concavity shaped like a 'C', the same principle 'navel to the spine, inwards and upwards' is also applied, creating more space between the waist and the hips for the inner organs.

The Mat basic level exercises

Name of exercise	Repetitions	Objectives
<i>The Hundred</i>	10x10	Breathing and coordination; warming up through blood flow; powerhouse activation; developing endurance
<i>Roll Up</i>	4-6x	Articulate and elongate the spine vertebrae per vertebrae through the powerhouse; breathing, opening of the lumbar section of the spine; symmetry and alignment of the box
<i>One Leg Circle</i>	5-5 each way	Stabilize spine and hips; fluidity on the hip joint; stretch posterior part of the leg; strengthening the powerhouse; alignment of the box
<i>Rolling like a ball</i>	6x	Massage and relaxing the spine; improve balance; lift the powerhouse
<i>Single leg stretch</i>	5-10x	Strengthening the powerhouse, abdominals and back; improve body alignment; stretch buttocks and legs and improve coordination
<i>Double leg stretch</i>	5-10x	Breathing; strengthening the powerhouse and abdominals, stretch lower back and legs

<i>Spine stretch forward</i>	3-5x	Breathing; open lumbar section of the spine; articulate and stretch spine vertebrae per vertebrae; improve c-curve and posture
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Table 1 - Basic level Mat exercises and objectives (Pont & Romero, 2020).

The Joint-by-Joint approach of FT

Joint	Primary Needs
Ankle	Mobility (sagittal)
Knee	Stability
Hip	Mobility (multi-planar)
Lumbar Spine	Stability
Thoracic Spine	Mobility
Scapula	Stability
Gleno-humeral	Mobility

Table 2 - Joint-by-Joint approach developed by Gray Cook. (Boyle, 2020, p.31)

Seven Basic Movements

Hip **hinge** movement patterns involve a hinging motion at the hip joint, with little to no knee movement, having the exercises the tendency to be more of a pulling action as opposed to a push.

In **squat** movements, the knee is the dominant lever during the exercise. Examples of exercises are the squats and lunges.

The **pushing** motion can be done horizontally or vertically and involves moving a weight strength in front of you, away from the torso or to move the load/weight vertically in relation to the torso. Vertical push consists of movements done in sagittal plane or frontal planes,

while a horizontal push consists of movements in the sagittal and/or transverse planes.

In **pulling** patterns, the same thing happens, as they can be vertical or horizontal - moving a load/weight vertically in relation to the torso (sagittal or transverse planes) or moving a weight towards the torso (sagittal and/or transverse planes).

The category of **rotational** movements are primarily associated with movements of a rotational nature, typically within the transverse plane, and may also incorporate some form of pushing and/or pulling movements.

The **gait** describes the cyclic pattern of movement that occurs while walking. A single cycle of gait starts when the heel of one foot strikes the ground and ends when that same heel touches the floor again. Locomotion is the basis of all movement.

Annex J - Specific components of Flying Low

Skills	Actions	Intentions/Objectives
Movement phrase	Breathing	Passing through , fluidity
Quick and effective movement	Release of energy through the body	Momentum , speed
Spiraling movement	Permanent use of the center (core)	Constantly alternating between the floor and standing. Core and joints relationship
Strong and dynamic physical and visual movement	In pairs or groups	Cohesion and expansion - Gathering and Sending
Improvisation	Connection with space architecture. Constant and quick decision-making	Passing through - energy through the body Musicality

Table 3 - Specific components of Flying Low. (Garcia, 2023)

Specific Vocabulary	
Pushing	
Gathering	in common with Contact Improvisation
Sending	in common with Contact Improvisation
Rolling	as opposed to <i>pushing</i>
Pivoting	as opposed to <i>pushing</i>
Sliding	as opposed to <i>pushing</i>
Awareness	in common with Contact Improvisation
Momentum	in common with Contact Improvisation
Passing Through	in common with Contact Improvisation

Table 4 - Specific vocabulary of Flying Low. (Garcia, 2023)

Annex K - *Catálogo Nacional de Qualificações (CNQ)*

Concerning the CPIDC, these type of courses last three years³³ - and have a workload that varies between 3100 and 3440 hours, organized into four training components:

- Sociocultural Training – structured in subjects common to all courses, aims to contribute to the construction of students' personal, social and cultural identity;
- Scientific Training – structured into two or three subjects, aims to provide scientific training, consistent with the qualification to be acquired;
- Technological Training – organized in short-term training units, - *Unidades de Formação de Curta Duração (UFCD)* - aims to acquire and develop a set of technical skills, necessary for professional practice;
- Training in a Work Context - *Formação em Contexto de Trabalho* – is carried out in companies or other institutions, in different periods throughout or at the end of the training, and aims to acquire and develop relevant technical, social and organizational skills related to the professional qualification.³⁴ (Agrupamento de Escolas Tomás Cabreira, 2022).

Criação do Quadro Nacional de Qualificações

O Quadro Nacional de Qualificações é um quadro de referência único para classificar todas as qualificações produzidas no sistema educativo e formativo nacional, independentemente das vias de acesso. O QNQ, em vigor desde 1 de outubro de 2010 (Portaria n.º 782/2009, de 23 de julho), revoga a aplicação da estrutura dos níveis de formação estabelecidos pela Decisão nº 85/368/CEE, do Conselho, de 16 de julho.

³³ According to the *Direção Geral da Educação (DGE)* and the students' profile by the end of compulsory schooling - *Perfil dos Alunos à Saída da Escolaridade Obrigatória (PA)* - see annex N for further information - the three secondary levels of schooling for vocational courses have the following framework: first year (10th grade); second year (11th grade); and third year (12th grade).

³⁴ Free translation from the author.

