



Instituto Politécnico de Lisboa
Escola Superior de Dança

**The interconnection between musicality and Classical Ballet
Technique in *Adagio* and *Allegro* - 5th year I Escola Artística de
Dança do Conservatório Nacional**

Caroline Chapman

INTERNSHIP REPORT SUBMITTED TO THE ESCOLA SUPERIOR DE
DANÇA IN CANDIDACY FOR THE DEGREE IN MASTER OF DANCE
EDUCATION

September 2022



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Advisor Doctor Vanda Maria dos Santos Nascimento

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Abstract

In classical ballet technique movements are performed in relationship to the rhythm and melody of the accompanied music. This may be seen as a natural ability but may be developed through training. Classical ballet can be defined through the quality of grace in phrasing, fluidity, and harmony which are bound up with the dancers' reaction to music.

Musicality incorporates rhythm, melody, and harmony allowing phrases to be performed with a flowing movement, responding to the music as a whole.

The class planned for the development of this internship was the 5th year in Classical Ballet Technique. The students ranged between 14 and 15 years of age, frequenting the vocational dance training program at the National Dance Conservatory of Lisbon, Portugal, in the school year 2021/2022.

Starting from the question: In what way musicality influences technique in a Classical Ballet Technique class? Our objective was to establish strategies for the development of musicality in order to improve the musical quality in *adagio* and *allegro* exercises, through the anticipation of weight transfer and coordination of *port de bras* in a CBT class.

The basis of the methodology chosen was action-research, to meet the objectives of developing a better understanding of musicality in *adagio* and *allegro*. The research methodology uses the following data collection tools; observation tables, logbook, non-participant observation, image capturing and questionnaires.

The conclusions, final analysis, and reflective thoughts based upon this practical teaching intervention at EADCN demonstrated that the students of the 5th year at EADCN presented positive learning outcomes. A deeper understanding of the importance of the use of the anacrusis of the music and movement, anticipating transfer of weight and coordination of *port de bras* to enhance musicality in Classical Ballet Technique was clearly evident.

We conclude that our focus on the preceding movements and adjustments necessary prior to the execution of a movement, is an important teaching strategy relevant to nurture and develop musicality in students.

Keywords - Classical ballet technique; Musicality; Rhythm; Melody.

Resumo

Na Técnica de Dança Clássica, os movimentos são executados em relação ao ritmo e à melodia da música que os acompanha (que acompanha os exercícios). Isto pode ser visto como uma aptidão natural, mas pode ser desenvolvido através de treino. A musicalidade incorpora ritmo, melodia e harmonia, permitindo que as frases sejam executadas com um movimento fluido, respondendo à música como um todo.

Elaborado no âmbito do Curso de Mestrado em Ensino de Dança, ministrado pela Escola Superior de Dança, Instituto Politécnico de Lisboa, o presente Relatório de Estágio tem como título 'A interligação entre a musicalidade e a Técnica de Dança Clássica no *adagio* e *allegro* no 5º ano Escola Artística de Dança do Conservatório Nacional. O Estágio, desenvolvido no ano letivo de 2021/22, com os alunos do 5º ano, teve por área de lecionação a Técnica da Dança Clássica. A turma em que se desenvolveu Estágio, foi a turma B, composta por 6 alunas, com idades compreendidas de 14 e 15 anos.

Partindo da questão: De que forma a musicalidade influencia a técnica na aula de Técnica da Dança Clássica? O nosso objetivo foi estabelecer estratégias para o desenvolvimento da musicalidade de forma a melhorar a qualidade musical em exercícios de *adagio* e *allegro*, através da antecipação da transferência de peso e coordenação de *port de bras* na aula de TDC. De forma a suportar os objetivos delineados e a poder recolher dados que permitissem avaliar a prática, optou-se pela metodologia de Investigação ação e foram aplicados os seguintes instrumentos de recolha de dados: Grelhas de observação, diário de bordo, observação não participante, captação de imagens e questionários.

As conclusões, a análise final e as reflexões baseadas nesta intervenção pedagógica prática na EADCN demonstraram que os alunos do 5º ano na EADCN apresentaram resultados de aprendizagem positivos. Uma compreensão mais profunda da importância da utilização da anacrusis da música e do movimento, antecipando a transferência de peso, e a coordenação de *port de bras* para melhorar a musicalidade na TDC foi claramente evidente. Concluímos que o nosso foco nos movimentos anteriores e ajustamentos necessários antes da execução de um movimento, é uma estratégia de ensino relevante para cultivar e desenvolver a musicalidade nos alunos.

Palavras-Chave: Técnica de Dança Clássica; Musicalidade; Ritmo; Melodia.

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Introduction

The choice of theme for this internship was motivated and stems from personal and professional issues encountered over 40 years, firstly as a vocational ballet student, then professional dancer, and finally vocational ballet teacher. Questions such as why do we strive to constantly improve technique? What inspires us? Led us to consider and define the essential quality of ballet. As Goodhew (2007) notes the definition offered by Arnold Haskell (1903-1980), dance critic and former Director of the Royal Ballet School who provides us with a concise summing up of the essential qualities necessary, "Grace, that is phrasing, fluidity, harmony... all of which are bound up with the dancer's reaction to music and goes far deeper than a purely rhythmic reaction." (p.47). Musicality in dancers may be seen as an acquired skill whereby dancer's express music through their bodies and their movements and may also be described as the ability to become one with the music. Following on from Côté-Laurence's (2000) research which explores the rhythmic aspects of ballet training, where she suggests the further "need to examine musicality, as it is believed to be critical in classical ballet." (p.189), inspired us to delve deeper into this particular subject.

Regarding the relevance of the chosen component to work on during the internship, the interconnection between musicality and Classical Ballet Technique (CBT), the role of musicality; the pulse, rhythm, melody, and phrasing in the student's interpretation is one of the dancer's main qualities, Jordan (2011) explains "The centrality of music within dance and the 'musicality' of the dancer have long been considered unquestioned facts of life." (Jordan, 2011, p.1)

Musicality in the dancer could thus be defined as the ability to respond sensitively through dance to the propositions to be found in the music, adapting the execution of the dance elements accordingly. Fitting the steps into a metrical impulse, allows for a precisely defined execution of discrete steps in each interaction. The importance of phrasing opens up the possibility of infinite variation in performance; the main concerns in deciding how the step should be executed becomes its dynamic coordination, emphasis and relationship to other dance elements, rather than achieving visually defined forms or positions.

This internship report basis its investigation on empirical data collected according to the rules and regulations of the *Unidade Curricular Estágio I* and II, within the

framework of the Masters in Dance Teaching (MED), administered by the *Escola Superior de Dança* (ESD), *Instituto Politécnico de Lisboa* (IPL). The internship was implemented at the *Escola Artística de Dança do Conservatório Nacional* within the 5th year of study in Classical Ballet Technique (CBT), in the school year 2021/2022. Action research was the methodological support and followed a pedagogical practice that allowed for intervention pertained to the notion of the interconnection between musicality and Classical Ballet Technique *in adagio and allegro*.

Using an action-based research methodology to our collection of investigative data, we followed a guideline that correlated various tools such as observation journals and tables, and data collection through evaluation with qualitative instruments such as questionnaires and video recordings, we were able to progressively adapt and transform our teaching strategies and pedagogical methodologies to suit the needs of our research work. We intended to work in a way that interconnected musicality and dance, specifically focusing on moments of preceding movement necessary to execute vocabulary and steps harmoniously within the musical framework.

A proactive, controlled, and systematic approach was planned, so that there could be adjustments made according to the reality of the semiprofessional dance students within a vocational dance training program. The intention of this internship was to apply a framework that would be an added value for the students participating in the action-research that was proposed.

The aims and objectives of the internship were to identify the importance of preceding movements such as anticipation of transfer of weight and coordination of *port de bras* within the musical anacrusis. An anacrusis may be considered a buildup to a main event, which is where great importance lies, a preparation allowing the dancer to successfully execute and complete the steps within the classical vocabulary. Andrews (2016) uses the term 'somatic anacrusis', to describe her own experience while performing Deborah Hay's choreography. Andrews (2016) observes that the 'somatic anacrusis' of the dancer pertains to the experience and bodily feeling of moments that are 'in between' and 'about to' happen, prior to the actual movement or step, that develops into an energetic experience.

It is that of perpetually being at/within the turning point of a transition. I refer again to the illusion of the vase and two faces: in Hay's work, I am dancing the experience of between, of neither faces nor vase nor both nor neither, of rather the dynamically unfigured field, before either form takes shape ... Who, where, when? What if...? In order to describe this experience overall, I have derived the

term “somatic anacrusis”, to describe the simultaneous and paradoxical bodily feeling of “about to (express something), ... In music, an anacrusis is an upbeat, a moment (or series of notes) which precedes the first beat of the composition, in which there is a quality of in-drawing of breath, and a suspension/gathering of intention, attention and action by a single musician or throughout a group. The downbeat that is to follow is implied in this upbeat as yet an inherent potential, generating an energetic experience. (Andrews, 2016, p. 229).

Dickson-Place (1993) explains an anacrusis is any number of notes in the melody, which happen before dancers’ count 1, and it is important to consider that many dance movements have an anacrusis in that the step finishes on the beat. This raises the point that the dancer should anticipate the music in order to be on time. Dickson-Place (1993) is of the view that it is rare that teachers make this point when teaching, which he suspects, explains why many dancers are quite often behind the music.

This document is structured into 5 chapters. The first chapter will present the general framework intended for the project and will identify the theme: relevance and innovation, characterization of the internship institution and identification of the objectives (general and specific). The second chapter focuses on the theoretical framework where the theoretical support and the definition of the concepts and key words that allowed us to develop and fulfil the proposed objectives will be developed. The third chapter will give an account of the methodological framework, regarding the clarifications on the choice of research methodology, techniques and instruments for data collection and the sample to be used. The fourth chapter will explain the development of the internship, through the structured observation, supervised teaching, and autonomous teaching sessions, and will be presented through the action plan and its phases. The fifth chapter of this project is followed by the final reflections. Finally, the bibliographical references, appendixes and annexes are presented.

CHAPTER 1 General framework

1.1. Contextualization of the internship institution

According to the Educational Project of EADCN (2018) the heritage of EADCN originates from the 19th century, when in 1835 it received the title of School of Dance and Mime. In 1836 the Conservatory was divided into three schools: 'Eschola de Declamation', 'Eschola de Música' and 'Eschola de Dança, Mimica e Ginástica Especial'. In 1839 Bernardo Vestris and Luigi Montani were chosen to teach dance and mime, and in 1840 D. Maria II raised the school to the status of Royal Conservatory. According to EADCN's (2021) historical framework, EADCN provides students of both sexes with vocational pre professional training in the areas of Classical Ballet, Contemporary Dance, and Choreographic Composition, with the implementation of the current system of training in 1987. In the 20th century with the creation of the Gulbenkian Ballet and the National Ballet Company, many of the dancers and choreographers involved in this movement also participated in the development of EADCN. Students of the EADCN have been dancing in companies or working with renowned choreographers, both in Portugal and abroad. It is committed to the technical-artistic improvement of the arts, having protocols with various cultural institutions.

EADCN is an institution devoted to vocational education in dance. The school, having as its ultimate goal the training of dancers, integrates vocational dance training and academic studies for middle and secondary school aged students of the 2nd and 3rd cycles of basic education and secondary education.

EADCN organizes its timetable in segments of 45 minutes and in blocks of 90 minutes. The Specialized Artistic Secondary Course in Dance (CSAED) also welcomes international and overseas students, who wish to only enroll within the artistic disciplines. EADCN holds annual auditions, for entrance into the school whose legal framework is outlined in the article 45, of Ordinance No. 223-A/2018, of August 3. Auditions are intended to evaluate the capabilities and aptitude of the candidates for vocational dance training, with the purpose of training students for a professional career in dance. The regulation of educational offers in basic education, provided in specialized artistic courses, define the rules and procedures for the design and delivery of the curriculum, as well as the assessment and certification of learning, in view of the required learning outcomes of students at the end of compulsory education.

The class for the elaboration of the internship was the 5th year B female class, with ages between 14 and 15 years of age. The group consisted of 6 students whose training comprised of a 90 minute daily classical ballet class, five days per week. All 6 students were of a good technical standard and possessed a physique conducive for a professional career in classical ballet. During our initial observations of the class, 5 students demonstrated a good understanding of the musical counts of exercises, expressivity within the musical phrasing, and a clear demonstration of the musical pulse, with 1 student demonstrating a satisfactory understanding. 4 of the students' capacity to feel and fill out the phrasing of the music alongside accentuations and dynamics that require strong marked movements was observed to be of a good level, with 2 students demonstrating slightly more difficulty in our observations. Coordination of *port de bras* and anticipation of transfer of weight we observed greater difficulties among most students.

1.2. Main objective

The starting point for our research commenced with the question how musicality influences a dancer's technique within the exercises in the CBT class and aimed to establish an improvement in the development of musicality to assist the quality in *adagio* and *allegro*.

Within each exercise in class there are different types of culminations and rest points. These qualities are defined by the rhythm and accentuation of the movements, whereby the dancers feel the count as the natural pulse of the music. Dancers need to work with fluid movements, and fast movements, to train all their body possibilities. On the one hand smooth, linking movements should be worked on, which are related to *adagio*, and on the other hand fast, precise foot movements and leg coordination are necessary and contribute to *allegro*. The following specific objectives aim to contribute to the development of musicality.

To achieve the above, the following objectives have been set out:

Main objective:

- To develop a better understanding of the musicality in *adagio* and *allegro*, through developing the audition of pulse, rhythm, and melody and how they influence the performance in a CBT class.

1.2.1. Specific objectives

- Develop the audition of rhythm and melody for an improved technical performance in a CBT class.
- Develop the perception of phrasing in the execution of the exercises in *adagio* and *allegro*.
- Develop musical expressiveness in students as a way of understanding their own movement.
- Develop awareness in the anticipation of weight transfer and coordination of the *port de bras*

CHAPTER 2 Theoretical framework

2.1. Literature review, concepts, and explanations of key words.

Conducting a literature review was essential for developing our research idea, to consolidate and assess the current state of research on the topic of musicality and the dancer. It provided us with the opportunity to identify numerous experts, and determine the methodologies employed in past studies of the same or similar topics within this area. Furthermore, the literature review assisted in the identification of key questions that required further research, and to enable us to identify how our research could contribute to further understanding. This helped us to develop and frame our research question and was also crucial for evaluating our data and determining their relevance. The literature review enabled reflection and constructive analysis within the research, allowing us to follow up and implement strategies.

The theoretical foundation that is presented below, on which the development of the *unidad curricular* within the scope of the Masters Degree in Dance Teaching was supported, and based on concepts of musicality, specifically in *adagio* and *allegro*. A literature review follows regarding the concepts, and explanations of key words involved in our research.

The specificity of CBT, with respect to the complexity of the vocabulary, the technical demand at motor, cognitive, rhythmic, and expressive level, brings constant challenges to the pedagogical practice. The quality of the movement, characterized by the expression, the harmony and the aesthetic beauty present in any variation are references that should serve as inspiration both for the student, of the path to follow, and for the teacher, in the use of motivating strategies during the lesson. In this sense, to teach with conscience and in a consistent way implies the use of various domains of knowledge, which will be framed; with the objective to develop and establish the connection between musicality and CBT and improve the understanding of musicality to enhance the quality in *adagio* and *allegro*.

2.2. The interconnection between music and dance

The relationship between music and dance parallels the relationship between speech and gesture, through Lewis's (2020), Mencák's (2020) and Suber's (2019) texts reaffirm that just as speech is composed of linguistic and gestural components, music inevitably includes a gestural component - a rhythmic movement of the body that we call

'dance'. Musicality in dance exists as a multiplicity, and both music and dance are non-linguistic forms of communication.

Lewis (2020) seeks to discover how music and dance reflect and are indicative of the kind of person we are, and the meaning of our experiences associated with culture and society impact on a group's self-definition. He further points out that we all have our preferred type of music, which is in some way indicative of the type of person we are and where we are 'in'. In a cross-cultural perspective on the significance of music and dance to culture and society, he examines the concepts of why music and dance are so universally central to a group's self-definition. Lewis (2020) further suggests that participation in music and dance activities provides experiences of aesthetic principles, Lewis (2020) succinctly refers to Kubik (1978) "Music is a pattern of sound as well as a pattern of body movement, both in the creation of this sound and in the response to it in dance." (Lewis, 2020, p. 228). From an anthropological perspective, musical meaning, like linguistic meaning, emerges from its total context, one that includes the sounds, body movements and symbols, as well as the "who", "where", "why", "when" and "how" of its performance

The views of Lewis (2020) and Kubik (1978) are further reflected in Bresnahan's (2017) research, where her focus of discussion of temporal experience, is rooted in the opinions of classical pragmatists William James, Charles Sanders Peirce, and John Dewey, for whom as Johnson (2006) reaffirms is experienced as "a series of purposive bodily activities immersed in the ongoing flow of organism-environment interactions" (Johnson, 2006, p. 48). In Damasio's (1999) opinion there exist various layers of consciousness. Bresnahan (2017) focuses on two of these layers, the core and extended form of consciousness. The core form is concerned with the process whereby the brain presents a nonverbal narrative sequence of images in the mind of the organism, based on its relationship to objects. An object in this context can be anything from a person to a melody, to a neural image. The extended form of consciousness draws on memory of past experiences which is developed gradually over time.

Bresnahan (2017) concludes that dancing in time involves an acting self who is both a biological person who is dancing and a trained dancer who can encompass the entirety of a dance in her consciousness and alter her planned movements to fit the contingencies of what may be a changing temporal flow – the tempo of music played by a live orchestra let us say. Both forms of consciousness (core and extended) are derived from the experience of dancing in time. It involves the dancer's ability to both think and

move, using her memory of previous experiences of dancing in time, and to use her imagination of what to do in the future.

2.3. Music and dance acquisition of specialist skills

Research conducted by Rivière et al (2018), aimed to understand how new movements are learned by dancers. The result found that each dancer engages in a set of operations, including imitation, segmentation, marking, or application of movement variations. They also found a progression in learning dance movements composed of three steps consistently reported by dancers: analysis, integration, and personalisation.

Rivière et al (2018) refer to Ericsson (1993) that the acquisition of specialist skills such as those in music and dance involve a certain type of individual practice that he calls 'deliberate practice', which necessitates "prolonged efforts of practice to improve performance" (Rivière et al, 2018, p.9). Learners of specialist skills are therefore not just 'doing' motor tasks but are deliberately and intentionally engaged in performing them with attention and motivation. In the context of dance, the acquisition of movement.

Analysis is the first step in learning dance movement and includes several actions ranging from observing movement to replicating it. It is important to note that the dancers' actions seem to be done with the aim of reducing the complexity of the movement at the beginning and gradually increasing it.

Integration refers to the repetition of the movement that gradually becomes integrated or embodied in the body.

Personalisation refers to the changes that dancers apply to appropriate the movement according to their individualities, such as body characteristics or expressive range. Personalisation is the moment when the dancer can "deconstruct, deform and give qualities" (Rivière et al, 2018, p.5).

2.4. Rhythm

The importance of rhythm in CBT classes was the focus of Côté-Laurence's (2000) study. The research was conducted at the National Ballet School of Canada, with the results stating that the role of rhythm is integral in CBT training. Difficulties encountered by the students who participated in the research, proved to be the challenge of anticipating movement specifically in the *adagio* sections of class, as a result of which execution of the movement did not happen within the musical structure.

The findings of Côté-Laurence's (2000) study also suggest that understanding the processing of rhythmic elements and the control of synchronization may facilitate ballet training. However, as Crow (2020) points out despite the focus on rhythm, Côté-Laurence (2000) acknowledged that there is more to the development of musicality in dancers than simply an ability to synchronize the steps with the musical beat. Crow (2020) notes that the study revealed that students were observed to have most difficulty with slow-paced movements in *adagio*, where perhaps a greater focus on the melodic line rather than counts could facilitate both technical execution and flow of movement. To conclude, Côté-Laurence (2000) encourages that further research should be conducted within the field of musicality and the dancer.

Developing on from Côté-Laurence's (2000) study, Bresnahan (2017) focuses on how a dancer moves in time within the music. Bresnahan (2017) paints a bigger picture seeking to emphasize the aspects of a dancer's temporal consciousness while moving through space within a musical structure, focusing on the embodied experience of the dancer.

When a dancer begins to move through space this spatiality is explored in a more particularly embodied way, through his toe's movement across the floor or through his leg's extension from one place to another. This takes place within a duration of time that is set for the movement and that the dancer must comply with in order to meet the requirements of the classroom exercise (Bresnahan, 2017, p. 3)

The experience of dancing that Bresnahan (2017) describes, takes place in both the dancer's consciousness of it and in the temporal and spatial parameters that have been set for the dancing. In addition, dancing is a thinking-while-doing process that involves temporal consciousness that is thoroughly embodied.

According to Santos (2019), rhythmic expression includes the flow of arms and legs following the music; the bodily interaction with time, space and gravity; the extent to which weight and energy are used to express movements; and the use of the ground to land, push or absorb the impact of the body. Santos (2019) notes that teachers should support the development of rhythmic skills using different strategies, sometimes developing standard exercises. Santos (2019) suggests that exercises should not only focus on the temporal aspects of rhythm, but also the precision of the motor response, feeling the music, and constructing a phrase of movements. Other strategies that

teachers should consider are focusing on technique: quality of body position/movement/alignment and direction of the face; or on the rhythm itself: the precision of movements according to tempo, accent, and duration of the movement. In conclusion, rhythm in dance education involves the development of quite complex motor skills that allow the body to move in synchrony with elements of music, which is fundamental for higher order forms of dance expression.

2.5. Components of rhythm and melody

According to Crossley-Holland (2020), pulse rate is a constant rhythm like a clock or the heartbeat. It can be measured in time by counting the number of beats per minute (BPM). Rhythm is the pattern of long and short sounds as it moves through music, and melody is a collection of musical tones that are grouped together as a single entity. Pulsation is perhaps the most fundamental element that contributes to musical movement, as it is the pulse that creates temporal order in music by establishing a pattern of beats that becomes a backdrop against which melody and harmony unfold. As Cone (1968) points out, musical phrases consist of an initial period of a strong tempo, with an ending point marked by a strong tempo in cadence. To be able to hear sounds as music, we must, in general, hear these sounds as if they were related to each other in a temporal succession.

In addressing what it takes to hear something as a unified piece of music rather than as a mere succession of sounds, Scruton (1997) suggests that we should hear and know a musical unity in which the music begins and then moves through changes in pitch, with the melody providing temporal boundaries and movement between them. Music moves a dancer emotionally, literally, and figuratively, and unlike music for the concert hall, music for class should complement, reflect, motivate, and enhance movement. According to Cavalli (2001),

Dance is movement...a series of pretty poses does not impress an audience. How a dancer moves into and out of those positions makes an audience sit up and take notice. The flow of the movement - the physical peaks and valleys in relation to the music - is a large part of the visual stimuli to which an audience reacts. (Cavalli, 2001, p.1)

Dancers are expected to accompany music in a specific, choreographed way, rather than spontaneously. Dancers are usually asked by the teacher or choreographer to synchronise their movements with certain components of a piece of music, such as its

rhythm or melody. As Marinburg & Aviv (2019) highlight, questions arise such as: is there an inherent difference between dancers' responses to the various components of a piece of music? Do some dancers synchronise better with rhythm and others with melody? The results showed that some dancers tend to synchronise their movements better with the rhythm and others, with the melody. Marinburg & Aviv (2019) refer to this tendency as the 'somatic musicality' of the dancers, thus highlighting the important differences in the somatic of musicality between dancers, requiring attention from both choreographers and dancers, as these differences have an influence on how dancers learn, memorise and perform.

Rhythm indicates a coordinated relationship between movement and the rhythm of music. In the dance studio, dancers often use counts while synchronizing their dance movement and the rhythm of the music. Counts serve as a metric tool for segmenting moments and regulating their speed. The creation of sets of counts serves to coordinate movements with rhythmic patterns. Counting can apply to the movement of different parts of the body and includes stops between movements. In all cases, counts must remain consistent with the musical rhythm Dunn (2016).

Melody is defined by Tan et al. (2010) as "The experience of a sequence of pitches as belonging together.... melodies are perceived not in terms of their separate constituent tones, but as coherent units. While each tone of a melody reaches listeners' ears as if it were a single bead, listeners thread the beads together into continuous strands." (Tan et al, 2010, p. 74). When listening to more complex music beyond the single melody line, a more complicated network of these strands of beads emerges. In many cases, there may be many ways that the beads may be organized. While listening to a symphonic orchestral work various dynamics and relationships interplay with each other. In part it is the capability to organize the musical melody that is being heard by the listener into structured coherent units.

Carroll & Moore's (2008) research focuses on the actual and possible relationships between music and dance. Their aim is to try to provide a philosophical framework, grounded on recent work in cognitive psychology. Carroll & Moore (2008) also suggest like Bresnahan (2020) that music is closely linked to temporal movement, with the idea that music, like movement travels through time moving towards a destination. As Carroll & Moore (2008) note,

The vocabulary used to describe the activity of music is perhaps even more closely linked to the vocabulary of temporal movement than to that of spatial

movement. Music is said to unfold or progress, capturing the idea that part of the essence of music is that it travels through time. We talk of time flying, dragging, and marching, just as we talk of musical notes doing these same things through time. In fact, given the close relationship between music and time, it is quite possible that the reason we perceive music as moving is because it progresses through time, and we perceive time as moving. The similarity is not just a matter of movement simpliciter, but of directed movement. (Carroll & Moore, 2008, p. 417)

Carroll & Moore (2008) note that the melody contributes to the experience of music as moving, whereby melodies are constructed out of musical pitches and scales and are heard in a temporal sequence. Thus, the temporal sequence allows us to hear the melody or phrase as rising.

2.6. Phrasing of *adagio* and *allegro*

Adagio may be defined as a combination of slow, graceful, coordinated movements of the arms, feet, body, and head, performed with ease, grace, and fluidity. According to Ryman (1997) *adagio* movements are combined to demonstrate beauty of line and form as well as the subtlety of expression, and to develop the dancer's sense of equilibrium when the body is supported on one foot. They include controlled leg extensions at varying heights and in a variety of positions supported on the whole foot, *en demi-pointe*, or *en pointe*. To add contrast, these lyrical actions may be punctuated by the occasional turn or spring, adding an extra dynamic layer. *Adagio* highlights a dancers' ability to move seamlessly from one position to another, and it is in these transitions that call on the dancers' ability to phrase movements sensitively, interpreting the music rather than simply moving in time with it.

The definition of *allegro* describes movements performed quickly and with exuberance, highlighting the dancer's speed and agility. As Ryman (1997) notes *allegro* movements explore agility and mobility, developing speed and precision of footwork alongside expansiveness in travelling. Different levels of elevation in *allegro* are categorized as *petit allegro*, medium *allegro*, and *grand allegro*, and each suit different musical *tempo*. The higher the jump in *allegro* requires a slower musical *tempo* with *petit allegro* performed at quicker speeds. Phrasing in *allegro* requires the dancer to prolong or shorten the physical action and suspension of movement that serves to underscore the flow of the music, with the use of the upbeat of the musical phrase being most evident in the *allegro* section of class.

The development of students' awareness of musical phrasing, suggests a concept of technical execution of movement, measured by phrases rather than rhythmic beats and tempos. Step sequences are adjusted to fit the musical phrase while anchoring it in musical accents at key points.

Crow (2020) notes that this implies an open response with the music and presents the possibility for students to make personal decisions at the micro level of interaction related to the synchronism of vocabulary elements and movement dynamics, giving an individual and subtle response.

Musicality in the dancer could thus be defined as the ability to respond sensitively through dance to the proposals to be found in the music, adapting the execution of the dance elements accordingly.

Instead of steps fitting into a metric pulse, timing by phrasing, as Crow (2020) suggests, opens the possibility of infinite variation in performance, in deciding how the step is to be performed, becoming its dynamic co-ordination, emphasis and relation to other danced elements.

Crow (2020) refers to the work of Duerden (2007) where an analysis of the similarities and subtle divergences between dance and music are discussed. Duerden (2007) points to Scruton's (1997) views of 'the imagined space of music,' highlighting the *bouffée* section in Mark Morris' choreography *Falling Downstairs*. The dancers' movements in this section correspond to the musical phrasing, however the rhythmic pattern of dance and music do not coincide. As Duerden (2007) notes, "The shaping of the gestural movement is varied in terms of focus, direction and dynamic inflection, and the extent...to which other body parts are involved" (Duerden, 2007, p.78).

One of the key features of this piece Duerden (2007) explains is the close structural relationship between the phrasing of the movement and music.

2.7. Musical expressiveness, understanding of one's own movement through embodiment

As previously noted in addition to pulse, rhythm and the melody music also offers a broader framework from which the dancer thinks and experiences dance less in terms of poses and steps and more in terms of movement phrases aligned with the musical phrase, often relative to the duration of a breath. Tchernichova (2013) refers to the

musicality of Kirov Alla Shelest's dancer, and how through observing the dancer's interpretation of the prelude to *Les Sylphides*, the importance of listening to the details of the music is essential to the expression and quality of movement. Tchernichova (2013) describes Shelest's performance on stage as follows.

Shelest's reactions onstage were never quite those of a "normal" person...Dancing the prelude in *Les Sylphides*, she was the music, an instrumental voice; she was both the conductor producing the music and the listener pausing to absorb the new sounds. Sometimes indeed she seemed to be plucking notes out of the air. Her neck would extend, then her arms and finally her eyes would locate the sound as it "appeared." In order to truly hear a symphony, you don't crane your neck forward to watch one violinist; you turn away, look inside yourself and absorb the sound as one complete sensation. And so Shelest, in the prelude, showed us what it really means to listen. (Tchernichova, 2013, p. 62).

Corporality or embodiment signifies an intelligence not as something exclusively mental and abstract, but as requiring physical experience, and plays an important role in the relevance of enhancing the quality of movement in all areas of taught technique. Gonzalez (2018) notes that in perceiving our own bodies, we do not see ourselves in an external relationship to our bodies, or as 'having' a body as something that belongs to us. Instead, our perception of the body is itself how we understand that we do not have a body, but that we are a body. Gonzalez (2018) highlights Merleau-Ponty's (1945) view that "we recognise the body, even in a purely descriptive form, as the place where consciousness and reality come to occupy the same space." (Gonzalez, 2018, p.92). For Bourdieu (1986) embodiment is defined as consisting of both consciously acquired attributes and attributes passively inherited from oneself, usually from the family through the socialisation of culture and traditions. In the research conducted by Wainwright, Williams & Turner (2006) on dancers' and former dancers' perceptions of their bodies, they refer to Bordieu's concept of embodiment as the circular process whereby practices are embodied within the body and then regenerated through embodied work and the body's competence. Embodiment can therefore be seen as the process by which consciousness increases the circulation of thoughts, feelings, sensations, and energies from moment to moment through the physical body.

According to Kolpakova (2003), in an interview with Newman (2003), Vaganova's students noted "She taught us to live in every movement. We couldn't just do steps...we had to feel the phrasing of the music and we had to move from one transition to another."

(Newman, 2003, p. 357), meaning that good and appropriate musical accompaniment is often of great benefit in the development of the art.

When musicality is embodied in the dancer, it results in an aid to movement, adding an additional language to enrich and incorporate into the movement. It is important because it is the essence of the whole movement, thinking about the dominant melody of the music, where this translates into the melody of the movement, and creates a space to add breaths and pauses. This helps in the punctuation of the movement and can be seen as a sentence with full stops, commas, and exclamation marks. Being musical creates dynamics and dynamics informs technique. Finding the inner musicality from within helps to understand that music is something that can initiate a movement, creating a musical intention.

2.8. Anacrusis

Hearing and recognizing an anacrusis allow dancers to find and understand where and how steps are initiated. There is a constant exchange of weight transfer when performing exercises such as the *adagio*, and as Côté-Laurence's (2000) study concluded students found it more difficult to perform *adagio* movements within the rhythm of the musical accompaniment.

Andrews (2016) refers to movement researcher Hubert Godard (2004), in conversation with dance academic Laurence Louppe (2010), who defines the concept of "gestural anacrusis", whereby she identifies a space of pre-movement time, prior to the gesture as such, as an anacrusis, and describes it as a "low-pressure channel." (Andrews, 2016, p. 205) and later refers to Godard's views in Louppe (2010) of the gestural anacrusis as "a value of hesitation, a certain suspension of being, of the body and of thought" (Louppe, 2010, p.17). In Godard's (2004) enquiry into what comes before movement/gesture, he is, however, concerned in understanding how the poetics of gesture, of movement, arises.

2.9. Musicality in dance as a multiplicity

The dance teacher Kristofer Mencák, addresses the different skills involved in musicality. Musicality is personal and can mean many different things to different people. Mencák (2020) poses the question of how exactly to define musicality? He points out that some would say it means understanding music, however, he feels that this type of definition is too limiting and vague. Mencák (2020) notes that a musical dancer is able to perceive music, has the ability to hear different aspects of music and to be creative in

how they express what they hear when they dance. Mencák (2020) defines musicality as the following:

- The ability to grasp different aspects of music and to represent these different aspects with the body
- Dancing to the rhythm
- The ability to change movement tempos to adapt to the music
- The ability to predict the music and to be able to prepare what to do within the music

Mencák (2020), believes that there is a lack of musicality in dancers due to several reasons, one of which is the role of the teacher. In many cases, he notes that the main focus of the class is on the dancers' technique, with musicality being neglected.

According to Suber (2019), musicality in dance exists as a multiplicity, and both music and dance are non-linguistic forms of communication. This distinction is important when thinking of dance and music as forms of communication. Dance when placed with music dialectically produces new meanings through a complex production of knowledge formation.

2.10. The temporality of music and dance

Bresnahan (2017) explains the importance of how integral the temporality of music is to the dancer's process of learning. Temporality refers to and may be defined as performing "together" in music and dance. During this internship we have come to understand that the concepts of synchronization and simultaneity have temporal extent, that is, they unfold in a window of time. To highlight how integral the temporality of music is within a dancer's process of learning to move in time, Bresnahan (2017) explains a dance teacher may commence with 'and...' or '5-6-7-8...' with the dancers beginning the exercise on the downbeat right after that. The capabilities of young students' movements are relatively limited during the first years of training, demonstrating temporal parameters, however the music or beat may be slowed down until acquisition of skills have been developed. During which time students learn how to stay within the limits of the musical beats and phrasing.

This starting point shows how integral the temporality of music is to the dancer's process of learning to move in time. A dancer's movement limits, at least at first and for a large portion of her training, thus have thoroughly temporal parameters. If the dancers are struggling with completing the steps in musical time, if they are

unable to accent each beat with the appropriate movement, the music or beat may be slowed down until the dancers can accomplish the movements with the requisite speed. In any event, dancers learn where the beats and limits of the musical 4 phrases are, and how to stay within (or to violate, whether intentionally or not) those parameters. (Bresnahan, 2017, p. 3)

CHAPTER 3 Methodological framework

3.1. Research methodology

The research methodology of the internship was based on action-research techniques and data collection analysis. Qualitative research integrates the methods and techniques of observing, documenting, analyzing, and interpreting characteristics, patterns, attributes, and meanings of human phenomena under study (Gillis & Jackson, 2002; MacDonald (2012) succinctly points out Lewin's (1946) firm belief that "You cannot understand a system until you try to change it" (Macdonald, 2012, p.1). The same author also notes the purpose of qualitative methodology is to describe and understand, rather than to predict and control (Streubert & Carpenter, 1995). Qualitative methods focus on the whole of human experience and the meanings ascribed by individuals living the experience; broader understanding and deeper insight into complex human behaviours thus occurs as a result (Lincoln, 1992).