A criação do Quadro Nacional de Qualificações (QNQ), realizada no âmbito do processo de reforma da formação profissional e da criação do Sistema Nacional de Qualificações (DL nº 396/2007) teve por base um conjunto de premissas:

- *A necessidade de integrar e articular as qualificações obtidas no âmbito dos diferentes subsistemas de educação e formação (educação, formação profissional, ensino superior), num quadro único;*
- *A importância de valorizar e considerar as competências adquiridas em contextos não formais e informais;*
- *A melhoria da legibilidade, transparência e a comparabilidade das qualificações;*
- *A valorização da dupla certificação associada sobretudo às qualificações de nível secundário;*
- *A necessidade de garantir a articulação com o Quadro Europeu das Qualificações (QEQ), designadamente na utilização do QEQ como um instrumento de referência para comparar os níveis de qualificações dos diferentes sistemas de qualificações na perspetiva da aprendizagem ao longo da vida.*

Desenho e estruturação

As opções tomadas relativamente ao desenho e estruturação do Quadro Nacional de Qualificações (QNQ) visam responder de forma clara e objetiva às premissas identificadas, sendo de destacar:

- ***A abrangência:*** o QNQ abrange o ensino básico, secundário e superior, a formação profissional e os processos de reconhecimento, validação e certificação de competências, quer obtidas por via não formal quer informal;
- ***A estruturação em 8 níveis de qualificação:*** que abarcam todas as qualificações atualmente existentes no nosso sistema educativo e formativo;
- ***A adoção da metodologia assente em resultados de aprendizagem para caracterizar cada nível de qualificação:*** a utilização de resultados de aprendizagem na definição dos níveis de qualificação reflete uma alteração importante na forma de conceptualizar e descrever as qualificações, possibilitando

a sua comparabilidade em função de competências e não em função dos processos de aprendizagem. A descrição das qualificações em função de resultados permite que os indivíduos e os empregadores tenham uma percepção mais clara do valor relativo das qualificações, o que contribui para o melhor funcionamento do mercado de trabalho;

- **A adoção dos domínios “conhecimentos, aptidões e atitudes”:** para a definição dos resultados de aprendizagem para cada nível de qualificação;
- **A adoção dos descritores dos resultados de aprendizagem constantes no QEQ para descrever os níveis de qualificação.**

Descritores dos níveis de qualificação do QN

O QNQ estrutura-se em 8 níveis de qualificação caracterizados em função de três domínios para a definição dos resultados de aprendizagem: conhecimento, aptidões e atitudes.

NÍVEIS DE QUALIFICAÇÃO	CONHECIMENTO	APTIDÕES	ATITUDES
Nível 1	<i>Conhecimentos gerais básicos.</i>	<i>Aptidões básicas necessárias à realização de tarefas simples.</i>	<i>Trabalhar ou estudar sob supervisão directa num contexto estruturado.</i>
Nível 2	<i>Conhecimentos factuais básicos numa área de trabalho ou de estudo.</i>	<i>Aptidões cognitivas e práticas básicas necessárias para a aplicação da informação adequada à realização de tarefas e à resolução de problemas correntes por meio de regras e instrumentos simples.</i>	<i>Trabalhar ou estudar sob supervisão, com um certo grau de autonomia.</i>
Nível 3	<i>Conhecimentos de factos, princípios, processos e conceitos gerais numa área de estudo ou de trabalho.</i>	<i>Uma gama de aptidões cognitivas e práticas necessárias para a realização de tarefas e a</i>	<i>Assumir responsabilidades para executar tarefas numa área de estudo ou de</i>

		<i>resolução de problemas através da seleção e aplicação de métodos, instrumentos, materiais e informações básicas.</i>	<i>trabalho. Adaptar o seu comportamento às circunstâncias para fins da resolução de problemas.</i>
<i>Nível 4</i>	<i>Conhecimentos factuais e teóricos em contextos alargados numa área de estudo ou de trabalho.</i>	<i>Uma gama de aptidões cognitivas e práticas necessárias para conceber soluções para problemas específicos numa área de estudo ou de trabalho.</i>	<i>Gerir a própria atividade no quadro das orientações estabelecidas em contextos de estudo ou de trabalho, geralmente previsíveis, mas suscetíveis de alteração. Supervisionar as atividades de rotina de terceiros, assumindo determinadas responsabilidades em matéria de avaliação e melhoria das atividades em contextos de estudo ou de trabalho.</i>
<i>Nível 5</i>	<i>Conhecimentos abrangentes, especializados, factuais e teóricos numa determinada área de estudo ou de trabalho e consciência dos limites desses conhecimentos.</i>	<i>Uma gama abrangente de aptidões cognitivas e práticas necessárias para conceber soluções criativas para problemas abstratos.</i>	<i>Gerir e supervisionar em contextos de estudo ou de trabalho sujeitos a alterações imprevisíveis. Rever e desenvolver o seu desempenho e o de terceiros.</i>
<i>Nível 6</i>	<i>Conhecimento aprofundado de uma determinada área de estudo ou de trabalho que implica uma compreensão crítica de teorias e princípios.</i>	<i>Aptidões avançadas que revelam a mestria e a inovação necessárias à resolução de problemas complexos e imprevisíveis numa área especializada de estudo ou de trabalho.</i>	<i>Gerir atividades ou projetos técnicos ou profissionais complexos, assumindo a responsabilidade da tomada de decisões em contextos de estudo ou de trabalho imprevisíveis. Assumir responsabilidades em matéria de gestão do desenvolvimento profissional individual e coletivo.</i>
<i>Nível 7</i>	<i>Conhecimentos altamente especializados, alguns dos quais se encontram na</i>	<i>Aptidões especializadas para a resolução de problemas em matéria de</i>	<i>Gerir e transformar contextos de estudo ou de trabalho complexos,</i>

	<i>vanguarda do conhecimento numa determinada área de estudo ou de trabalho, que sustentam a capacidade de reflexão original e ou investigação. Consciência crítica das questões relativas aos conhecimentos numa área e nas interligações entre várias áreas.</i>	<i>investigação e ou inovação, para desenvolver novos conhecimentos e procedimentos e integrar os conhecimentos de diferentes áreas.</i>	<i>imprevisíveis e que exigem abordagens estratégicas novas. Assumir responsabilidades por forma a contribuir para os conhecimentos e as práticas profissionais e/ou para rever o desempenho estratégico de equipas.</i>
<i>Nível 8</i>	<i>Conhecimentos de ponta na vanguarda de uma área de estudo ou de trabalho e na interligação entre áreas.</i>	<i>As aptidões e as técnicas mais avançadas e especializadas, incluindo capacidade de síntese e de avaliação, necessárias para a resolução de problemas críticos na área da investigação e/ou da inovação para o alargamento e a redefinição dos conhecimentos ou das práticas profissionais existentes.</i>	<i>Demonstrar um nível considerável de autoridade, inovação, autonomia, integridade científica ou profissional e assumir um firme compromisso no que diz respeito ao desenvolvimento de novas ideias ou novos processos na vanguarda de contextos de estudo ou de trabalho, inclusive em matéria de investigação.</i>

Source: Portaria nº782/2009, de 23 de Julho

Estrutura do QNQ

O QNQ abrange o ensino básico, secundário e superior, a formação profissional e os processos de reconhecimento, validação e certificação de competências quer obtidas por via não formal quer informal.