As Prevots (2011) notes action research is a model that addresses the essence of dance education, as it is highly qualitative, and field based well suited to capture the dynamics nuances of expression in a social setting. The strength of its design allows the researcher to make changes while simultaneously observing the results in students. Action research starts "with a question the teacher wants to explore in terms of a specific unit, or with a series of lessons with a focused goal" (Prevots, 2011, p.39). There are many questions teachers may ask on a daily basis, but however there is nothing systematic about finding answers. Action research as Prevots (2011) suggests provides a way in which dance educators may find answers to such questions.

The primary objective of qualitative research is to understand, interpret, and document a phenomenon from an individual perspective, whereby research is carried out within a natural setting, allowing for the researcher to make sense of or interpret a phenomena in terms of the meanings that people bring to them. According to MacDonald (2012) qualitative research reflects the values of subjectivity, individualism, and interpretation, permitting information to be shared between the researcher and participant, providing an opportunity to share and learn. The purpose of action-research is to impart social change through specific actions and objectives to reach an ultimate goal.

MacDonald (2012) illustrates further views on action-research, noting Greenwood and Levin (1998), whereby they regard action-research as "systematic and orientated

around analysis of data whose answers require the gathering and analysis of data and the generation of interpretations directly tested in the field of action” (Greenwood & Levin, 1998, p.122). Action research is variously termed as a dynamic educative process, involving a cyclic process of research, reflection, and action. The views expressed by MacDonald (2012), Greenwood & Levin (1998) were extremely important factors when deciding on which type of research to employ for the internship, as in an education setting elements of teaching are constantly evolving and changing in focus, depending on the needs (weaknesses and strengths), that individual students encounter.

The methodology of action-research chosen for the internship also allowed us to be a committed participant, facilitator, and learner in the research process, which fostered an involvement of all taking part; cooperating teacher and students. Giguere (2015) notes that action research offers the dance community an opportunity to enhance self-reflective teaching, curriculum design, and to take responsibility for teaching outcomes. In Gilles, Wilson, and Elias’s (2010) article *Sustaining Teachers’ Growth and Renewal through Action Research, Induction Programs, and Collaboration*, they highlight the importance of action research within an educational setting, and focus on teachers’ experiences, that encourages teachers to systematically develop a question, gather data, and then analyze that data to improve their practice. These views of Gilles, Wilson, and Elias (2010) were evident, and experienced throughout all the different phases of the internship.

Gilles, Wilson and Elias (2010) highlight situations whereby researchers have found action research to be a professional development tool that uses inquiry and reflection to promote change. Ginns, Heirdsfield, Atweh, and Watters (2001) also found that “action research was especially important to the growth of new teachers.” (Ginns, Heirdsfield, Atweh, and Watters, 2001, p.129) maintaining that action research could “empower teachers to examine their own beliefs, explore their own understandings of practice, foster critical reflection, and develop decision making capabilities that would enhance their teaching, and help them assume control over their respective situation” (Ginns, Heirdsfield, Atweh, and Watters, p. 129).

According to Sousa & Batista (2011) action research is a methodology that has the dual purpose of action and research, in order to obtain results in both aspects. In this case: In action, to achieve a change in a community and in research, to increase understanding by the researcher and the community concerned. It can be stated that action research is a research methodology aimed at improving practice in various fields of action. This methodology presupposes "the improvement of practices through change

and learning from the consequences of these changes, also allowing for the participation of all those involved" (Sousa & Batista, 2011, p.65).

According to Sousa (2005), the procedures for conducting action research go through successive and interconnected phases, in which "a planning of actions (sessions or lessons) is established, with certain programmatic contents and a predefined calendar divided into phases". (Sousa, 2005, p. 96)

Action research is a methodology required for social practice and can be characterized as research for social management or social engineering. It is a "comparative investigation into the conditions and effects of various forms of social action, and research leading to social action" (Lewin,1948, p.p. 202-3). Viana (2000), also points out that teachers are able to improve their performance in education through the reflective process of analyzing their pedagogical practice. This allows for a deeper reflection on the action undertaken and develops through a flexible nature, allowing a relationship between the past, the present and the future.

3.2. Data collection techniques and instruments

The aims of qualitative data collection were to develop a nuanced description of the situation, with the objective to collect the most authentic data, and not necessarily the most objective.

The instruments used for data collection and analysis of the findings, required a process of collecting empirical qualitative data which is a fundamental part of research, allowing us to collate multiple sources of data resulting in the final product arising from the process. The recording of data through daily journals, questionnaires, and video recordings relied on facts, observations, inferences, evaluations and doubts, as noted by Coutinho et. Al. (2009). The data collection and assessment tools used in this research were selected taking into account the proposed objectives for the achievement of the Teaching Practice Internship: information collection, applicability and development of objectives and respective assessment of the Teaching Practice.

3.3. Characterisation of data collecting instruments

A characterisation of the data collection through:

- Non-participant observation and observation tables – To provide a contextual understanding of the dynamics of the group, and to inform the pedagogical practice to be applied. Also, to evaluate individual weaknesses and strengths of students, in order to understand and prepare teaching strategies tailored to the students' individual necessities.
- Daily journal/Logbook - To track how and why our ideas in the research process evolved, providing a focused version of the daily happenings in class. Also, to serve as an account of our reflections providing a starting place for data analysis and interpretations.
- Non-participant observation - Video recordings – To gather data, which is a rich nonverbal cue, to stimulate critical reflection (Jewitt 2012) and magnify small details and minor events. Also, to enable the researcher to revisit the data over a period of time as we developed understanding of the data.
- Questionnaires- To allow collection of objective data in the study of the group in order to obtain results that are statistically significant.

3.4. Observation tables

The main objective of the observation tables was to collect information about the level of understanding of the musicality of each student. In each musical moment an observation and evaluation grid were completed, with a scale from 1 to 5 where: 1 - not satisfactory; 2 - almost satisfactory; 3 - satisfactory, 4 - very satisfactory and 5 – excellent (Appendix A and B).

3.5. Daily journals

Given the nature of this study, we selected the daily journals as the instrument for data collection. The journals were used to record teaching practice in order to understand what was observed in class, as well as to interpret events, write reflections, raise hypotheses and other relevant aspects for the identification of values alongside analysis and understanding of situations to be highlighted or changed.

3.6. Questionnaires

The questionnaires (Appendix C) were designed so that the characteristics of clarity, objectivity, and simplicity, were apparent in the questions presented, given the specific age range of the target population. The questionnaire consisted of 10 open and closed questions, organized into three topics: Counting, Verbalization and Musical Accompaniment.

3.7. Ethical considerations

Students' confidentiality was respected at all times, with consent forms explaining the nature and objectives of the internship and guaranteeing student anonymity. The forms requesting parental consent for students to participate in the completion of the questionnaires and to be filmed for the internship were distributed to students on the 30th of September 2021 in paper format (Appendix D). Consent forms were then returned to the cooperant teacher on the 1st of October 2021 with signed consent from parents. The laws of ethics pertained to the rules and regulations as devised by the *Escola Superior de Dança* Master's Course in Dance Teaching (ESD, 2021).

3.8. Plan of action

Our action plan was organised in accordance with the regulations as provided by the *Escola Superior de Dança* Master's Course in Dance Teaching (*Regulamento do Estágio*, 2022). The regulations outline the distribution over one lective year, whereby, the internship incorporates: eight hours of structured observation; eight hours of Supervised Participation Teaching; 40 hours of Autonomous Teaching; and four hours of extra-curricular pedagogic activities related to the internship host institution. However, the protocol established between *Escola Superior de Dança* and EADCN stipulates restrictions regarding the teaching hours concerning the internship autonomous teaching phase of CBT, amounting approximately to about 12/14 hours of effective teaching (to be analysed according to each situation).

In agreement with the cooperant school EADCN and ESD, an internship protocol was established, allowing us to structure our lective year 2021/22 into two successive periods, with 90-minute classes three times a week. As required, our plan of action overlapped in the following timeframe of the 5th year CBT classes at EADCN: Tuesdays,

Wednesdays, and Fridays, except for the first structured observation that took place on Monday the 4th of October 2021 from 8.15-9.45.

Due to the renovation taking place at EADCN and reduced studio capacity, the classes were divided between EADCN and Jazzy Studios in Santos. Our autonomous teaching hours were greatly affected due to the necessity of the 5th year students' preparation for tests and end of year exam. As a result, our internship practice totaled 36 hours of CBT classes over a 4-month period, which included: Six observation classes, six supervised teaching classes, and 12 autonomous teaching classes. Including both extra-curricular activities of 12 hours, our total hours of our internship at EADCN came to 48 hours. As consequently, we structured our internship as follows:

Table 1¹

Term and Calendar Dates	Type and stages of Internship	Total of Hours	Data Collection Instruments
1 st Term October	General Observation 1-6	9	Daily Journals Video Recordings Individual Student evaluation and observation Questionnaires
2 nd Term November	Supervised Teaching Participation 1-6	9	Daily Journals Video Recordings
3 rd Term January-March	Autonomous Teaching	18	Daily Journals Video Recordings

Table 1 – Plan of Action

¹ The intervals also included national and school holidays

3.9. Methodological procedures within each term

Our internship at EADCN encountered issues which conditioned our teaching methodology, such as difficulties in consistency within the learning structure of the students as teaching 3 times a week proved challenging, due to the lack of repetition and continuity compared to a 5-day weekly schedule.

3.10. 1st Term structured observation

The structured observation proved very relevant and important for the intern to observe, analyse and understand the teaching context, as well as to get to know and understand the study group and to be able to plan the intervention so that it was possible to develop the objectives proposed in the internship project. The observation journals and individual student evaluation and observation tables were used to record the observations made of the 5th year students in CBT classes. Regarding the observation of the class, a complete lesson was recorded. Thus, this phase aimed to observe the behaviours, attitudes and practices developed by the study group (students and cooperant teacher) in the classroom context, in order to characterise the school and adapt the strategies for the implementation of the internship project to be developed. To further our understanding of individual views, questionnaires allowed us to obtain each student's personal perspective on how they hear the varying divergences and responses inherent in the various components of a piece of music.

During the observed classes, it was possible to deepen our knowledge concerning the content and vocabulary of the 5th year of study of the Vaganova methodology, as well as to understand and reflect on the methodological strategies used by the cooperant teacher for the introduction and development of the objectives of the internship. After the structured observation and consequent deepening of knowledge, it was possible to define and identify strategies to be developed when structuring the preparation for classes in the supervised teaching practice phase.

Daily journals and personal observations, as well as gathered videos, questionnaires feedback, and discussions with the cooperant teacher, and literature review, provided ample information from which to structure, clarify, and reflect our methodologies for the supervised teaching participation phase of the internship.

3.11. 1st Term supervised teaching participation

The supervised teaching participation equipped us with the knowledge and skills required to teach effectively. Supervised teaching participation as noted by Mannathoko (2013) was an integral part in our internship because it allowed the intern to apply the theories into practice in an efficient manner. As previously mentioned, the primary aims of the teaching practice was to assist the intern in the development of competencies, personal characteristics, and understanding gleaned from the structured observations, providing us with the opportunity to acquire skills and strategies to enhance our teaching competences. Alongside incorporating our own knowledge from over 30 years as a professional and teacher, it was decided to begin our internship practice with a focus on pulsation, rhythm, and phrasing in *adagio*. Having observed that the student's overall performativity and execution of movements within their CBT class lacked a conscious understanding of anticipation of transfer of weight and coordination of *port de bras*. The objectives for the supervised teaching participation then progressed to incorporate the phrasing and dynamics necessary in contrasting exercises such as *battement frappé*, *adagio*, and *batterie* in *allegro*.

3.12. 2nd Term autonomous teaching

The 2nd term was aimed at implementing structured class plans with the objectives of enhancing technique, including enhancing a better understanding of pulse, rhythm, and melody by applying teaching strategies to encourage anticipation and correct transfer of weight and coordination of arms in *port de bras*. As we sought ways to help the students, our own learning increased, through reflection, planning, implementation, and observation. According to Gilles, Wilson, and Elias (2010) this enhanced learning experience is likened to the cycle of inquiry where “We saw teacher’s learning occur in a cyclical pattern beginning with the careful reflection of a teacher posing a question, and after action and further reflection, it ends right back where it started—with the teacher. This process of reflection helped to create what we termed a renewable professional growth cycle.” (Gilles, Wilson, and Elias, 2010, p. 102).

Table 2.

October 2022					
Monday	Tuesday	Friday	Tuesday	Wednesday	Friday
4	6	8	12	13	15

Table 2 – Structured class observation: 2 weeks, 3 classes per week

Table 3.

<p>Objectives: To observe the following points remaining outside the action.</p> <ul style="list-style-type: none"> • Capacity to count • Ability to feel and give expressiveness to movements • Capacity to feel the pulse • Ability to feel the phrasing • Accents and dynamics that require stronger and more marked movements <p>Further objectives that arose during the observations:</p> <ul style="list-style-type: none"> • Transfer of weight preceding movement • Coordination of <i>port de bras</i>

Table 3 - General objectives

Table 4.

November 2022					
Tuesday	Wednesday	Friday	Tuesday	Wednesday	Friday
2	3	5	9	10	12

Table 4 - Supervised teaching participation: 2 weeks, 3 classes per week.

Table 5.

<p>Objectives: To improve understanding of musicality to enhance quality in <i>adagio</i> and <i>allegro</i>.</p> <ul style="list-style-type: none"> • Pulsation, rhythm and melody in TDC class. • Phrasing in <i>adagio</i> and <i>allegro</i> • Musical expression and understanding of one's own movement
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Table 5 – Supervised teaching specific objectives

Table 6.

January 2022		
Tuesday	Wednesday	Friday
11	12	14
18	19	21
25	26	28
February 2022		
1	2	
March 2022		
19		

Table 6 - Autonomous teaching, where class plans for the CBT classes were prepared according to the contents and objectives required by the cooperating school (Annex A)

Table 7.

<p>Objectives: To understand how listening to the pulse, rhythm, and melody influence performance in a CBT class. The aim is to understand the importance of anticipation of movement within the musical anacrusis to enhance phrasing in the execution of the exercises and musical expressiveness as a form of movement itself. There will be 12 autonomous teaching sessions to teach exercises that have a direct link with <i>adagio</i> and <i>allegro</i> elements with specific styles and different musical tempos.</p>
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Table 7 – Autonomous teaching objectives

CHAPTER 4 The internship

4.1. Presentation and analysis of the results

CBT involves a learning process in which the student must require knowledge of the process of the 'in between' elements to acquire a secure somatic understanding of technique. In the words of Bresnahan (2017) "A dancer who wishes to dance with music, then, needs to be able to hear (among other things) the temporality in music. She also needs to be able to navigate the available space in accordance with the musical and other temporal parameters". (Bresnahan, 2017, p.p. 6-7).

The dancer's experience of time is therefore either inherently spatial or occurs in close congruence with her experience of space... A dancer may need to shorten the height of a jump if it needs to fit within a quick time period – or she may allow it to soar but then have to adjust the rest of the phrase to catch up. This is true whenever there is a particular beat or note or part of the music on which the sequence must stop. If a conductor of a live orchestra is asked to follow the dancer's timing lead, then the dancer needs to know this (and usually does) ahead of time. In either case, though, the temporal-spatiality of the movement must be fully understood by the dancer, or her movements will be "off," which means that they are out of sync with the spatio-temporal parameters of the choreography and performance space. Thus, in the initial stages of creating or performing a particular dance, a dancer needs to be conscious of what Fraleigh (1987) calls the moving 'time-space' of a dance" (Bresnahan, 2017, p.7)

4.2. 1st Term structured observation

The observation sessions (Appendixes A and B) commenced on Monday the 4th of October 2021 and finished on Friday the 15th of October 2021. The first structured observation aimed to observe the following points of students as a nonparticipating observer remaining outside the action.

- Ability to count
- Ability to feel the pulse and rhythm
- Ability to feel the phrasing

We observed the following three points; the ability to count, ability to feel the pulse and the ability to perform within the phrasing of the music. The observed data served to

determine the technical difficulties encountered that lead to problems on the part of the students in following the pulse, rhythm, and phrasing of the music.

Throughout the first three classes of the observations served to observe the attention to the transfer of weight and coordination of the *port de bras* in *adagio* at the barre and in the center, since these two components are of great importance in assisting the musicality: Pulse, rhythm, tempo, and phrasing. In particular difficulties were observed in the execution of the musical timing of the *retiré* and extension of the *developpé* at the barre, alongside sufficient transference of weight in *grand temps lié* in the center focusing on the supporting leg, and coordination of the *port de bras*.

The class comprised of 6 students, 4 of them having attended EADCN since the 1st year, with 1 student who joined EADCN in the 3rd year, and the other student since the 4th year of school. The atmosphere was one of concentration, with a good relationship evident between the students. The students were already in the studio warming up before the class started.

In the **1st observation session** on Monday the 4th of October, noted that the class was structured in the traditional style of a Classical Ballet Technique class: barre work, center, *pirouettes* and *allegro*. When observing the barre work, the students presented difficulties in maintaining the musical phrase and counts in the following exercises:

Barre

Pliés with *relevé* in 2nd position with *port de bras* sideways to and away from the barre on *demi pointe*, it seemed to us that the lack of stability and control made it difficult to perform within the correct timing (within the music).

Battement tendu and *Jeté* with *flic flac en dehors* and *en dedans*, difficulties were observed here in the *flic flac* section due to the speed required to perform it lacking precision at the end of each *flic flac*. Again, it seemed that a better sense of placement and posture would have made the end of the *flic flac* easier, and to encourage the correct musical tempo to start the following next step and movement.

Rond de jambe par terre, here it was noted difficulties with the correct dynamics and execution of the *battement relevé devant* with *passé* at 90°. The students tended to be late in initiating the *grand battement* action while transferring the weight up to the *demi pointe*.

Battement frappé with *battement battu* and *flic flac* in *grandes poses* also presented difficulties. The students demonstrated good dynamic response during the

frappé section, but seemed to lack the necessary dynamics, attack, and precision during the *flic flac*.

Adagio consisted of *grand battement soutenu* and *grand temps relevé*. The cooperating teacher reminded the students of the importance of good coordination to really fill out the musical phrases, whereby the movements through the body should represent what is being heard within the music. The students demonstrated difficulties in executing the exercise within the correct musical tempo due to the quick rapid movement of the *retiré* in the anacrusis with the extension of the leg on the first count of the music. The quality of the movement was lost, and instead of being fluid and continuous within the musical phrasing, it was stilted.

Centre

The *adagio* included *tour en dehors* and *en dedans* from *grand plié* in 1st position, with *battement développé à la seconde* and *attitude*. One student presented difficulties in the execution of the *battement développé* within the musical phrasing and tempo, it seemed this could be remedied by a better understanding of the centralization of the axis on the supporting leg. The *grand temps lié* is executed within one count for each movement, here the students' demonstrated difficulties in the execution within the musical structure, again a better understanding of the transference of weight would assist in addressing a more precise musical execution.

Assemblé battu with *glissade*, here the students' demonstrated a good execution and rapid response necessary to incorporate the movement within the musical phrasing and tempo.

Grand allegro with *glissade* and *grand assemblé* travelling, here it seemed that to better accompany the $\frac{3}{4}$ time signature of the music and help in the height and elevation of the jump, the students would benefit from a stronger use of *plié* and push off from the floor.

The 2nd observation session took place on Wednesday the 6th of October at 8.15 to 9.45 at EADCN, and continued observing the objectives of:

- *Retiré* and timing of extension of *battement développé*
- Transfer of weight in *grand temps lié* in the center focusing on the supporting leg
- Coordination of *port de bras* in *adagio e allegro*

In the observation of the 5th year class, we identified difficulties in the coordination of the *port de bras* in exercises that require slow and controlled movements (*legato*) like the *battement fondu* and *temps lié*, and exercises that require a faster and stronger dynamic. The difficulties encountered in the coordination of the *port de bras*, did not allow the arms to assist and support the movement, with the need for the *port de bras* to slightly anticipate the movement. The *allegro* section of the lesson incorporated an exercise including *sissonne ouverte* and *sissonne fermé* with *pas de basque*. Here the *port de bras* was not used to its full benefit, detracting from the jump height, controlled landings, and lacking a reflection of the dynamics of the music.

The 3rd observation session took place on Friday the 8th of October, and served to reinforce what had previously been observed, again revealing difficulties in weight transfer in the *adagio* sections of the class. The *adagio* in the center included *temps lié*, which requires a continuous transfer of weight from one leg to another in a musical tempo, and the use of secure arm placement in the *port de bras*. Some difficulties were observed, namely, some students were behind on musical counts and correct phrasing, preventing a harmonious performance with the music. In the *grand allegro* section, the students in the class encountered difficulties in a rapid attack and dynamics during *relevé* in the *grand poses*, again being late within the musical accents and rhythm. Better use of footwork and use of the floor would also have benefited a jump more consistent with the proposed rhythm.

The 4th observation session took place on Tuesday the 12th of October at Jazzy Studios from 8.15 to 9.45, with the view to observe the following objectives:

- Technical control of the *Tour* in *grande pose*, *adagio*
- Quality of *ballon* with coordination of *port de bras*

The pace of the music was faster in class today, and the students had difficulty keeping up with the faster pace throughout the class and especially in the *adagio* and *allegro* sections of the class. It seemed that the music was too fast and did not allow enough time for the students to perform the necessary weight transfers (the subtlety of weight transfer that is invisible to the public eye). The cooperating teacher corrected that in all *adagio tours* in *grande poses*, students should not use a head spotting action, to allow a slower and smoother turn, otherwise the quality of the *adagio tour* is lost, with the head spotting action facilitating a faster *tour*. *Allegro* also proved challenging for the students, with them not having enough time to really use the floor to push, affecting the *ballon* quality of the jump and the coordination and control of the *port de bras*.

The objectives of our **5th observation session** on Wednesday the 13th of October at EADCN were the following:

- Ability to feel and express movement
- Ability to feel the phrasing

The focus was on the sensitivity of the *port de bras* and expression. In the Vaganova method of training there are many movements that require good use of upper body plasticity, with hand breathing and upper body *alongé* combining a contrast in expression and dynamics. Vaganova (1969) notes the classical ballet *port de bras* are scientifically designed to assist with *allegro*, *pirouettes* and general balance in *adagio*. Every movement of the arms helps to control the movement of the entire body and is based on physics as well as geometry. Vaganova (1969) reaffirms that “As soon as one begins to study *port de bras* the execution of steps takes on a more artistic, polished appearance. The arm begins to ‘play’... Besides, to teach the arm to remain still, to be free and independent of the movement of the legs, is a very important stage in the development of a dancer...With *port de bras* the hand comes into play and gives the exercise its full colouring” (Vaganova, 1969, p.p. 44-45). In the Vaganova method of training special importance is given to the connection of the arms to the lower back and that the training the arms in *port de bras* needs to support this most important area of the body. While focusing on the technical execution of the steps, the use of the *port de bras* with the position of the head and eye line, allows for expressiveness. In the center, the VI *port de bras* was corrected by the teacher, so the students commenced the *port de bras* with *alongé* (breathing from the hand and the lifting of the head and the eye line up towards the hand, with a strong pull up through the whole body) within the anacrusis of the music, again highlighting the importance of the preceding movement. Other corrections given were the movement of the *alongé* should be executed with a strong stretching of the torso upwards, to avoid the upper torso falling unsupported forward or backwards.

Our **6th observation session** on Friday the 15th of October at EADCN, continued with the objective to observe the:

- Ability to feel and express movement
- Ability to feel the phrasing

The class was run straight through without pauses to improve the students' stamina² and autonomy of application of corrections. Two students showed difficulties in maintaining balances on the *demi pointe*, during the musical phrases. This was corrected by the teacher, who asked the students to maintain the correct posture and increase pull up through the body, maintaining the *en dehors* on the supporting leg and pushing downwards into the floor. There seemed to be an improvement compared to the 1st class observation, in timing and musical accent when performing *flic flac, passé devant* at 90° on the *demi pointe*. One student was corrected to fully transfer weight to the supporting leg in the *rond de jambe par terre*. The *adagio* consisted of a *double battement fondu á la seconde* ending in *plié* and *tour en dehors* and *en dedans*. One of the students had difficulty performing it within the rhythm and musical phrasing. Expression was further encouraged with corrections to coordinate the head and eye line during the *grand battement soutenu* with the *port de bras*. *Allegro* concentrated on *batterie*, requiring quick and precise leg and foot work. One of the students had difficulty in coordinating in the *port de bras* during the execution of the exercise, perhaps due to the timing and lack of anticipation of the *port de bras*, to reach the necessary positions within the musical accent.

² Stamina is the energy and strength needed to perform physical activities at your best for an extended period of time.

4.3. Structured observation reflections

Table 8.

STRUCTURED OBSERVATION	
STRENGTHS	SPECIFIC ELEMENTS TO BE ADDRESSED IN SUPERVISED TEACHING PARTICIPATION AND AUTONOMOUS TEACHING PHASE
Good atmosphere Trusting relationship between students and teacher Very focused and motivated students Good application and absorption of corrections Very good technical level Students' physique and body type well suited for classical technique Musical accompaniment Music could be corrected in tempos and speed. Exercises with different dynamics, tempos, pulse, melody, phrasing.	Use of the anacrusis (Especially in the faster exercises, weight transfer, and coordination of the <i>port de bras</i>) Difficulties in breathing (<i>alongé</i>) and inclination of head and hand in exercises with <i>rond de jambe en l'air</i> , in the anacrusis Control after <i>tour</i> in extension to positions <i>en l'air</i> , which resulted in a delay in musicality. Difficulties with control and change of direction during <i>tour lent</i> with inclination of torso Control after <i>pas de valse en tournant</i> to start <i>chaîné en diagonale</i> at the correct tempo in the music.

Table 8 – Structured observation reflections

The **1st class** served for a global observation of the class work. The technical level of the students was very high, along with a high level of motivation. Difficulties were evident in the correct execution in the music in the *adagio* in *retiré* and extension of the gestural leg at the barre, weight change in *grand temps lié* in the center, with the transfer of weight from one supporting leg to the other. This in turn affected the use and coordination of the *port de bras*, whereby the necessary assistance from the arms provides stability to the body, in this particular case was not observed. As noted by Zeller (2009), by maintaining our balance through complete weight transfers, it can take full responsibility for our movement. In referring to Maggie Black's classes and method, Zeller (2009) succinctly describes the importance of anatomical and muscularly balanced alignment, centered weight placement, clarity of coordination, and quality of movement.

The focus on clear movement and classical positions, and attention to classical lines may be seen as reference points for musicality within phrases of music.

In our **2nd and 3rd observation sessions** we also looked at the coordination of the *port de bras* in *adagio* at the barre and in the center. There seemed to be a lack of anticipation of the arms in arriving to the designated position, with a lack of support in the upper back, keeping the elbows away from the torso. As Côté-Laurence (2000) suggests as a sport, like hitting a tennis ball, there are numerous tasks in dance that require anticipation and synchronization. The synchronization of a movement in CBT with a musical beat is similar. An error in synchrony in these two cases will result if the action arrives earlier or later than the designated time. Future considerations derived from our observations focused on highlighting the importance of anticipation of movement within the anacrusis of the music.

Upon our **4th observation session**, the music was too fast which made it difficult to perform the exercises. The *tempo* of the music should generally be moderate, it is important to promote good movement, coordination, and placement than by pushing the students to extreme speeds in the music. Anatomically and muscularly balanced alignment, centered weight placement, clarity of coordination, and quality of movement should be encouraged so that students can move through clear and classical positions, with attention to classical lines crucial for musicality within movement phrases. Future considerations to be applied in the autonomous teaching phase, was to make sure we marked and conveyed the correct musical rhythm and speed to the pianist.

The focus in our **5th and 6th observation sessions** was on the sensitivity of the *port de bras* and expression. Musicality is part of performance, with facial expression and *port de bras*, as a response to the music is of great importance. A good dancer must exhibit perfect coordination between legs, feet, torso, arms, hands, neck and head. Smooth, flexible arms help to accentuate the gracefulness of the whole movement to emphasize its poetry. Strategies that were gleaned from the observation sessions to be applied within the autonomous teaching phase were to focus on the complexity of using the breath physically, and the arms, with anticipation of the anacrusis.

4.4. Individual student observation tables

On the 4th, 6th, and 8th of October we gathered our first phase of individual data on each student using individual student observation tables, then again on the 12th, 13th, and 15th of October for our second phase of observation (Appendix A and B) that served to help us compare student improvement, and to identify students' learning needs, with the main aim to gain an individual understanding of each students' ability in:

- Ability to count
- Ability to feel and give expressiveness to the movements
- Ability to feel the pulse
- Ability to feel the phrasing
- Accent and dynamics that require stronger and more marked movements

The objectives from the individual student observation were further assessed with the following framework of objectives to gain a deeper understanding of certain elements that may affect musicality:

- *Port de bras* coordination in exercises requiring *legato* quality
- Ability to anticipate the transfer of weight and control in the exercises that require a *legato* quality
- Coordination *Port de bras* in the exercises that require a rapid/*staccato* quality
- Ability to anticipate the transfer of weight and control in exercises that require a rapid/*staccato* quality

An individual student registration table was used to collect information about the level of understanding of the musicality of individual students and was filled in with a scale of 1 to 5 where: 1 is not satisfactory; 2 satisfactory; 3 above satisfactory, 4 good and 5 excellent.

4.5. Reflection: Individual student observations

After analysing the data collected from the students' individual observations, one student in particular demonstrated difficulties in correctly executing the movements within the musical structure. The evolution of the students during the three observation classes remained the same, demonstrating continued difficulties with weight transfer in *adagio* and coordination of *port de bras* in *adagio* and *allegro*. The findings helped us to

develop strategies to be applied in the autonomous teaching phase such as contrasting exercises in dynamics and tempo, in *adagio*, *battement frappé* and *petit battement* using various *port de bras*, focusing on coordination, use of the anacrusis for correct placement and weight transfer.

After the observations, the following points could be focused on to help the students in musical phrasing, pulse and rhythm: A more conscious understanding of the various weight transfers, coordination of the *port de bras* to help musicality and flow of the movement and the use of musical anacrusis to help musicality and correct timing in the performance.

In comparing the data collected from the tables of the students' individual observation in the second phase of observation, the students demonstrated improvements in the individual observations, however one student still demonstrated difficulties at the level of ability to anticipate the transfer of weight and control in the exercises that require the *legato* quality and, in the ability, to anticipate the transfer of weight and control in the exercises that require the rapid/*staccato* quality.

4.6. Student questionnaires

On the 13th of October 2021 we distributed our questionnaires (in Portuguese) consisting of 10 open and closed questions to the cooperating teacher and the students, which were returned on the 15th of October (Appendix C). The unique data collection characteristics that questionnaires offer, allowed us as researchers an entry into the student as unique and individual human beings (Freire, 2002), providing us with direct access to their personal perspectives on dance. Utilising the open and closed techniques within questionnaires, as well as respecting their confidentiality and the ethical laws governing the rules and regulations of this internship, questionnaires are as Aldridge et al (2012) note, a tool whereby teachers can use students' responses to the learning environment questionnaire as a tool for reflection and as a guide in transforming their classroom environment. This study helped to assess the extent to which action research based on students' perceptions of the learning environment was useful in guiding teachers' improvements in their classroom learning environments

Objectives:

To obtain each student's personal perspective on how they hear the varying divergences and responses inherent in the various components of a piece of music, and

to obtain an understanding of whether some students synchronize better with the rhythm and others with the melody.

To obtain each student's personal perspective as to the perception of phrasing in the execution of the exercises in *adagio* and *allegro*. There exists an open-ended question pertaining to the music and presents the possibility for students to make personal decisions at the micro level of interaction related to the synchronism of the vocabulary elements and the dynamics of movement, giving an individual and subtle response.

The questionnaires aimed to obtain information about how each individual student preferred to respond to the music, either through counting or verbalization. As noted by Marinberg and Aviv's (2019) study on dancers' somatic response to music, they highlighted important differences in the somatic response of musicianship between dancers, requiring attention from both choreographers and dancers, as these differences have an influence on how dancers learn, memorise, and perform. As one dancer involved in the study noted "I always prefer to connect to singing or memorising rhythms versus using counts. I find counts distracting for the task at hand. When I need to use counts it takes me away from being completely immersed in what I am doing" (Marinberg and Aviv, 2019, p. 6).

The students were unanimous in their response to question 1. When asked if they considered it easy to count and understand the musical phrasing in *adagio*, with all 6 replying yes. Question 2 asked them to justify their answer, with the students stating that when an exercise is slower it assists them to fit the movements within the musical structure, whereby counting the music assisted in understanding the exercise. For question 3, 5 students considered that they found it easier and preferred to count the music in *allegro*. 1 student however, answered that they did not consider counting facilitated *allegro*. In reply to question 4, asking the students to justify their previous answers, 5 students who answered yes, found it easy because the music is accented and marked, whereby the accents allowed them to easily count the music in *allegro*. Interestingly 1 student answered if the music in *allegro* is too fast it becomes confusing and preferred to verbalize the rhythm with sounds (words). For question 5 none of the 6 students found specific difficulties with the execution of certain steps due to the music (question 6 non applicable). In reply to question 7, 2 students preferred to count mentally when they were performing certain steps in the music and 4 preferred to verbalize the name of the step (example *pas de chat*). Replying to question 8, All of the students responded that they consider that the music helps them to perform and express the

movement and steps. 5 of the students replied to question 9, stating that they preferred and thought it was a help if the teacher verbalizes with sounds or words, with 1 student responding that they preferred that the teacher counts. For question 10, all 6 students were unanimous in their response, considering the music to be an inspiration, motivation and a form of expression in the CBT classes. 3 students identified the fact that music helps them to perform difficult or demotivating exercises.

4.7. Reflection: Student questionnaires

As Crow (2020) suggests there is no one correct way to execute elements of the CBT vocabulary, but many possible ways, adjusting to context, intention and individual, which inform the dancer's most appropriate choice, experimenting this brings the realization that the step can be variable in speed, size, quality, intensity and energy. The data obtained from the questionnaires, suggested that the students' approach to the execution of the movements within the music, not only included counting, but the association of mental verbalization of the names of the steps, to aid rhythmic execution. For example, in a 2/4 time signature, performing *tombé, pas de bourrée* may be counted or the steps verbalized to the rhythm:

+ a 1. tombé

+ a. Pas de bou

2. rée

4.8.1st Term supervised teaching participation

The action research method provided an opportunity for firstly observing another teacher and permitted the sharing of information about strategies and the specific characteristics of each student that help to improve one's own teaching. Previous non-participant observation sessions allowed reflection, providing a perspective to begin with and to underpin the research. This new perspective, with which to see students' weaknesses and reflect on ways to help them overcome them, acted as a starting point to begin formulating research questions. As succinctly stated by Gilles, Wilson & Elias

(2010) "learning takes place not only through courses taken at university, but also through teachers' action research activities in schools". (Gilles, Wilson & Elias, 2010, p.104).

Meaningful learning can occur where experiences are contextualized closer to actual practice. The questions that arose allowed the research to explore ways in which students could be helped to improve their musicality within *adagio* and *allegro*.

After each supervised teaching participation session accompanied by the cooperating teacher and intern, a discussion was conducted reflecting on which exercises, and corrections would be of most benefit to the students in subsequent sessions to achieve improvements, alongside the objectives to improve the understanding of musicality in order to enhance the quality of *adagio* and *allegro*.