NÍVEIS DE QUALIFICAÇÃO	QUALIFICAÇÕES
NÍVEL 1	2.º ciclo do ensino básico
NÍVEL 2	3.º ciclo do ensino básico obtido no ensino básico ou por percursos de

	<i>dupla certificação</i>
<i>NÍVEL 3</i>	<i>Ensino secundário vocacionado para prosseguimento de estudos de nível superior</i>
<i>NÍVEL 4</i>	<i>Ensino secundário obtido por percursos de dupla certificação ou ensino secundário vocacionado para prosseguimento de estudos de nível superior acrescido de estágio profissional - mínimo de 6 meses</i>
<i>NÍVEL 5</i>	<i>Qualificação de nível pós-secundário não superior com créditos para prosseguimento de estudos de nível superior</i>
<i>NÍVEL 6</i>	<i>Licenciatura</i>
<i>NÍVEL 7</i>	<i>Mestrado</i>
<i>NÍVEL 8</i>	<i>Doutoramento</i>

Source: Portaria nº782/2009, de 23 de Julho.

Annex L - Referencial de Formação do Curso Profissional Intérprete de Dança Contemporânea (CPIDC) - Formação Científica, compulsory, optional UFCD and Professional Profile

Curso Profissional de Intérprete de Dança Contemporânea (CPIDC)

The CPIDC, as previously mentioned, is the only vocational course available in the Algarve to proceed academic dance studies, following the basic level of vocational education (Level 1 - second stage of basic education and Level 2 - third stage of basic education), according to the QNQ (2008/2024).

The CPIDC qualification is described through the following:

Communication and self-expression through movement and body control; execution of contemporary dance choreographic excerpts, as an artistic manifestation, based on aesthetic sensitivity; critical awareness and self-criticism in the most diverse contexts, in studio or in performances; participating in the creation process and choreographic production, through the analysis and reflection of those creative processes and products. (ANQEP, 2008-2024)

This means that the CPIDC provides to their students a wide range of dance skills, covering important areas within the field of contemporary dance education. Besides including the fundamentals of classical ballet technique, techniques of posture and alignment, the focus of the curricula³⁵, and the compulsory UFDC, lies in the learning of different CDtechn (from modern to floorwork based dance techniques, passing through improvisation, composition and other related subjects). However, to obtain the final qualification as a contemporary dance performer, students must perform an additional 250 hours of optional UFDC³⁶.

According to ANQEP (2008-2024), the professional profile of the future performer that embarks on this course should include the proper execution of psycho-physical conditioning

³⁵ Additional information about the CPIDC curricula on annex H and I.

³⁶ Additional information about the CPIDC curricula on annex H and I.

exercises, motor coordination and exploration of all the structural units of movement; executing movements of classical, modern and CDtechn with different types of dynamics, spatial progression and interpretative principles; being able to communicate and interact through dance, as well as with other artistic languages, such as music, theater, video and visual arts; create and/or reproduce choreographic pieces, through the reflective ability to analyze and understand the phenomenon of choreographic creative process, in its different stages and concepts; develop creative and performative processes based on the knowledge of contemporary dance repertoire, by applying changes to those creative processes and their final products; create choreographic material through different resources and stimuli and conceive an artistic dance project.

Within the three years of the course, students experience movement analysis, history of art and culture, classical ballet technique, introduction to modern dance techniques, introduction to contemporary dance techniques, improvisation, contact improvisation, composition, repertoire, dramatic expression using the voice, as well as choreographic and performative opportunities throughout the course. The *UFCD* subject names and distribution of hours is displayed in the appendix D, for further information.

The first year focuses on the introductory dance techniques (classical ballet, modern and contemporary dance) - **development of body awareness, coordination and memory** - improvisation, production - creative choreographic process, drama classes and personal development, regarding the search for a job. In the second year, the focus is on progressing the dance technique - **use of dynamics, spatial progression and interpretation** - contact improvisation, introduction to contemporary *repertoire* and national choreographic *repertoire*. Finally, in the third, and last year of the course, students broaden their knowledge in skills such as **rhythm and musicality, performativity, improvisation, composition and interpretation** and **planning and production of the choreographic project** to be presented and defended in the PAP format.

Also important to refer to is that the students at the CPIDC are engaged in many different projects (masterclasses, workshops and performances), which creates an opportunity for contacting with professionals, and with an audience. This interaction enables the development of not only new possibilities for movement practice, but also the performative and artistic skills.

Global Training (*Formação Global*)

Notice: The subjects within *Formação Sociocultural* were not mentioned due to the lack of relevance to the present IR.

In *Cidadania e Desenvolvimento*, the students had a small presentation in the *Project Phase - Extra Curricular Activities*, specified on pages 79-80.