The 1st supervised teaching participation session took place on Tuesday the 2nd of November 2021 and focused on the objectives of, pulsation, rhythm, and the dynamics and execution of *adagio* within musical phrasing. The students were extremely enthusiastic and welcoming. In general, the students had previously in the structured observation, demonstrated difficulties with the execution within the musical tempo the *grand battement soutenu* and *battement développ * within the musical structure, whereby the action of the *retir * should be executed within the anacrusis of the music with the extension in the musical pulse (e a 1). The cooperating teacher allowed us autonomy to correct these aspects within the *adagio* sections of the class at the barre and in the center. The *adagio* exercise at the barre was assigned to us to teach during the class. (Appendix E)

The 2nd session of supervised teaching participation on Wednesday the 3rd of November focused on the *batterie* in *allegro*, with the objectives of improving the students understanding of rhythm, and movement dynamics to reflect the pulsation within the music. Previously 1 of the students had demonstrated difficulties that had been observed in the structured observation sessions. The cooperating teacher asked us to focus on the student and correct the dynamics of the exercises. The *battement frapp * exercise at the barre was allocated for us to teach the class (Appendix F). The objectives were to improve the accented dynamics of the movement and accentuation, which in turn would help with the precise dynamics of the *batterie*. We explained that movements in classical ballet within the relationship to music, can be related to punctuation marks in written work where commas, exclamation marks, make a sentence, the same can be

said in musical phrasing, dynamics, and rhythm, where these distinctions are demonstrated and expressed through the body.

The 3rd session on Friday the 5th of November focused again on one of the students, where we continued to work with them separately as in the previous supervised teaching participation session. Alongside this participation, with the permission of the cooperating teacher, we corrected a section of the *grand allegro*; *glissade* and *grand jeté*. with the objectives of improving the phrasing and dynamics in *allegro*. Here there exists a contrast between the rapid execution of the *glissade* in the anacrusis of the music and the sustained *grand jeté* which precedes and lands on the musical beat. The musical contrast provides an opportunity for students to phrase the intermediary steps, such as the *glissade*, musically to make room for the more expansive movements of the *grand jeté*, creating dynamic differences. This was highlighted in the combination of *glissade* and *grand jeté* where students afford the *grand jeté* a dynamically greater range, in developing nuances in dynamics. These findings verified the beliefs of Mencâk (2020) agreeing that a lack of musicality in dancers depends on the ability to change movement tempos to adapt to the music and to anticipate the music and to be able to prepare what to do within the music.

The 4th supervised teaching participation on Tuesday the 9th of November focused on *adagio*, with the objectives of musical expression and understanding of one's own movement, and musical phrasing in *adagio*. With the permission of the cooperating teacher, we suggested performing the *adagio* in the center with two different musical time signatures, a 4/4 then a 3/4, to help the students understand the different feeling, flow, and movement dynamics that each different musical time signature suggested, when performing the *adagio*.

The 5th supervised teaching participation session on Wednesday the 10th of November continued with the objectives to further improve the students understanding of rhythm, and movement dynamics to reflect the pulsation within the music. It was decided, with the permission of the cooperating teacher, to continue to focus to improve the accented dynamics of movement and accentuation, which in turn would help with accurate *batterie* dynamics. The *petit battement* exercise at the barre was assigned to us to teach the class (Appendix G).

The focus in the **6th and last session of supervised teaching participation** on Friday the 12th of November, returned to the objectives of the 3rd supervised teaching participation session. With the permission of the cooperating teacher, we were allowed to give further corrections in the *grand allegro* section of the class. The contrast of

dynamics within the music was further elaborated, due to the fact that the tempo of the music was a 3/4 grand waltz, the students found it difficult to work with the phrasing of the movements. In this case, for example, we focused again on highlighting to the students that in a grand waltz there is a continuous flow of movement energy, which should be contrasted with the intermediary movements, such as the *glissade*, to allow a more distinct acuity of movement energy.

4.9. Reflection: Supervised teaching

It was of great interest for the purposes of the internship, that Andrews (2016) notes the ideas of Godard (2004) who identifies this space of pre-movement time, before the gesture as such, as an anacrusis, and describes it as a "value ... of hesitation, a certain suspension of being, body and thought" (Godard qtd. in Louppe 1996, p.17). Andrews (2016) descriptions resonate with our earlier observations found (weight transfer, coordination and anticipation of the *port de bras*). Furthermore, Godard's (2004) use of the term gestural anacrusis suggests the way in which this experience both precedes and is at the same time part of the gesture, the communicative movement: the foundation of anacrusis and underpins the gesture as such. In this dialogue, Godard and Louppe (1996) are interested in understanding how dance organizes intensities and intentionality into communicative meaning. They are interested in what precedes gesture in order to understand gesture, gesture being movement as meaningful/communicative action.

In our **1st and 2nd Supervised teaching classes** the key concepts of Lewis (2020), Mencák (2020) and Suber (2019) were addressed. The relationship between music and dance is parallel to the relationship between speech and gesture, just as speech is composed of linguistic and gestural components, music inevitably includes a gestural component - a rhythmic movement of the body we call 'dance'. Musicality in dance exists as a multiplicity, and both music and dance are non-linguistic forms of communication. Alongside the concepts mentioned above, we also focused on the objectives of; pulsation, rhythm, and the dynamics and execution of *adagio* within musical phrasing, again we concentrated on the importance of the use of the anacrusis. In contrast to the dynamics of *adagio* we highlighted *batterie* in *allegro*, by correcting one student's use of rhythm, and movement dynamics to reflect the pulsation within the music. We decided to break down the elements of *batterie* through the *battement frappé* exercise at the barre.

In our **3rd Supervised teaching class** it became apparent that the students to benefit and develop a better understanding and execution of movement within the

varying dynamics inherent in the *grand allegro* section of class, would need more time to internalise the contrasting movement effort. We decided to further develop our objectives in our 6th supervised teaching participation session, highlighting the importance of the use of the anacrusis, in this case the *glissade*, prior to the *grand jeté*.

The **4th supervised teaching class** we took time to execute and experiment with how the *adagio* felt by executing it to a $\frac{3}{4}$ then a 4/4 time signature. The students were of the opinion that the 4/4 made the movement of the *adagio* more academic and the linking of one movement to the other was more separate. By performing the *adagio* to a $\frac{3}{4}$ ternary, it improved the fluidity of the movement, and in fitting the movement into the musical phrasing.

The **5th Supervised teaching class** involved us being allocated the *petit battement* exercise at the barre. Interestingly, the students performed the exercise in double time (using the musical subdivisions instead of the *andamento*). This gave the students the opportunity to hear the pianist play only the left hand representing the pulse of the music, and then the right hand representing the melody. The students then repeated the exercise again with a better understanding of the correct tempo, with more accuracy musically.

In our **6th supervised teaching class** to our satisfaction the students demonstrated better understanding and execution of movement, contrasting the *glissade* with expansive *grand jeté*. Reflecting on Still's (2013) article *Can I have the wrong music please?* where he illustrates occasions where the music does not provide constant musical support for the dancer. Still (2013) gives the example of the 1958 female variation from *Le Corsaire* (Petipa, 1856), where the variation is performed to a gentle lyrical waltz composed by Anton Simon (1850-1916) and does not reflect the effort required to perform the variation. However, Still (2013) suggests that it is the effortless quality of the music, which helps to make the dancers' interpretation also appear effortless.

The supervised participation was determinant in defining the implementation of the exercises for autonomous teaching as well as the use of the various musical tempos for *adagio* and *allegro* with comparisons between the execution of the movement, for the needs that the students presented. The implementation of the exercises was well received by the students and was completed within the allotted time, i.e., during the period of supervised participation. Following on from our reflections of the supervised

teaching participation, lead to the development of the proposals and objectives for our autonomous teaching phase to improve musicality:

- Exercises which concentrate on weight transfer and coordination
- Movement synchronization and anacrusis
- Contrasting exercises in dynamics and tempo such as *adagio*, *battement frappé* and *petit battement* using various *port de bras*,
- Marking and conveying the correct musical rhythm to the pianist.
- Focus on the complexity of using the breath physically, and in the arms, with anticipation of the anacrusis

4.10. 2nd Term autonomous teaching phase objectives and strategies

Our objectives in our autonomous teaching phase were to enhance a better understanding of pulse, rhythm, and melody through applying teaching strategies to encourage anticipation and correct transfer of weight and coordination of arms in *port de bras*, assisting phrasing of movement in a CBT Class. During the autonomous teaching phase different musical time signatures and styles are also the focus, to define how these may impact on the quality of movement and execution in *adagio* and *allegro*. We structured and prepared 2 complete class plans (Appendixes H and I) that enabled us after each autonomous teaching session to reflect on the outcomes of student learning and improve our teaching strategies, whereby we decided to break down specific elements presented within the main class plans. This provided an opportunity for the intern to really hone in and focus our attention on students' difficulties, with better detail and clarity.

According to Bresnahan's (2017) research, it was decided to reinforce the importance of preceding movements such as anticipation and correct transfer of weight alongside coordination of *port de bras*, which was observed to be a specific element of difficulty during the observation sessions, therefore it was deemed of great importance in enhancing and improving correct timing within the musical structure.

As Bresnahan (2017) succinctly points out "Dancing is a thinking-while-doing process that involves the sort of temporal consciousness that is itself either both thoroughly embodied and spatial in an integrated way or in which embodied and spatial experiences occur concurrently." (Bresnahan, 2017, p. 2). As a starting point Bresnahan (2017) notes that dancers are trained to count the beats of the music in sets of 8, whereby

the dancers begin an exercise on the downbeat after the musical introduction. This point demonstrates how integral the music is to the dancer's process of learning to move in time, and how through a limitation of ability results in difficulty in completing the steps in musical time, and the inability to accent each beat with the appropriate movement. The solution may be to slow down the music or beat, until the dancers can accomplish the movements with the requisite speed.

Bresnahan's (2017) focus is primarily on a dancer's experience of dancing in time, whereby the dancer's consciousness and experience of dancing in time includes qualitative consciousness and kinesthetic awareness, concerned with an embodied experience of the body moving through and inhabiting space.

In accordance with the views of Bresnahan (2017), there will be a buildup approach, adding elements of timing such as speed of exercises and use of directions. The following class plans are specifically planned in accordance with the structure, vocabulary, and method of training of EADCN for the 5th year. Following Vaganova's methodology and pedagogical approach whereby every exercise and class should be a buildup in preparation for variations of the classical *repertoire*.

4.11. Autonomous teaching classes

The **1st autonomous teaching session** commenced in the 2nd term on Tuesday the 11th of January 2022 and provided an opportunity to understand and discover where weaknesses, fragilities, difficulties, and strengths lied within the implementation of the class plan (Appendix J). It also revealed certain aspects of the class that needed to be addressed within the following session. On reflection we decided to apply a break down approach to assist the students learning experience and skill acquisition to enhance musical phrasing, dynamics, tempo, and rhythm. As Rivière et al (2018) note the process of learning and acquiring the necessary skills in dance involve a whole part whole approach, whereby a step or exercise are taught in their entirety, then broken down into smaller portions or sections, highlighting and concentrating on vital components, when this has been mastered the dancer may thereby transition with more success and understanding to the entirety of an exercise. As previously noted, Riviere et al (2018) refer to this process as "analysis, integration, and personalization" (Rivière et al, 2018, p. 5).

The **2nd class** on Wednesday the 12th of January focused on specific elements such as reaffirming the links between the barre work and the application within the center

work, and the breaking down of *tour lent* with inclination of the torso in the center, to assist with musical phrasing and *legato* quality of movement. As such attention was given to the gradual changing of direction and control of weight placement with controlled use of *en dehors* to enhance stability (Appendix K video *tour lent*).

Figure 1.

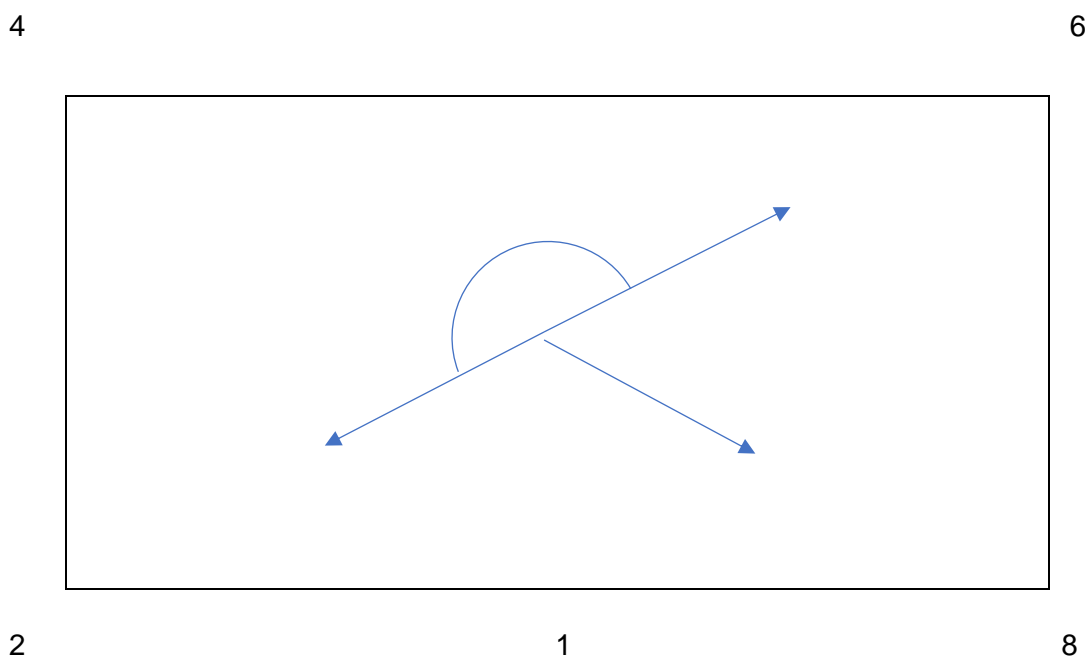


Figure 1 – *Tour lent* directions. Direction and points of *Tour lent* with inclination of torso from one pose to another commencing from corner 8 moving to corner 6, then to corner 2.

Our **3rd class** on Friday the 14th of January it was necessary to our teaching strategy to revise the work undertaken in the 1st and 2nd classes of autonomous teaching, as the students' previous class the day before was with the cooperant teacher, and there was a need to refresh the students learning. Again, we decided to emphasise the elements of anticipation of transfer of weight prior to moving alongside coordination of port de bras. *Battement soutenu* was introduced, this was a simple exercise with the focus of concentrating on coordination at a slow *adagio* speed allowing internalization to then be applied at a faster speed in *allegro*, in *ballotté* (Appendix L video *ballotté*).

For our **4th autonomous teaching phase** on Tuesday the 18th of January, we decided to focus on the original *adagio* in the center that was taught in the 1st class. It was motivating for the students as our supervisor Dra Vanda Nascimento observed class and was an opportunity to demonstrate what had been covered so far. All of the students

possess an excellent level of concentration and consciousness of self-autonomy and corrections.

The **5th autonomous teaching practice** introduced *battement fondu* without *tour* at the barre to establish a good understanding of the change of transfer of weight from the *plié* to the *relevé*. *Adagio* was executed in the center now with a $\frac{3}{4}$ time signature. The students were asked if they felt any difference to the phrasing of movements compared to the $\frac{4}{4}$ time signature. They considered that the $\frac{4}{4}$ time signature resulted in a more academic separated execution, whereas the $\frac{3}{4}$ allowed for a more fluid continuous phrasing of movement allowing for more breath and expression. We continued to focus on *tour lent* with inclination of the torso which demonstrated a slight improvement, the time signature of $\frac{3}{4}$ also afforded the students more time to execute the movement. *Echappé battu* in the center was linked to the objectives of precision and accent of *battement frappé* at the barre. The students showed a good understanding of this concept (Appendix M video *echappé battu*).

In the **6th class** on Friday the 21st of January, we developed the *Battement fondu* exercise at barre to now include *tour* after establishing the direction of transfer of weight from *plié* into the *relevé*, established in our previous classes. We dedicated this phase to observing and evaluating if improvement had been made through the teaching strategies employed so far. The students demonstrated that they had mastered and understood the underlying points of technique that had been addressed to enhance skill acquisition to improve the quality of musical phrasing, dynamics, *tempo*, and rhythm. By deciding to apply a break down approach to assist the students learning experience involving a whole part whole approach, allowed us to concentrate on vital components, providing an opportunity for the students to analyze, integrate, and personalize, internally the suggestions and corrections that had been applied. Due to the consolidation of the work covered so far over the 6 classes, it was decided to introduce *rond de jambe en l'air* in the following class, and *rond de jambe sauté* in the *allegro* section of class.

The **7th class** took place on Tuesday the 25th of January and included *rond de jambe en l'air* from our 1st class plan. Our objectives were the coordination of the breathing of the hands and on the *plié relevé* associated and directly linked to *rond de jambe sauté* in the center with a good coordination of the *plié sauté* with the circling of the lower leg.

This exercise was linked with the barre exercise with a special focus on the *double rond de jambe sauté* where the first *rond* happens on the upwards moment of the jump

and the second at the maximum height of the jump. Again, the importance of the use of the anacrusis of the music was highlighted to understand and use this moment in time for the *rond* to finish and land the jump on the count of the music. One student presented difficulties in executing the double *rond de jambe sauté*, performing the circling action too far away from the supporting leg, and lacking in the articulation of the knee action while the thigh remains immobile. This resulted in the movement being performed without musical accuracy, quality, and speed. On reflection teaching strategies to be used in the next class to help will be the use of imagery with the tips of the toes circling around the top of a bottle, assisting in the students' own proprioception of where the body is in space.

The **8th class** on Wednesday the 26th of January saw further improvement in the *adagio* training exercise of *tour lent* in the center, change of directions were clearer and better controlled, but further improvement is needed in the second part of the step in the control of the working leg *en dehors* to provide stability and smoothness of the movement and phrasing within the musical structure. On reflection the use of imagery will be used in the next class, likening the action of the working leg turning *en dehors* to turning a key in a lock.

In our **9th class** on Friday the 28th of January, we followed the same class structure. The focus of the class was focused on the *tour lent* with inclination of torso, using imagery, and linking the ½ volta *fouetté* at the barre with the action of the working leg in the center, whereby the working leg must commence the movement turning *en dehors* prior to the pivot of the supporting heel. Also, to assist the students in understanding the control and smoothness of the action of the supporting heel and foot, we recalled the words of Tamara Karsavina (1973) where she notes that the pivot and control of the working heel necessitate correct weight distribution through the supporting foot. To the audience it must be imperceptible and replicate a smoothness as if gliding on ice, avoiding jerky movements that distract from the quality of movement within the *legato* slow linked quality of the music in *adagio*.