Scientific Training (*Formação Científica*)

Formação Científica				
Estudo do Movimento				
Código	Disciplina	Horas	Aprendizagens Essenciais	Programa
DACP0025C10	Estudo do Movimento	100	<input type="checkbox"/>	<input type="checkbox"/>
História da Cultura e das Artes				
Código	Disciplina	Horas	Aprendizagens Essenciais	Programa
DACP0031C00	História da Cultura e das Artes	200	<input type="checkbox"/>	<input type="checkbox"/>
Psicologia e Sociologia				
Código	Disciplina	Horas	Aprendizagens Essenciais	Programa
DACP0035C00	Psicologia e Sociologia	200	<input type="checkbox"/>	<input type="checkbox"/>

Source: *Referencial de Formação - Intérprete de Dança Contemporânea - Nível 4 - 16/07/2021*

Technological Training (*Formação Tecnológica*) - Compulsory UFCD

Formação Tecnológica				
Código ¹	Nº	UFCD obrigatórias	Horas	Pontos de crédito
10272	1	Introdução à técnica de dança clássica	50	4,50
10273	2	Técnica de dança clássica - coordenação e memória	50	4,50
10274	3	Técnica de dança clássica - dinâmicas	50	4,50
10275	4	Técnica de dança clássica - progressão espacial	50	4,50
10276	5	Técnica de dança clássica - interpretação	50	4,50
10277	6	Técnica de dança clássica - técnica e performatividade	50	4,50
10278	7	Introdução à técnica de dança moderna	25	2,25
10279	8	Dança moderna - técnica de Cunningham	50	4,50
10280	9	Introdução à técnica de dança contemporânea - consciencialização corporal	25	2,25
10281	10	Dança contemporânea - introdução à técnica release	50	4,50
10282	11	Dança contemporânea - aperfeiçoamento da técnica release	50	4,50
10283	12	Dança contemporânea - técnica Flying Low	50	4,50
10284	13	Dança contemporânea - improvisação	50	4,50
10285	14	Dança contemporânea - contacto improvisação	50	4,50
10286	15	Dança contemporânea - composição e interpretação	50	4,50
10287	16	Dança contemporânea - repertório - re-enactment	50	4,50
10288	17	Produção - instrumentos de criação	50	4,50
10289	18	Produção - criação coreográfica	25	2,25
10290	19	Voz como instrumento de trabalho	25	2,25
10291	20	Voz cantada	25	2,25

Source: *Referencial de Formação - Intérprete de Dança Contemporânea - Nível 4 - 16/07/2021*

Formação Tecnológica				
Código ¹	Nº	UFCD obrigatórias	Horas	Pontos de crédito
10292	21	Conceção do projeto artístico de dança	25	2,25
Total da carga horária e de pontos de crédito:			900	81,00

Para obter a qualificação de Intérprete de Dança Contemporânea, para além das UFCD obrigatórias, **terão também de ser realizadas 250 horas das UFCD opcionais**

Source: *Referencial de Formação - Intérprete de Dança Contemporânea - Nível 4 - 16/07/2021*

UFCD *Composição e Interpretação*

10286	Dança contemporânea - composição e interpretação	50 horas
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Objetivos

1. Reconhecer e aplicar métodos de composição coreográfica: em tempo real e em repetição.
2. Aplicar técnicas expressivas e criativas da interpretação.
3. Aplicar métodos de composição.
4. Criar uma coreografia.
5. Reconhecer a importância da reflexão sobre o processo de criação.

Conteúdos

- 1. Consciencialização corporal e aquecimento a solo, em duplas ou em grupo**
 - 1.1. Exercícios de enraizamento corporal**
 - 1.2. Exercícios de condicionamento físico**
 - 1.3. Exercícios de perceção sensorial**
 - 1.4. Exercícios de perceção do corpo através do toque e de visualizações**
 - 1.5. Exercícios de perceção do movimento através da cópia simultânea**
- 2. Métodos de composição**
 - 2.1. Exercícios de Improvisação**
 - 2.2. Exploração de "temas" de improviso para trazer novas formas e sensações de movimento, desenvolvendo a imaginação e a criatividade**
 - 2.3. Criação de partituras de improviso**
 - 2.4. Exercícios de composição**
 - 2.5. Noções de composição coreográfica: tema e motivo; unidade, variedade e desenvolvimento lógico, proporções e equilíbrio, forma e conteúdo**
 - 2.6. Composição em tempo real com duração determinada: desenvolvimento do motivo, contrastes e variedades, fraseamento, métodos importados da música**
 - 2.7. Composição por repetição: duos, trios, grupos e nos seus diferentes espaços de apresentação**
 - 2.8. Suporte da prática com recursos didáticos (livros, imagens, vídeos...)**
- 3. Reflexão e análise sobre o processo de criação**
 - 3.1. Rodas de partilha: ouvir e expressar a vivência de cada um no trabalho de criação**
 - 3.2. Práticas de correção e auto-correção**

Source: *Referencial de Formação - Intérprete de Dança Contemporânea - Nível 4 - 16/07/2021*

Optional UFCD

UFCD opcionais				
Bolsa				
Código	Nº	UFCD	Horas	Pontos de crédito
10293	1	Técnica de dança clássica - ritmo e musicalidade	50	4,50
10294	2	Técnica de dança clássica - estruturas complexas	50	4,50
10295	3	Dança contemporânea - técnica Feldenkrais	25	2,25
10296	4	Dança contemporânea - aprofundamento de técnicas de improvisação	25	2,25
10297	5	Danças urbanas - house / new style	25	2,25
10298	6	Danças urbanas - popping / locking	25	2,25
10299	7	Danças urbanas - freestyle	25	2,25
10300	8	Danças do mundo	25	2,25
10301	9	Introdução à técnica de dança jazz	25	2,25
10302	10	Dança jazz - jazz theatre	25	2,25
10303	11	Dança jazz - jazz Freestyle	25	2,25

Source: *Referencial de Formação - Intérprete de Dança Contemporânea - Nível 4 - 16/07/2021*

UFCD opcionais

Bolsa

Código	Nº	UFCD	Horas	Pontos de crédito
10304	12	Teatro – prática e reflexão de movimentos expressivos	25	2,25
10305	13	Repertório coreográfico nacional	25	2,25
10306	14	Repertório clássico	25	2,25
10307	15	Introdução ao repertório contemporâneo	25	2,25
10308	16	Repertório contemporâneo internacional	25	2,25
10309	17	Planeamento do projeto artístico	25	2,25
10310	18	Progressive Ballet Technique	25	2,25
7852	19	Perfil e potencial do empreendedor – diagnóstico/ desenvolvimento	25	2,25
7853	20	Ideias e oportunidades de negócio	50	4,50
7854	21	Plano de negócio – criação de micronegócios	25	2,25
7855	22	Plano de negócio – criação de pequenos e médios negócios	50	4,50
8598	23	Desenvolvimento pessoal e técnicas de procura de emprego	25	2,25
8599	24	Comunicação assertiva e técnicas de procura de emprego	25	2,25
8600	25	Competências empreendedoras e técnicas de procura de emprego	25	2,25
9820	26	Planeamento e gestão do orçamento familiar	25	2,25
9821	27	Produtos financeiros básicos	50	4,50
9822	28	Poupança – conceitos básicos	25	2,25
9823	29	Crédito e endividamento	50	4,50
9824	30	Funcionamento do sistema financeiro	25	2,25