The **10th and 11th autonomous teaching sessions** on Tuesday the 1st of February and Wednesday the 2nd of February. Our focus and objectives were on the smooth linking quality of the *battement fondu*, now with the introduction of *tour*, alongside *tour lent* with inclination of torso. The students now demonstrated clear execution with better control in the change of directions. We further linked the second part of the step to ½ volta *fouetté* at the barre, again reinforcing the importance of the working leg initiating the movement with a strong use of *en dehors*. It was also necessary to continue to develop the students understanding of the action of *rond de jambe en l'air* linking it to

rond de jambe sauté in the center, therefore we decided to repeat the training exercise focusing raising the leg at 90° in parallel and concentrate on circling only from the knee while the thigh remains immobile, without having to be concerned with controlling the *en dehors*, alongside commencing the first *rond* of the *double* on the ascent upwards with the second part of the *rond* at the height of the jump.

The **12th autonomous teaching session** was conducted on the first class back after the Easter holidays, on Tuesday the 19th of March. We decided to implement our 2nd class plan, whereby the exercises incorporated a pedagogical build up and development following on from our 1st class plan. In this class we focused on the incorporation of various *port de bras* to enhance coordination, changing of direction and *epaulement* with different rhythmical accents within the musical structure, execution of *tour en dehors* and *en dedans* from *à la seconde*, *devant* and *derrière* (focusing on the anticipation of transfer of weight), and fluidity of movement and musical phrasing, while emphasizing the importance of the use of the anacrusis. The students demonstrated a clearer understanding of the objectives of each exercise and the execution of the exercises within the musical structure and phrasing. (Appendix N video *adagio*, *allegro* 1, *allegro* 2).

4.12. Reflection: Autonomous teaching phase

After gaining a deeper understanding after the **1st autonomous teaching session** of where students the students' strengths and weaknesses lied, in our **2nd autonomous teaching session** we decided to implement a breakdown of *tour lent* with inclination of the torso in order to help the students control and understanding of the flow and fluidity of movement, within 16 counts instead of 8 counts, allowing time to feel and coordinate the movement. The students were gradually acquiring a better understanding of the musical accents and dynamics of the exercises, but further improvement and repetition of the learning process was required during observing the students' progress, so it was decided to continue with the same exercises in the following class, with the addition of *battement soutenu* to enhance the action of the working leg in *ballotté* and the quality of landing in the *plié*.

The 3rd autonomous teaching session we linked the action of the *battement soutenu* at a slower *adagio* speed to enhance the same unfolding action of the *ballotté* in *allegro*. The students' demonstrated a clear improvement in execution, coordination, filling out the musical phrasing, and the fast dynamics necessary in *ballotté*.

In our **4th session** we observed that further strategies were necessary to break down and continue to focus on *tour lent* with inclination of the torso separately as the students still had difficulties in the execution and accompanying the musical counts and phrasing when combining the step into the *adagio* with other elements. We decided to focus on the control of the supporting heel in maintaining stability and *en dehors* in the following classes. These key elements of technique and control were also carried through into our **5th and 6th autonomous teaching sessions**, whereby we felt that repetition of movement and corrections were necessary.

Our **7th, 8th, and 9th autonomous teaching sessions** we decided to focus on *double rond de jambe en l'air* with *plié* to *relevé*. With the objective of the coordination of working leg on *double* into *plié relevé*. Imagery was used to assist the *double rond* action where the thigh must remain well held *en dehors*, while at the same time relaxing the knee articulation. We also focused on the dynamic and accent out with a good anticipation of *double rond* on the + a 1.

We gave corrections on how the body moves and transfers weight from the *plié* to the *relevé*, back down again into the *plié* (use of the anacrusis in the music and movement to finish on the musical count). The students demonstrated difficulties in maintaining correct position of thigh while performing *double*, so we focused on a training exercise whereby in standing position bending the knee at a right angle in parallel the lower part of the leg performed the same round action of the *rond de jambe* but in parallel to facilitate the students understanding.

Our **10th and 11th autonomous teaching sessions** found that it had proved to be well worth our investment of time taken in the previous classes developing the students understanding of the necessary transfer of weight and anticipation of change of axis involved in *battement fondu* with *tour*. When performed the students demonstrated the smooth linking quality, with a sustained finishing of the movement within the musical structure. 5 of the students now demonstrated a better execution of the *rond de jambe sauté*, however 1 of the students still found this step a challenge, due to the articulation of the movement from the knee, requiring a strong immobile placing of the upper leg.

The **12th autonomous teaching session** proved to be productive, and clearly showed a better execution of exercises and steps within the musical framework. To our delight and satisfaction our objectives of use of the anacrusis especially in the faster exercises, weight transfer, and coordination of the *port de bras* were evident, alongside better control before and after *tour* in extension to positions *en l'air*, which from our first

observations resulted in a delay in musicality. *Tour lent* with inclination of torso was now performed with correct weight placement and use of *en dehors*, providing stability resulting in a smoother execution within the musical phrasing during the varying changes of direction.

4.13. Collaboration with other educational activities

Collaboration in other pedagogical activities took place on the 20th of March with a collaboration between the *Escola Artística de Música do Conservatório Nacional* and EADCN entitled '*Dias de Harpa*' at the *Museu Nacional de Azulejo* in Lisbon. The project was open to the general public and involved the 7th year students of EADCN. On the 8th of April EADCN presented the end of term *seminários* involving the 3rd, 4th, 5th, and 6th year students. The *seminários* were open to all the students' parents and provided an opportunity for the parents to see excerpts of the classical *repertoire*, Character, contemporary *repertoire*, drama, and traditional dance. On the 22nd of April EADCN presented at the auditorium of the *Liceu de Camões* '*Sabes o que Faço?*' with the aim to provide an insight for students from other schools within the Lisbon area. The performance aimed to celebrate the month of dance April and had the uniqueness of transposing, to stage, the life of students at EADCN, from the dance classes to the general education classes, the cafeteria and even the backstage of a theatre, there were moments of pedagogical stimulus, where the audience could understand that the routine of these young people is anything but boring! The performance was considered to be an important strategy for educational promotion. The performance included classical *repertoire* excerpts from *Paquita* and *Le Corsaire*, and choreography presented by the 7th year that had been developed during their choreographic composition workshop. The intern also collaborated in choreographing the exercises for the *aula concerto*.

Figure 2.



SABES O QUE FAÇO?

22 de Abril de 2022
Sessões para Escolas: **11.00 horas**
14.30 horas
Público Geral: **18.30 horas**

AUDITÓRIO CAMÕES
Edifício contíguo à E. S. Camões

Amstras de Dança
- Alunos da Escola Artística de Dança do Conservatório Nacional

 **REPÚBLICA PORTUGUESA**
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 **edcn**

Figure 2 – Performance Auditório Camões

CHAPTER 5 Conclusion

5.1. An overview

This chapter aims to conclude our empirical findings within our internship practice at EADCN, and to provide some final reflections and recommendations for future teaching practices involving musicality and classical ballet training.

While counting can be important for finding moments of precision in a CBT class, musicality in performance is expressed through more than just counting beats. Through our internship we found that it is easy to forget that a beat includes not only the pulse and beat of a particular rhythm, but also the space between those beats, the anacrusis. Just as all movements include transitions and transferences of weight between desired shapes or final poses of the body. A musical dancer conscientiously fills these spaces in the music and movement, not letting the energy or intent drop between shapes, final poses or between counts.

Having observed that our focus group would benefit in understanding the importance of anticipation of transfer of weight and coordination in *port de bras*, alerted us to the fact that the objectives of the use of the anacrusis, alongside promoting consciousness of highlighting how integral the temporality of music is within a dancer's process of learning to move in time, were necessary to address. As such, we initially honed in on some of the technical details which we deemed important in our internship practice of CBT.

By adopting a break down approach from our 1st class plan, allowed us to build up to more complicated intricate exercises, which demonstrated a culmination of learning outcomes, developing an awareness that could be pedagogically used to better adapt the learning process of technical execution in a CBT class to enhance musicality of individual students. We note that this study was conducted in the realistic conditions of a dance studio (rather than in laboratory conditions), because we were interested not only in the theoretical aspects of the dancers' somatic of musicality but also in the practical implications for students in their daily practice in studios.

In light of this, our internship practice followed the following cycle of action to identify factors to enhance our teaching practice and implementation of objectives relevant to our research.

Figure 3.

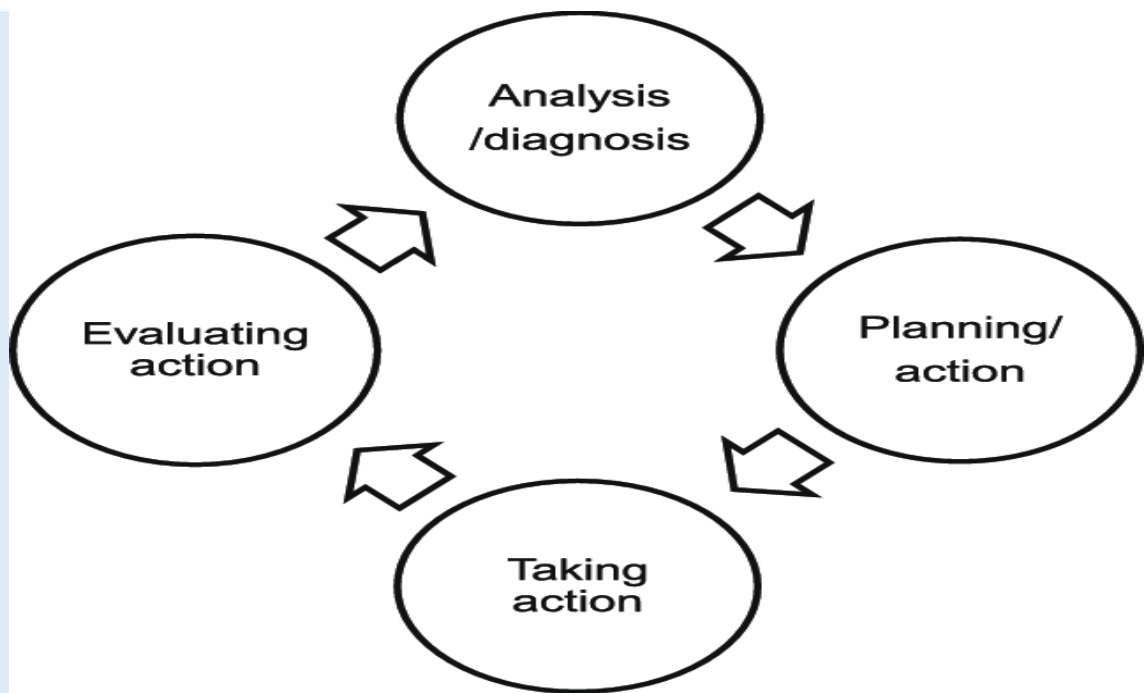


Figure 3 – Cycle of action research

A tremendous sense of achievement and satisfaction on the part of the students. The cooperant teachers' constant presence throughout our internship not only validated our work, but also allowed for the constant sharing of information.

5.2. Concluding our internship

Musicality is an important topic within studio practice, it is always present, whether we are listening to the actual progression of notes or the spaces and silences in between. If dancers are able to focus on the musical aspect of dancing, it allows us to explore and engage not only for the dancer, but also for the viewer. Music is energy and movement, which physically exists in the space.

The qualities between exercises may be similar, but there is always an aspect that differentiates them; the way we use a *plié* differs when it is a part of an *adagio* exercise, or for *allegro*. **Musicality helps movement**, it helps the dancer facilitate and access movement in a fresh way. It adds an additional language for the dancer to enrich and incorporate into their vocabulary. By concentrating on the melody of the music and the movement creates the space for adding breaths, pauses, and exclamation points when needed. As Crow (2019) notes “A heightened sense of the performative scope afforded through such musicality can facilitate the development of dancing of greater dynamic

range – both slower, requiring subtle, sustained, and detailed articulation of movement, but also faster, through the refinement of scale and emphasis. Such dynamic extremes require technical mastery of a high order” (Crow, 2019, p. 265).

The analysis of movement in CBT is decisive for the success of the teacher intervention and student learning. In this sense, the research transposed the various consulted publications, in our literature review, and aimed to further develop the views of the various authors and researchers in regard to musicality and dancers.

The findings of our individual student observations helped us to develop strategies to be applied in the autonomous teaching phase such as contrasting exercises in dynamics and tempo, in *adagio*, *battement frappé* and *petit battement* using various *port de bras*, focusing on coordination, use of the anacrusis for correct placement and weight transfer. This allowed us to focus on the following points to help the students in musical phrasing, pulse and rhythm and promote a more conscious understanding of the various weight transfers, coordination of the *port de bras* to help musicality and flow of the movement and the use of musical anacrusis to help musicality and correct timing in the performance.

In our supervised teaching practice, we addressed the concept of how musicality in dance exists as a multiplicity, and both music and dance are non-linguistic forms of communication. Alongside the concepts mentioned above, we also focused on the objectives of; pulsation, rhythm, and the dynamics and execution of *adagio* within musical phrasing, again we concentrated on the importance of the use of the anacrusis. In contrast to the dynamics of *adagio* we highlighted *batterie* in *allegro*, deciding to break down the elements of *batterie* through the *battement frappé* exercise at the barre. It became apparent that the students benefited and developed a better understanding and execution of movement within the varying dynamics inherent in the *grand allegro* section of class and internalised the contrasting movement effort.

Our autonomous teaching practice proved to be productive, and clearly showed a better execution of exercises and steps within the musical framework. Our objectives of use of the anacrusis especially in the faster exercises, weight transfer, and coordination of the *port de bras* were evident. Better control of *Tour lent* with inclination of torso had also improved and now executed in 8 counts. The students demonstrated a marked improvement and understanding of correct weight placement and use of *en dehors*, providing stability that resulted in a smoother execution of movement within the musical phrasing during the varying changes of direction.

After concluding our main objectives, it can be inferred that there is relevance and pertinence of this study for future reproduction in CBT classes and other studies. We can also indicate a significant achievement of the specific objectives taking into account the students' improvement regarding the development of the audition of pulse, rhythm, and melody and how they influence the performance in a CBT class. We focused on smooth, linking movements with technical requirements, which are related to *adagio*, and precise foot movements and leg coordination which are necessary and contribute to *allegro*. Another very important achievement was the fact that the work developed during the internship was also possible to verify improvements both in the data collected and by the observations of the cooperating teacher, through the development of awareness in the anticipation of weight transfer and coordination of the *port de bras*.

Limitations that we point out during our internship were related to the time of the intervention, which may possibly benefit if it was carried out over a longer period of time throughout the school year. Obviously, there will always be aspects to improve and procedures to be perfected, but the final balance of this work is positive and a good starting point for other interventions of a similar nature in schools of Specialized Artistic Education. However prominent points have been raised whereby technique serves as a vehicle of expression, embodiment of movement, and enhances musicality.

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Appendixes

Appendix A - Individual student observations

Class Observations 4,6,8 October 2021

Student no	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6
Capacity to count the music	5	5	3	5	4	5
Capacity in expressivity of movement within musical phrasing	4	4	3	4	4	4
Capacity to feel the pulse	4	5	3	5	4	5
Capacity to feel and fill out the phrasing of the music	3	4	3	4	4	4
Accentuations and dynamics that require strong marked movements	3	4	3	4	4	4

Student no	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6
Coordination of <i>Port de bras</i> in exercises that require <i>legato</i> quality	4	5	3	4	3	4
Capacity to anticipate transference of weight and control in exercises that require <i>legato</i> quality	3	4	2	3	3	4
Coordination of <i>Port de bras</i> in exercises that require a <i>rapid/staccato</i> quality	4	5	3	4	3	4
Capacity to anticipate transfer of weight and control in exercises that require <i>rapid/staccato</i>	3	4	2	3	3	4

Appendix B - Individualized student observations

Classes observed 12,13,15 October 2021

Student no	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6
Capacity to count the music	5	5	3	5	4	5
Capacity in expressivity of movement within musical phrasing	4	4	3	4	4	4
Capacity to feel the pulse	4	5	3	5	4	5
Capacity to feel and fill out the phrasing of the music	4	4	3	5	4	4
Accentuations and dynamics that require strong marked movements	3	4	3	4	4	5

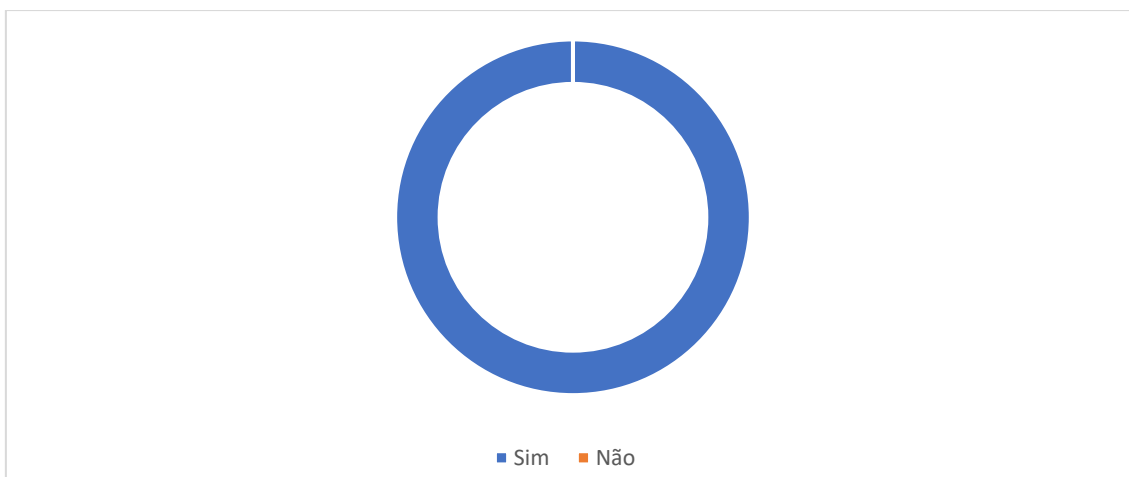
Student no	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6
Coordination of <i>Port de bras</i> in exercises that require <i>legato</i> quality	4	5	3	4	3	4
Capacity to anticipate transference of weight and control in exercises that require <i>legato</i> quality	3	4	2	3	3	4
Coordination of <i>Port de bras</i> in exercises that require a rapid/ <i>staccato</i> quality	4	5	3	4	4	4
Capacity to anticipate transfer of weight and control in exercises that require rapid/ <i>staccato</i>	3	4	2	4	3	4

Appendix C - Data Collection

Student questionnaires in Portuguese

1.Considera fácil contar e compreender o fraseado da música no *adagio*?