Source: *Referencial de Formação - Intérprete de Dança Contemporânea - Nível 4 - 16/07/2021*

UFCD opcionais				
Bolsa				
Código	Nº	UFCD	Horas	Pontos de crédito
9825	31	Poupança e suas aplicações	50	4,50
10746	32	Segurança e Saúde no Trabalho – situações epidémicas/pandémicas	25	2,25
10759	33	Teletrabalho	25	2,25
Total da carga horária e de pontos de crédito da Formação Tecnológica:			1150	103,50

Formação em Contexto de Trabalho	Horas	Pontos de crédito
A formação em contexto de trabalho nos cursos profissionais constitui-se como uma componente autónoma. A formação em contexto de trabalho visa a aquisição e desenvolvimento de competências técnicas, relacionais e organizacionais relevantes para a qualificação profissional a adquirir e é objeto de regulamentação própria.	600 /840	20

¹ Os códigos assinalados a laranja correspondem a UFCD comuns a dois ou mais referenciais, ou seja, transferíveis entre referenciais de formação.

Source: *Referencial de Formação - Intérprete de Dança Contemporânea - Nível 4 - 16/07/2021*

Professional Profile

According to *Catálogo Nacional de Qualificações* in ANQEP

Conhecimentos	<ul style="list-style-type: none">• <i>História da dança contemporânea</i>• <i>Linguagem técnica de dança contemporânea</i>• <i>Terminologia específica</i>• <i>Técnica de dança clássica</i>• <i>Técnica de postura e alinhamento do corpo</i>• <i>Exercícios de dança clássica no chão, na barra, em ½ ponta e no centro</i>• <i>Passos básicos da técnica de dança clássica</i>• <i>Técnicas de progressão espacial</i>• <i>Fenómeno da criação coreográfica, nas suas diferentes etapas e poéticas</i>• <i>Técnica de Graham</i>• <i>Técnica de Cunningham</i>• <i>Técnica de Release</i>• <i>Técnica de Flying Low</i>• <i>Técnica de Improvisação</i>• <i>Técnica de Contato de Improvisação</i>• <i>Métodos de composição coreográfica - em tempo real e em repetição</i>• <i>Peças mais marcantes da dança contemporânea</i>• <i>Fisiologia do aparelho vocal, seus órgãos e suas respectivas funções</i>
Aptidões	<ul style="list-style-type: none">• <i>Utilizar várias linguagens motoras para consolidar a expressão individualizadora e o potencial criativo</i>• <i>Aplicar as técnicas de postura e alinhamento corporal</i>• <i>Aplicar técnicas de jogo e composição em tempo real e repetição</i>• <i>Aplicar técnicas de dança clássica no chão, na barra, no centro</i>• <i>Efetuar deslocamentos com recurso à técnica da dança clássica</i>• <i>Aplicar técnicas de coordenação motora e equilíbrio</i>• <i>Aplicar técnicas de memorização de exercícios</i>• <i>Executar exercícios de dança clássica no chão, na barra, em ½ ponta e no centro</i>• <i>Aplicar técnicas de percepção temporal e espacial</i>• <i>Aplicar técnicas interpretativas de dança clássica</i>• <i>Aplicar técnicas de respiração na execução do movimento</i>• <i>Aplicar técnicas de projeção no olhar</i>• <i>Aplicar técnicas de sentido de ritmo e de tempo</i>• <i>Executar exercícios com elementos técnicos não locomotores</i>• <i>Executar exercícios com elementos técnicos locomotores</i>• <i>Aplicar a técnica de Graham</i>• <i>Aplicar a técnica Cunningham</i>• <i>Aplicar a técnica Release</i>• <i>Aplicar a técnica Flying Low</i>• <i>Aplicar técnicas de improvisação</i>• <i>Aplicar a técnica de contacto improvisação</i>

	<ul style="list-style-type: none"> ● <i>Aplicar técnicas de composição coreográfica: em tempo real e em repetição</i> ● <i>Aplicar métodos e processos da construção coreográfica</i> ● <i>Aplicar técnicas de aquecimento vocal, em função dos diferentes contextos de trabalho</i> ● <i>Aplicar técnicas de abordagem vocal de canções</i> ● <i>Aplicar técnicas criativas de conceção de estruturas coreográficas, execução e análise</i>
Atitudes	<ul style="list-style-type: none"> ● <i>Demonstrar autodisciplina e determinação</i> ● <i>Demonstrar harmonia, ritmo e sentido musical</i> ● <i>Demonstrar sentido estético e artístico apurado</i> ● <i>Demonstrar capacidade de análise, de reflexão e de autocrítica</i> ● <i>Demonstrar espírito de experimentação permanente</i> ● <i>Gerir as emoções decorrentes de um trabalho físico e emocional muito exigente</i> ● <i>Trabalhar em equipa</i> ● <i>Demonstrar capacidade de concentração</i> ● <i>Percepção, imaginação, sensibilidade emocional e estética</i> ● <i>Demonstrar criatividade, imaginação e sensibilidade</i> ● <i>Demonstrar capacidade de aprender de forma rápida</i> ● <i>Demonstrar capacidade de memorização de sequências complexas de movimentos</i>

Source: Agência Nacional para a Qualificação e o Ensino Profissional, I.P. (2008-2024)

Annex M - Tables of UFCD distribution - 1st, 2nd and 3rd years -
CPIDC

<i>Disciplina</i>	1º ANO				
	<i>Horas de Formação</i>	UFCD			
		Código	Nº	Horas	Nome UFCD
Técnica de Dança Clássica	100	10272		50	<i>Introdução à técnica de dança clássica</i>
		10273		50	<i>Técnica de dança clássica - coordenação e memória</i>
Técnicas de Dança Contemporânea	200	10278		25	<i>Introdução à dança moderna</i>
		10279		50	<i>Dança moderna - técnica de Cunningham</i>
		10280		25	<i>Introdução à técnica de dança contemporânea - consciencialização corporal</i>
		10281		50	<i>Dança contemporânea - introdução à técnica release</i>
		10284		50	<i>Dança contemporânea - improvisação</i>
Repertório e Produção	50	10289		25	<i>Produção - criação coreográfica</i>
		8598		25	<i>Desenvolvimento pessoal e técnicas de procura de emprego</i>
Voz	50	10290		25	<i>Voz como instrumento de trabalho</i>
		10291		25	<i>Voz cantada</i>

TOTAL (HORAS)	400	
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Table 1 - CPIDC - 1st year *UFCD* distribution.

Disciplina	2º ANO				
	Horas de Formação	UFCD			
		Código	Nº	Horas	Nome UFCD
Técnica de Dança Clássica	150	10274		50	<i>Técnica de dança clássica - dinâmicas</i>
		10275		50	<i>Técnica de dança clássica - progressão espacial</i>
		10276		50	<i>Técnica de dança clássica - interpretação</i>
Técnicas de Dança Contemporânea	150	10282		50	<i>Dança contemporânea - aperfeiçoamento da técnica release</i>
		10283		50	<i>Dança contemporânea - técnica Flying Low</i>
		10284		50	<i>Dança contemporânea - contacto improvisação</i>
Repertório e Produção	50	10307		25	<i>Introdução ao repertório contemporâneo</i>
		10305		25	<i>Repertório coreográfico nacional</i>
TOTAL (HORAS)	350				

Table 2 - CPIDC - 2nd year *UFCD* distribution.

<i>Disciplina</i>	3º ANO				
	<i>Horas de Formação</i>	UFCD			
		Código	Nº	Horas	Nome UFCD
<i>Técnica de Dança Clássica</i>	150	10293		50	<i>Técnica de dança clássica - ritmo e musicalidade</i>
		10277		50	<i>Técnica de dança clássica - técnica e performatividade</i>
		10294		50	<i>Técnica de dança clássica - estruturas complexas</i>
<i>Técnicas de Dança Contemporânea</i>	125	10286		50	<i>Dança contemporânea - composição e interpretação</i>
		10287		50	<i>Dança contemporânea - repertório - re-enactment</i>
		10296		25	<i>Dança contemporânea - aprofundamento de técnicas de improvisação</i>
<i>Repertório e Produção</i>	125	10288		50	<i>Produção - instrumentos de criação</i>
		10292		25	<i>Concepção do projeto artístico em dança</i>
		10308		25	<i>Repertório contemporâneo internacional</i>
		10309		25	<i>Planeamento do projeto artístico</i>
<i>TOTAL (HORAS)</i>	400				

Table 3 - CPIDC - 3rd year *UFCD* distribution.

Annex N - Perfil dos Alunos à Saída da Escolaridade Obrigatória

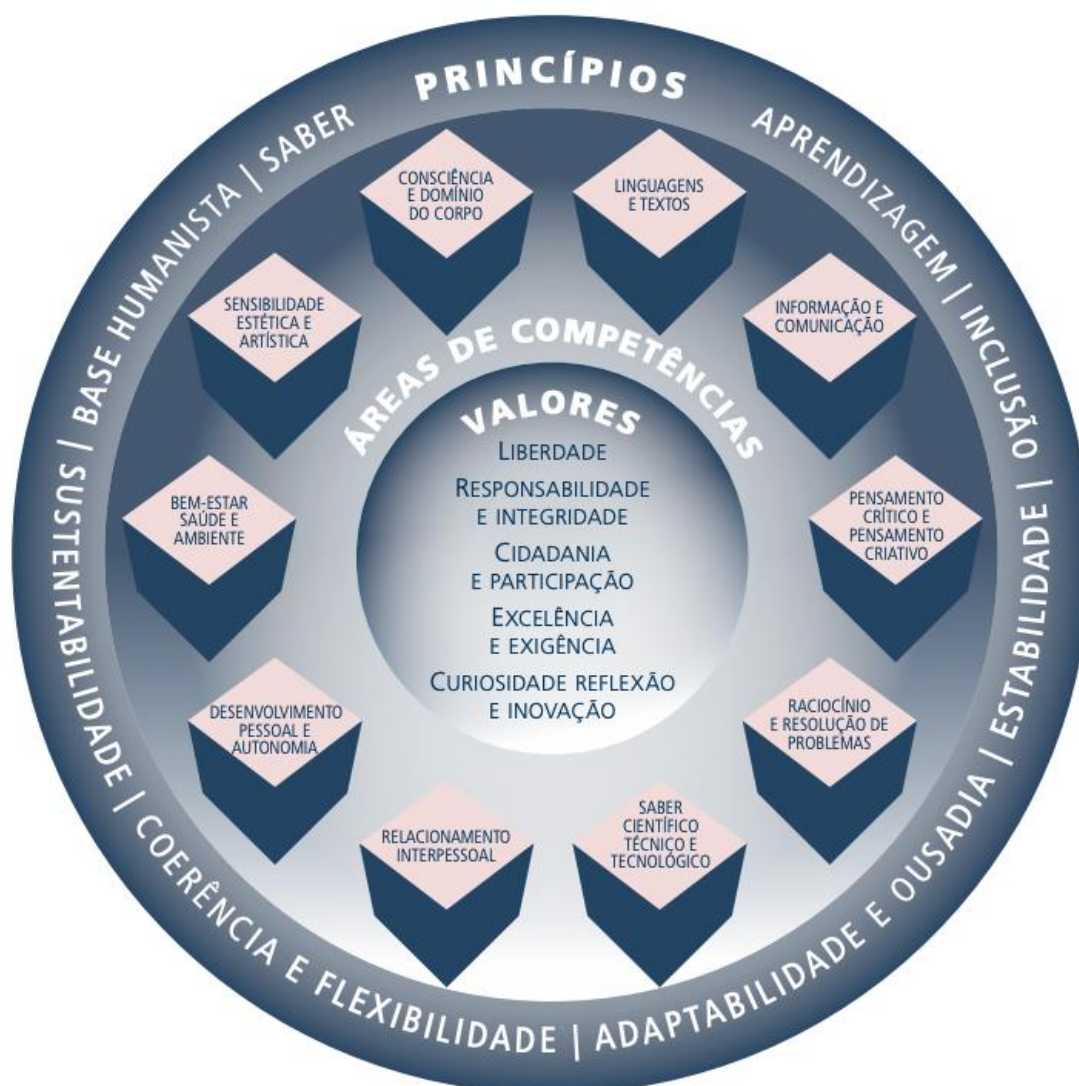


Figura 1 – Esquema conceitual do Perfil dos Alunos à Saída da Escolaridade Obrigatória.