Sim Não



2.Por favor, justifica à sua resposta.

Aluna 1 – Porque consigo entender as tempos e encaixalos na musica.

Aluna 2 – Porque os contagens combinados com a musica ajudam na compreensão do exercicio.

Aluna 3 – Sim, porque sendo mais lento (*adagio*) torna-se mais facil de compreender

Aluna 4 – Sim, acho que por contar os tempos enquanto faço o exercicio.

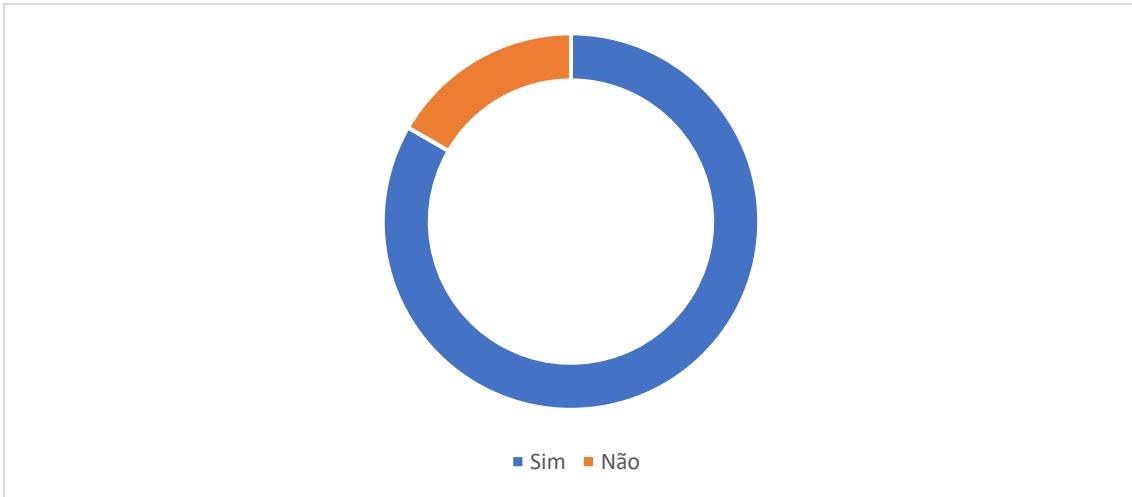
Aluna 5 – Sim, porque a contar quando o exercicio e mais lento ajuda encaixar os movimentos na musica.

Aluna 6 – Porque ajuda a coordenar os movimentos em *adagio* com a musica.

3.Considera fácil contar a música em *allegro*?

Sim Não

5 students considered that they found it easier and preferred to count the music in *allegro*. 1 student answered no which corresponded to the answer that the same student gave for question 4, where she answered if the music was too fast it becomes confusing to count and preferred to verbalize with sounds (words).



4.Por favor, justifica à sua resposta

5 students answered yes to the question and found it easy because the music is accented and marked, whereby the accents allowed them to easily count the music in *allegro*. 1 student answered if the music in *allegro* is too fast it becomes confusing and preferred to verbalize the rhythm with sounds (words).

5.Encontra dificuldades específicas com a execução de algum/s passo/s devido à música?

None of the 6 students found specific difficulties with the execution of certain steps due to the music.

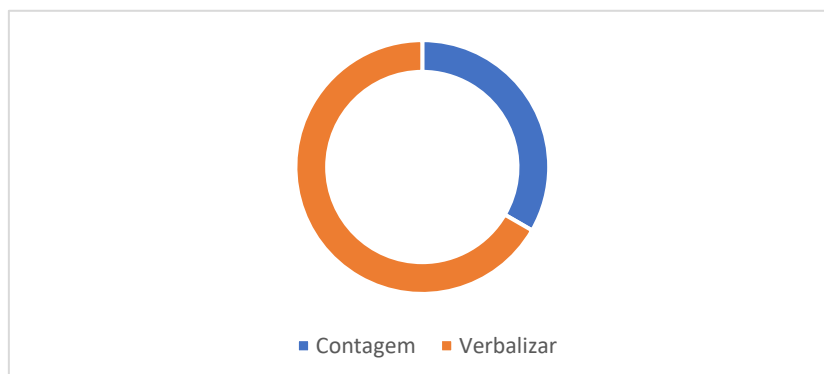
6.Se sim, justifica à sua resposta

Non applicable

7.Considera mais fácil verbalizar mentalmente o nome do passo, ou contá-lo (exemplo *pas de chat*)? (assinala com X a resposta com que se identifica):

Contar

Verbalizar



2 students preferred to count mentally when they were performing certain steps in the music and 4 preferred to verbalize the name of the step (example *pas de chat*).

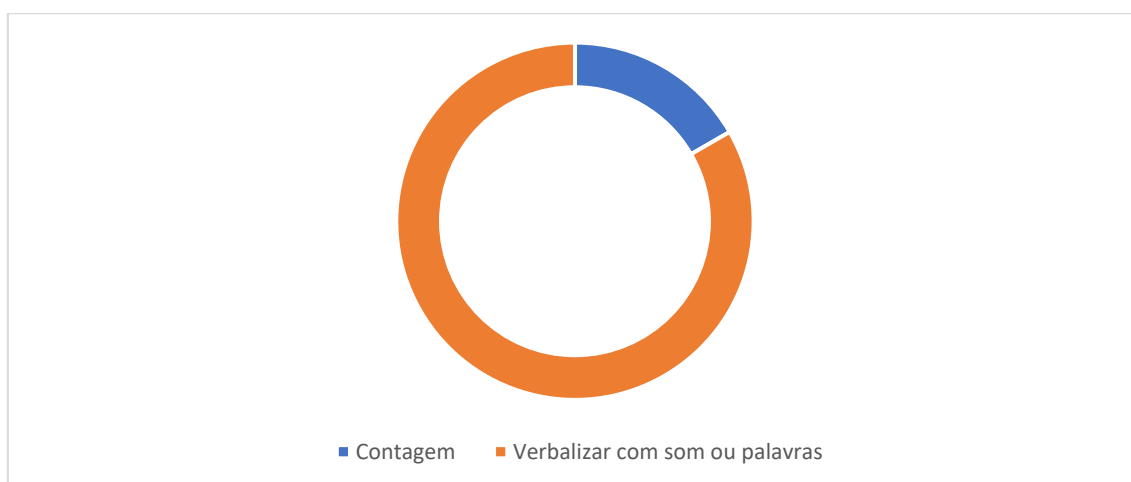
8.Considera que a música o ajuda a executar e a expressar os passos?

All students responded that they consider that the music helps them to perform and express the steps.

9.O que o ajuda mais se o professor conta claramente a música necessária ou verbalizar com sons ou palavras? (assinala com X a resposta com que se identifica)

Contagem

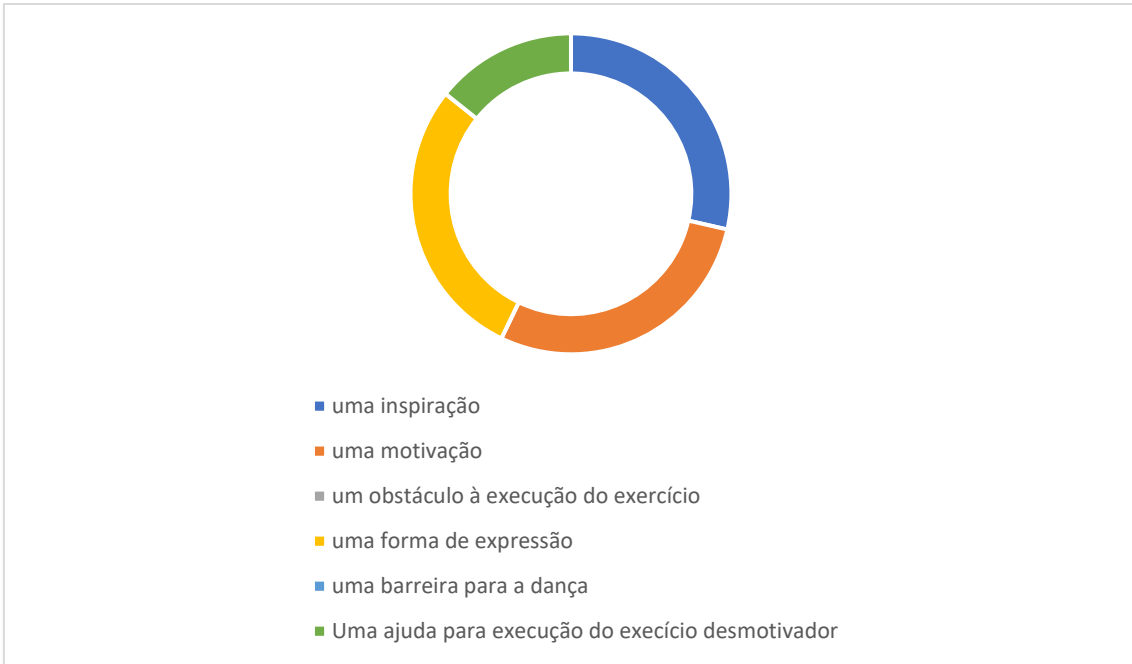
Verbalizar com som ou palavras



5 of the students preferred and thought it was a help if the teacher verbalizes with sounds or words. 1 student responded that they preferred that the teacher counts.

10.Considera que a música utilizada nas aulas de Técnica de Dança Clássica é (assinala com X as respostas com que se identifica):

- uma inspiração
- uma motivação
- um obstáculo à execução do exercício
- uma forma de expressão
- uma barreira para a dança
- uma ajuda para a execução do exercício desmotivador



6 students responded that they consider the music to be an inspiration, motivation and a form of expression in the CBT classes. 3 students identified the fact that music helps them to perform difficult or demotivating exercises.

Appendix D - Student authorisation letter

Para: Os Encarregados de Educação dos alunos do 5º ano B da Escola Artística de Dança do Conservatório Nacional.

Assunto: Autorização para participar no inquérito e captação de imagens, no âmbito do Curso de Mestrado em Ensino de Dança, pela Escola Superior de Dança, do IPL.

Exmo. Encarregado de Educação,

No âmbito de segundo ano do estudo referente ao Curso do Mestrado em Ensino de Dança, pela Escola Superior de Dança, encontro-me a desenvolver o meu estágio profissionalizante com a turma 5ª ano B, da Escola Artística de Dança do Conservatório Nacional. A minha matéria de estudo e de investigação recai sobre a área de Técnica de Dança Clássica e abraça particularmente a seguinte temática: A interligação entre a musicalidade e a Técnica de Dança Clássica no *Adagio* e *Allegro*. No seguimento desta investigação solicita a Vexa. Que autorize a sua educanda a participar num inquérito por questionário e captação de imagens, que em muito vai enriquecer e esclarecer a minha perceção sobre a tema. Temos como objetivos entender determinados aspetos no desenvolvimento da musicalidade para melhorar a qualidade no *adagio* e *allegro*, e de que forma a musicalidade tem influência na corporalidade na aula de Técnica de Dança Clássica (TDC). Sob orientação da Professora Doutora Vanda Nascimento, garantimos a confidencialidade e anonimato das participantes, bem como a utilização dos dados obtidos. Para que possamos avançar com a distribuição do dito instrumento de recolha dos dados, e captação de imagens, será necessário à sua autorização por escrito, tendo Vexa. de assinar a declaração abaixo inserida.

Com os melhores cumprimentos, e agradecendo antecipadamente a atenção dispensada,

Caroline Chapman



Eu _____ Encarregado(a) de Educação do aluno _____

Declaro que tenho conhecimento dos objetivos do inquérito e autorize a captação de imagens e a participação do meu educando no estudo, “A interligação entre a musicalidade e a Técnica de Dança Clássica no *Adagio* e *Allegro*”.

Assinatura do Encarregado(a) de Educação

Appendix E - 1st class Supervised teaching participation

Barre

Adagio

Tempo	Description	Observations
$\frac{3}{4}$	Commence – 5th position	Arm preparatory position
1 – 2		Breath small 2nd

+ a	<i>Retiré devant</i>	1 ^a posição
1	<i>Battement soutenu devant</i>	2 ^a posição
+	<i>Tendu</i>	
2	Close 5 ^a position <i>demi pointe</i>	Preparatory position
3 – 4	Repeat <i>derrière</i>	
+ 5 – 8	<i>Grand rond de jambe en dehors en face to passé en efface</i>	<i>Port de bras</i> 1 ^a to 2 ^a
1	<i>Battement développé en efface</i>	3 ^a posição
+ a	Inclination of torso forward and back	<i>Alongé</i>
2	<i>Tombé 2^a Arabesque 90° en plié</i>	
+	Recover <i>en arrière</i> to 5 ^a position <i>demi pointe</i>	Preparatory position
A 3	<i>Battement développé écarté derrière</i>	
+ A	Inclination of torso	
4	<i>Tombé écarté par terre</i>	
+ a	<i>Fouetté en plié</i> to small pose <i>en plié effacé devant</i>	
5	<i>Piqué para 2^a Arabesque</i>	

+ a 6	<i>Demi grand rond de jambe écarté devant</i>	
+ a 7	<i>Rond de jambe en l'air en dedans 90°</i>	
+ 8	<i>Close 5^a position demi pointe devant and soutenu to other side.</i>	

Appendix F - 2nd class supervised teaching participation

Barre

Double Battement frappé. Objective – Enhance dexterity and precision of movement for batterie.

Tempo	Description	Observations
2/4	Commence 5th position	Preparatory position
1-2	Prepare- <i>Relevé</i> 5th position, open leg <i>á la seconde</i>	Arm 1st to 2nd

1 + 2	3 <i>Battement frappé á la seconde</i>	
+	Close 5th position <i>derrière demi pointe</i>	
a	<i>Soutenu en dehors</i>	Arms 1st position
3	<i>Plié</i>	
4	<i>Tour en dehors</i>	
+	Open leg <i>á la seconde</i>	Arms 2nd position
5-8	Repeat	
1-4	4 <i>Double battement frappé á la seconde</i>	
+ a 5	<i>Double battement frappé</i> to small pose <i>Effacé devant en Plié</i>	
+ a 6	<i>Double battement frappé</i> with 1/8 turn <i>en dedans</i> to small pose <i>Effacé derrière</i> <i>en Plié</i>	
+ a 7	<i>Double battement frappé</i> com 1/2 volta <i>en dedans</i> para pequena pose <i>Croisé</i> <i>derrière em Plié</i>	
+	Close 5th position <i>demi pointe en face</i>	
8	Open leg <i>á la seconde</i>	
1-16	Repeat all in reverse to other side	

Appendix G - 5th class supervised teaching participation

Barre

Petit battement e Battement battu

Tempo	Descrição	Observações
2/4	Commence 5th position	Preparatory position
1 + 2	Prepare- <i>Relevé</i> 5th position, open leg <i>á la seconde</i> , and place foot <i>sur le cou de pied devant</i>	Arm 1st to 2nd position

1 - 6	6 <i>petit battement</i> with accent <i>devant</i>	
+	1 <i>petit battement derriere</i>	
7 - 8	Lower <i>en plié</i> with foot in conditional position <i>devant</i>	<i>Alongé</i>
1 - 6	6 <i>petit battement</i> with accent <i>derriere</i>	
+	Foot to conditional position <i>devant en effacé</i>	Arm 1st position
7	Small pose <i>en plié</i>	
+	<i>Relevé</i> maintaining small pose	
8	Foot to conditional position	Incline torso back
1-6 +	<i>Battement battu devant</i> in ½ tempo cada	
7	<i>Plié en</i> small pose	
+	<i>Relevé a</i> maintaining small pose	
8	Foot to conditional position <i>derriere en effacé</i>	
1 – 6	Repeat <i>Battement battu derriere</i>	
7	<i>Plié in</i> small pose <i>effacé derriere</i>	
+	<i>Relevé leg to á la seconde</i>	Arm 2nd position
8	Place foot <i>sur le cou de pied derriere</i>	
1 – 32	Repeat all in reverse	

Appendix H - Class plan 1

Barre

Pliés

Objectives - coordination of Port de bras and use of musical phrasing

Time signature and Counts	Exercise Description	Arms <i>Port de bras</i>
$\frac{3}{4}$ Introduction 1-2	Commence 1 st position	<i>Port de bras</i> arm breathes to small 2 nd , then Preparatory position through 1 st to 2 nd
1-4	<i>Demi plié</i>	<i>Port de bras</i> preparatory position through 1 st to 2 nd <i>Alongé</i> forward Arm remains 2 nd Arm to <i>arabesque</i> with <i>cambré</i> back recovering to 1 st on count 7 Arm to 2 nd <i>Alongé</i> forward <i>Port de bras arabesque</i>
5-8	<i>Grand plié</i>	
+		
1-2	<i>Cambré</i> back and recover	
3-4	<i>Relevé</i>	
5-7		
8 + a	Lower and <i>tendu</i> to 2 nd	
1-8	Repeat <i>Demi</i> and <i>Grand plié</i>	
1-7 8	III <i>Port de bras pied plat</i> <i>Recover</i>	
+ a	<i>Rond de jambe</i> to 4th	
1-8	Repeat <i>Demi</i> and <i>Grand pliés</i>	
1-2		
3-4	<i>Cambré</i> back and recover <i>Relevé</i>	
5-7		
8 + a	Lower and <i>tendu</i> closing 5 th	

1-8	Repeat <i>Demi</i> and <i>Grand pliés</i>	
1-6	<i>Relevé III Port de bras</i>	
7	Recover	
8	Lower	

Battement tendu

Objectives - coordination, correct change of direction sharp accent and contrasting dynamic related to *allegro*, building on through *battement jeté*, *grand battement*, culminating in *grand jeté*. Bresnahan (2017) highlights for a movement to be quicker in tempo a dancer needs either a smaller movement or a greater amount of force behind the movement for example, a bigger jump spanning a larger amount of space, whereby a dancer's movements occur in space, and this knowledge is essential on the part of the dancer to be in time.