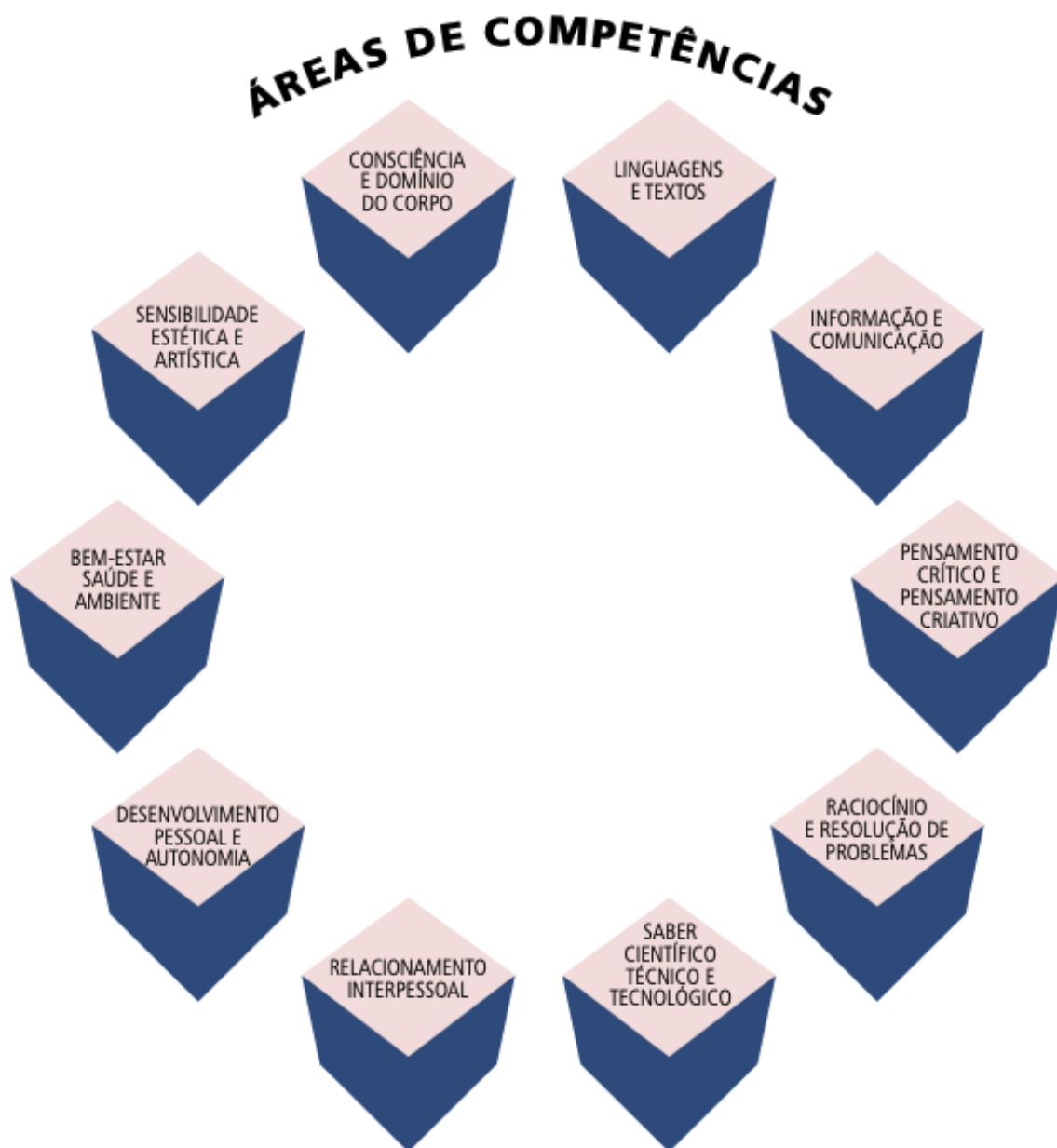


Figura 3 – Esquema das áreas de competências,
Perfil dos Alunos à Saída da Escolaridade Obrigatória.

Pensamento crítico e pensamento criativo

As competências na área de Pensamento crítico requerem observar, identificar, analisar e dar sentido à informação, às experiências e às ideias e argumentar a partir de diferentes premissas e variáveis. Exigem o desenho de algoritmos e de cenários que considerem várias opções, assim como o estabelecimento de critérios de análise para tirar conclusões fundamentadas e proceder à avaliação de resultados. O processo de construção do pensamento ou da ação pode implicar a revisão do racional desenhado.

As competências na área de Pensamento criativo envolvem gerar e aplicar novas ideias em contextos específicos, abordando as situações a partir de diferentes perspectivas, identificando soluções alternativas e estabelecendo novos cenários. As competências associadas a Pensamento crítico e pensamento criativo implicam que os alunos sejam capazes de:

- pensar de modo abrangente e em profundidade, de forma lógica, observando, analisando informação, experiências ou ideias, argumentando com recurso a critérios implícitos ou explícitos, com vista à tomada de posição fundamentada;
- convocar diferentes conhecimentos, de matriz científica e humanística, utilizando diferentes metodologias e ferramentas para pensarem criticamente;
- prever e avaliar o impacto das suas decisões;
- desenvolver novas ideias e soluções, de forma imaginativa e inovadora, como resultado da interação com outros ou da reflexão pessoal, aplicando-as a diferentes contextos e áreas de aprendizagem.

DESCRITORES OPERATIVOS

Os alunos observam, analisam e discutem ideias, processos ou produtos centrando-se em evidências. Usam critérios para apreciar essas ideias, processos ou produtos, construindo argumentos para a fundamentação das tomadas de posição.

Os alunos concetualizam cenários de aplicação das suas ideias e testam e decidem sobre a sua exequibilidade. Avaliam o impacto das decisões adotadas.

Os alunos desenvolvem ideias e projetos criativos com sentido no contexto a que dizem respeito, recorrendo à imaginação, inventividade, desenvoltura e flexibilidade, e estão dispostos a assumir riscos para imaginar além do conhecimento existente, com o objetivo de promover a criatividade e a inovação.

Relacionamento interpessoal

As competências na área de Relacionamento interpessoal dizem respeito à interação com os outros, que ocorre em diferentes contextos sociais e emocionais. Permitem reconhecer, expressar e gerir emoções, construir relações, estabelecer objetivos e dar resposta a necessidades pessoais e sociais.

As competências associadas a Relacionamento interpessoal implicam que os alunos sejam capazes de:

- adequar comportamentos em contextos de cooperação, partilha, colaboração e competição;
- trabalhar em equipa e usar diferentes meios para comunicar presencialmente e em rede;
- interagir com tolerância, empatia e responsabilidade e argumentar, negociar e aceitar diferentes pontos de vista, desenvolvendo novas formas de estar, olhar e participar na sociedade.

DESCRITORES OPERATIVOS

Os alunos juntam esforços para atingir objetivos, valorizando a diversidade de perspetivas sobre as questões em causa, tanto lado a lado como através de meios digitais. Desenvolvem e mantêm relações diversas e positivas entre si e com os outros (comunidade, escola e família) em contextos de colaboração, cooperação e interajuda.

Os alunos envolvem-se em conversas, trabalhos e experiências formais e informais: debatem, negociam, acordam, colaboram. Aprendem a considerar diversas perspetivas e a construir consensos. Relacionam-se em grupos lúdicos, desportivos, musicais, artísticos, literários, políticos e outros, em espaços de discussão e partilha, presenciais ou a distância.

Os alunos resolvem problemas de natureza relacional de forma pacífica, com empatia e com sentido crítico.

Desenvolvimento pessoal e autonomia

As competências na área de Desenvolvimento pessoal e autonomia dizem respeito aos processos através dos quais os alunos desenvolvem confiança em si próprios, motivação para aprender, autorregulação, espírito de iniciativa e tomada de decisões fundamentadas, aprendendo a integrar pensamento, emoção e comportamento, para uma autonomia crescente.

As competências associadas a Desenvolvimento pessoal e autonomia implicam que os alunos sejam capazes de:

- estabelecer relações entre conhecimentos, emoções e comportamentos;
- identificar áreas de interesse e de necessidade de aquisição de novas competências;
- consolidar e aprofundar as competências que já possuem, numa perspetiva de aprendizagem ao longo da vida;
- estabelecer objetivos, traçar planos e concretizar projetos, com sentido de responsabilidade e autonomia.

DESCRITORES OPERATIVOS

Os alunos reconhecem os seus pontos fracos e fortes e consideram-nos como ativos em diferentes aspetos da vida. Têm consciência da importância de crescerem e evoluírem. São capazes de expressar as suas necessidades e de procurar as ajudas e apoios mais eficazes para alcançarem os seus objetivos.

Os alunos desenham, implementam e avaliam, com autonomia, estratégias para conseguir as metas e desafios que estabelecem para si próprios. São confiantes, resilientes e persistentes, construindo caminhos personalizados de aprendizagem de médio e longo prazo, com base nas suas vivências e em liberdade.

Sensibilidade estética e artística

As competências na área de Sensibilidade estética e artística dizem respeito a processos de experimentação, de interpretação e de fruição de diferentes realidades culturais, para o desenvolvimento da expressividade pessoal e social dos alunos. Compreendem o domínio de processos técnicos e performativos envolvidos na criação artística, possibilitando o desenvolvimento de critérios estéticos para o juízo crítico e para o gosto, numa vivência cultural informada.

As competências associadas a Sensibilidade estética e artística implicam que os alunos sejam capazes de:

- reconhecer as especificidades e as intencionalidades das diferentes manifestações culturais;
- experimentar processos próprios das diferentes formas de arte;
- apreciar criticamente as realidades artísticas, em diferentes suportes tecnológicos, pelo contacto com os diversos universos culturais;
- valorizar o papel das várias formas de expressão artística e do património material e imaterial na vida e na cultura das comunidades.

DESCRITORES OPERATIVOS

Os alunos desenvolvem o sentido estético, mobilizando os processos de reflexão, comparação e argumentação em relação às produções artísticas e tecnológicas, integradas nos contextos sociais, geográficos, históricos e políticos.

Os alunos valorizam as manifestações culturais das comunidades e participam autonomamente em atividades artísticas e culturais como público, criador ou intérprete, consciencializando-se das possibilidades criativas.

Os alunos percebem o valor estético das experimentações e criações a partir de intencionalidades artísticas e tecnológicas, mobilizando técnicas e recursos de acordo com diferentes finalidades e contextos socioculturais.

Consciência e domínio do corpo

As competências na área de Consciência e domínio do corpo dizem respeito à capacidade de o aluno compreender o corpo como um sistema integrado e de o utilizar de forma ajustada aos diferentes contextos.

As competências associadas a Consciência e domínio do corpo implicam que os alunos sejam capazes de:

- realizar atividades motoras, locomotoras, não-locomotoras e manipulativas, integradas nas diferentes circunstâncias vivenciadas na relação do seu próprio corpo com o espaço;
- dominar a capacidade perceptivo-motora (imagem corporal, direcionalidade, afinamento perceptivo e estruturação espacial e temporal);
- ter consciência de si próprios a nível emocional, cognitivo, psicossocial, estético e moral por forma a estabelecer consigo próprios e com os outros uma relação harmoniosa e salutar.

DESCRITORES OPERATIVOS

Os alunos reconhecem a importância das atividades motoras para o seu desenvolvimento físico, psicossocial, estético e emocional.

Os alunos realizam atividades não-locomotoras (posturais), locomotoras (transporte do corpo) e manipulativas (controlo e transporte de objetos).

Os alunos aproveitam e exploram a oportunidade de realização de experiências motoras que, independentemente do nível de habilidade de cada um, favorece aprendizagens globais e integradas.