Time signature and Counts	Exercise Description	Arms <i>Port de bras</i>
2/4 Introduction 1-2	Commence 5 th position	<i>Port de bras</i> to 2nd
1-2	2 <i>Battement tendu</i> small pose <i>croisé devant</i>	
+3+4	3 <i>Battement tendu</i> small pose <i>croisé devant</i> closing last one <i>en plié</i>	
5-8	Repeat <i>en face</i>	
1-4	Repeat <i>Battement tendu grand pose effacé devant</i>	
5-8	Repeat <i>Battement tendu grand pose ecarté</i>	
1-16	Repeat all in reverse	
1-4	3 <i>Battement tendu</i> small pose <i>croisé derrière</i> away from barre closing last one <i>en plié</i>	
5-8	3 <i>Battement tendu derrière en face</i> closing last one <i>en plié</i>	

1-2	<i>2 Battement tendu grand pose efface derriere</i>	
+3+4	<i>3 Battement tendu grand pose efface derriere</i>	
5-8	<i>Repeat Battement tendu ecarté devant</i>	

Battement jeté

Objectives, in the first class plan the *flic flac* will be taken without turn, with the full turn being introduced in the second-class plan. The focus of the exercise will to be establish correct transfer of weight that will help with accomplishing the *flic flac* with turn within the musical rhythm and counts.

Time signature and Counts	Exercise Description	Arms <i>Port de bras</i>
2/4 Introduction 1-2		<i>Port de bras to 2nd</i>
-----	-----	-----
1-2	<i>2 Battement jeté devant</i>	
+3+4	<i>3 Battement jeté devant</i>	
+	<i>Extend leg devant pied plat 45°</i>	
5-6	<i>Flic flac en dedans en face no turn</i>	
7+8	<i>Close 5th Piqué close 5th</i>	
1-4	<i>Repeat Battement jeté á la seconde</i>	
+	<i>Extend leg á la seconde pied plat 45°</i>	
5-6	<i>Flic flac en dedans en face no turn</i>	
7+8	<i>Close 5th Piqué close 5th</i>	
1-8	<i>Repeat first 8 counts in reverse</i>	

1-4	8 <i>Battement jeté</i> closing 1 st	
5+6	<i>Piqué en rond</i>	
7+8	<i>Battement jeté passé devant derriere</i> and close <i>derriere</i>	
	Repeat all in reverse	

Rond de jambe par terre

Time signature and Counts	Exercise Description	Arms <i>Port de bras</i>
3/4 Introduction 1-2 -----	Commence 1 st position Preparation <i>derrière</i>	<i>Port de bras</i> to 2nd -----
1+2	3 <i>Rond de jambe en dehors</i>	
3+4	Repeat	
5+a	<i>Rond de jambe 45° en dehors</i>	
6+a	<i>Rond de jambe par terre</i>	
7+a	<i>Rond de jambe 45° en dehors</i>	
8+a	<i>Rond de jambe par terre</i>	
1-3	3 <i>Rond de jambe jeté en dehors</i>	
4	<i>Passé par terre devant en plié</i>	
5-6	<i>Rond de jambe en plié en dehors</i> and <i>en dedans</i>	
+	<i>Passé par terre derrière</i> stretching supporting leg	
7+8	3 <i>Rond de jambe en dehors</i>	
1-16	Repeat all en dedans	

1-8	III <i>Port de bras</i> with transfer of weight <i>en arrière</i>	
1-2	<i>Battement développé devant</i> with inside leg	
3+a 4	<i>Fouetté en dedans</i>	
5-6	<i>Penchée</i> and recover into <i>attitude efface</i>	
7-8	<i>Cambré</i> and recover	

Battement fondu

This exercise will be taken with full tour in the second-class plan, again the objective here is to concentrate on correct transfer of weight to accomplish the *tour*. Objectives of fully using and filling out the phrasing of the music alongside coordination of *port de bras* and both legs reaching the *relevé and grand battement fondu* at the same time in harmony, also the use of the anacrusis to assist in the quality of the movement and exercise.

Time signature and Counts	Exercise Description	Arms <i>Port de bras</i>
3/4 Introduction 1-2	Commence 5th position	<i>Port de bras</i> to small 2nd
1-2	<i>Battement fondu devant</i>	
3	<i>Plié</i>	
4	<i>Relevé devant</i>	
5-6	<i>Doublé battement fondu a lá seconde</i>	
+a	<i>Demi grand rond de jambe en dehors en relevé</i>	
7	<i>Plié</i>	
8	<i>Fouetté en dehors</i>	
1-2	<i>Coupé and Battement fondu derrière</i>	
3	<i>Plié</i>	
4		

5-6	<i>½ Tour en dedans with the leg remaining extended derrière</i>	
7-8	<i>Coupé and Grand battement fondu Grand pose effacé devant Grand battement fondu Grand pose ecarté derrière</i>	

Battement frappé

Objectives - dynamic of movement, speed attack precision at a fast speed in preparation for *batterie*.

Time signature and Counts	Exercise Description	Arms <i>Port de bras</i>
2/4 Introduction 1-2	<i>Relevé and leg á la seconde</i>	<i>Port de bras to 2nd</i>
1+2 + a 3 + 4 5-8 1-4 +a5 +a6 +a7	<i>3 Battement frappé á la seconde</i> <i>Close ½ pointe derriere</i> <i>Soutenu</i> <i>Plié</i> <i>Tour en dehors</i> <i>Extend leg á la seconde</i> <i>Repeat first 4 counts</i> <i>4 Doublé battement frappé á la seconde</i> <i>Doublé battement frappé to small pose effacé devant en plié</i> <i>Doublé battement frappé to small pose efface derrière en plié</i> <i>Doublé battement frappé with 1/2 turn to small pose croisé devant en plié</i>	

+8	Close ½ <i>pointe derrière</i> and extend leg <i>à la</i> <i>seconde</i>	
1-16	Repeat all in reverse	

Rond de jambe en l'air

The *doublé tour temps relevé* will be taught in the second phase of class plans, the objective here is to establish a secure preparation with correct transfer of weight and coordination of *port de bras*. The accent of the *rond de jambe* has a strong dynamic and accent out, which the students had previously demonstrated difficulty in timing.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4 1-2	<i>Temps relevé</i>	<i>Port de bras 1st to 2nd</i>
1-2	2 single <i>Rond de jambe en l'air en dehors</i>	
3-4	2 double <i>Rond de jambe en l'air en dehors</i>	
5+	2 single <i>Rond de jambe en l'air en dehors</i>	
6	1 single <i>Rond de jambe en l'air en dehors en plié relevé</i>	
7-8	2 single <i>Rond de jambe en l'air en dehors</i>	
1-4	Single <i>Tour temps relevé</i>	
5-6	<i>Grand temps relevé en dehors</i>	
+7	<i>Grand rond de jambe en l'air en dehors 90°</i>	
+8	Close ½ <i>pointe derriere</i> ½ <i>soutenu</i> open leg <i>à la seconde</i>	
1-16	Repeat all <i>en dedans</i>	

Adagio

The exercise at the barre will be executed in the center, with slight adaptations such as *tour lent* with inclination of the torso instead of *grand rond de jambe en dedans*. The emphasis will be on maintaining and anticipating the correct transfer of weight by emphasizing the importance of the anacrusis and use of upper body and *port de bras* in assisting musical timing, phrasing.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
4/4 1-2	<i>Petit developpé devant en plié</i>	Arm breathes then 1 st
1-2	<i>Relevé lent devant</i>	3 rd position
3-6	<i>Grand rond de jambe en dehors</i>	2 nd Arabesque
7-8	<i>Passé into developpé devant grand pose efface</i>	
1-2	<i>Tombé en avant to arabesque</i>	
3-4	Recover into 5 th ½ <i>pointe en arrière</i> and <i>developpé devant grand pose efface</i>	
5-7	<i>Plié relevé to ecarté</i>	
+8	Close ½ <i>pointe</i> behind and <i>detourné en dehors</i>	
1-2	<i>Developpé devant grand pose croisé</i>	
3-4	<i>Passé with ½ turn en dedans into arabesque en plié</i>	Both arms 3 rd to <i>alongé</i> Reverse <i>Port de bras</i> through 3 rd to <i>alongé</i>
5-7	<i>Demi grand rond de jambe en dedans en relevé</i>	
+8	<i>Grand rond de jambe en l'air en dedans 90°</i>	
1	Close <i>plié devant croisé</i>	Arm 2nd

2	<i>Detourné</i>	
+3 4	<i>Petit développé</i> inside leg <i>derrière en plié</i> , 3rd port de bras forward	
5-7	Close 5th ½ <i>pointe croisé</i> <i>Retiré derrière</i> and <i>cambré</i>	
+8	Turn <i>en face</i> maintaining <i>retiré</i> and close 5th	Arm 2 nd to preparatory position

Grand battement and Balancoire

Time signature and counts	Description of Exercise	Arms <i>Port de bras</i>
2/4 1-2	Commence 1 st position <i>Battement tendu derrière</i>	1 st to 2 nd
----- 1-2	----- <i>Balancoire devant</i> close 1 st	-----
3-4	Repeat <i>derrière</i>	
5-7	<i>Balancoire devant</i> , <i>derrière</i> , <i>devant</i>	
+8	Close 5 th <i>devant</i> turning to <i>effacé</i>	
+1+2	2 <i>Grand battement devant</i> <i>grand pose effacé</i> ½ <i>pointe</i>	
+3+4	2 <i>Grand battement écarté</i>	
+5+6	2 <i>Grand battement grand</i> <i>pose croisé</i>	
7-8	<i>Rond de jambe en plié en</i> <i>dedans</i> turning <i>en face</i>	
1-16	Repeat all in reverse	

CENTRE

Adagio.

An important objective to note here is that the *adagio* will also be executed in $\frac{3}{4}$ time signature to compare whether this affects the quality, phrasing and flow of movement.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
4/4 1-2	<i>Petit développé croisé devant en plié</i>	Arm breathes then 1 st
1-2	<i>Relevé lent grand pose croisé devant</i>	Both arms 1st to
3-6	<i>Grand rond de jambe en dehors</i>	
7-8	<i>Passé into développé grand pose croisé devant</i>	
1-2	<i>Tombé en avant to arabesque</i>	
3-4	Recover into 5 th $\frac{1}{2}$ <i>pointe en arrière</i> and <i>développé devant grand pose croisé</i>	
5-7	<i>Grand rond de jambe en dehors</i> with <i>plié relevé</i> to <i>attitude croisé</i>	
+8	Close $\frac{1}{2}$ <i>pointe</i> behind	
1-2	<i>Développé devant grand pose croisé</i>	
3-4	<i>Passé</i> with $\frac{1}{2}$ turn <i>en dehors</i> into <i>attitude croisé en plié</i>	
5-7	<i>Tour lent en dehors</i> with inclination of torso	
+8	Close <i>devant croisé</i>	Both arms 3rd

1-8	<i>Petit developpé croisé derrière en plié, 3rd port de bras</i>	Arms 2nd
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Battement tendu and jeté.

Objectives - *flic flac* without turn has been included in the exercises at the barre to encourage control and correct transfer of weight. The use of different directions has also been included in the barre exercises whereby now in the center, a sharp dynamic and control is necessary, with correct control of *en dehors* to assist in all *en tournant* movements.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4 1-2		Arms breath to small 2 nd
1-2	<i>2 Battement tendu croisé devant</i> closing last one <i>plié</i>	
3-4	<i>Tour V en dehors</i>	
5-8	Repeat other side	
1-4	<i>4 Battement tendu á la seconde en tournant</i> with ¼ turn	
5+6	<i>3 Battement jeté á la seconde</i> closing 1 st with <i>relevé</i> out on last one	
7-8	<i>Flic flac en dehors</i> without turn close 5 th <i>derrère</i>	

Allegro.

Echappé

Objectives - this exercise will be linked to *battement tendu* and *jeté*, using the directions and alignments and *en tournant*. Anticipation of *port de bras* specifically during *changement en tournant* will be highlighted alongside a dynamic sharp attack. This exercise will also be taken with *battu* included in *echappé* to 2nd position linking it to *battement frappé* at the barre.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4 1-2	<i>Demi plié</i>	Preparatory position
1-4 +5 +6 +7 8 1-4 +5 +6 +7 +8	2 <i>Echappé</i> to 2 nd position <i>Echappé</i> 4 th to corner 6 <i>Echappé</i> 4 th to corner 4 <i>Sauté</i> 5 th position corner 2 <i>Entrechat quatre</i> 2 <i>Echappé</i> to 2 nd position <i>Echappé</i> 2 nd to wall 5 turning to left <i>Echappé</i> 2 nd to wall 1 turning to left <i>Sauté</i> 5 th position left leg <i>derrière</i> <i>Changement en tournant</i>	<i>Pose croisé</i> <i>Pose effacé</i> Preparatory position Arms 3 rd

Ballotté and failli

Objectives - important to note that this exercise will also be executed on a 6/8 time signature, to compare the effect on *ballon* and execution of jump.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4 1-2	<i>Plié</i>	Arms breath small 2 nd then 1 st
1-2 3+4 5-8 1-3 4 5-6 7 8 +1 2 3 4 5-8 1-4 5-6 7+8	<p>2 <i>Ballotté devant, derrière</i></p> <p><i>Temps levé</i> into <i>sissonne tombé en avant</i></p> <p>Repeat left</p> <p>Repeat <i>Ballotté</i> to right, <i>assemblé</i> to 5th left <i>devant</i></p> <p><i>Soutenu</i> finishing corner 8</p> <p>Classical run to corner 6</p> <p><i>Tendu</i> left <i>croisé derrière</i></p> <p>Close 5th <i>en plié</i></p> <p><i>Failli en avant</i></p> <p><i>Assemblé</i> 5th</p> <p><i>Soutenu</i></p> <p><i>Plié</i></p> <p>Repeat</p> <p>Repeat</p> <p>2 <i>Pas de chat</i> in one count each</p> <p>3 <i>Pas de chat</i> in half count each finishing last one <i>tendu devant en plié grand pose effacé</i></p>	<p>Small <i>pose efface</i></p> <p>Arms 1st</p> <p>4th <i>arabesque</i></p> <p><i>Grand pose effacé</i></p>

Appendix I - Class plan 2

The following class plan of the second phase of autonomous teaching will build upon the exercises and objectives presented in the first-class plan, including increased change of directions, and diverse musical accentuations in exercises.

BARRE

Pliés

Objectives – incorporation of various *port de bras* focusing on coordination of the arms within the exercise, now executed with change of direction.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
$\frac{3}{4}$ 1-2	Commence 1st position	Arm to 2nd
1-4 5-8 1-2 3 4 5-8 +a	<i>Demi plié</i> <i>Grand plié</i> <i>Relevé</i> Lower <i>Relevé</i> <i>3rd port de bras</i> forward <i>Tendu á la seconde</i> and lower	<i>Alongé</i> back <i>Alongé</i> forward
1-4 5-8 1-2 3 4 5-8 +a	<i>Demi plié</i> <i>Grand plié</i> <i>Relevé</i> Lower <i>Relevé</i> <i>Cambré</i> <i>Rond de jambe</i> to 4 th	Arm sideways to 3 rd and reverse to 1 st to 2 nd <i>Alongé</i> forward <i>Alongé</i> back Arm to 3 rd

1-4	<i>Demi pli� with cambr�</i>	Arm through 1 st to <i>arabesque</i>
5-8	<i>Grand pli�</i>	
1-4	<i>Port de bras barre arm to 4th arabesque</i>	
5-6	<i>Relev�</i>	Arms to 1st
7	<i>Detourn�</i>	
+a8	Lower and <i>tendu</i> close to 5 th	Arm 2 nd
1-4	<i>Demi pli�</i>	
5-8	<i>Grand pli�</i>	
1-7	<i>Relev� and 3rd port de bras</i>	
8	<i>Detourn�</i>	

Battement tendu

Objectives – Changing of direction alongside different accentuation of movement within the rhythmical structure.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4 1-2	Commence 5th position	Arm to 2nd
1-2 +3 4+5+6 7+8	2 <i>Battement tendu devant</i> 1 <i>Battement tendu devant</i> and <i>demi rond de jambe � la seconde</i> 3 <i>pour le pied</i> Transfer of weight into <i>demi pli�</i> and close <i>derri�re</i>	Arm to 1 st to 2 nd position

1-8	Repeat all in reverse	
1-2	2 <i>Battement tendu devant</i> accent in	
+	1 <i>Battement tendu devant</i> accent out	
3+4	Transfer into <i>Demi plié 4th</i> with simultaneous <i>detourné</i> into <i>tendu devant</i>	Arm 3 rd
5-8	Repeat other side with <i>detourné</i> finishing <i>grand pose effacé devant</i>	
1+2	3 <i>Battement tendu grand pose effacé devant</i> accent in	
3+4	3 <i>Battement tendu grand pose ecarté</i> accent in	
5+6	3 <i>Battement tendu grand pose croisé devant</i> accent in, closing last one <i>en plié</i>	
7-8	<i>Soutenu</i> to other side	
1-32	Repeat all commencing other side	

Battement jeté

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4	Commence 5th position	
1-2		Arm to 2nd
1-2	2 <i>Battement jeté devant</i>	

+3	<i>Petit developpé devant</i>	Arm 1 st to 2nd
+4	<i>Passé derrière, devant</i>	
5+6	3 <i>Battement jeté devant</i> accent in	
7+8	<i>Piqué en rond</i> accent out	
1+2	3 <i>Battement jeté derrière</i> accent in	
3+4	3 <i>Battement jeté écarté</i> accent in	
5+6	3 <i>Piqué grand pose croisé</i> <i>derrière</i>	
+a7	<i>Flic flac en dehors</i> ½ turn to other side	
+8	<i>Passé derrière</i> and close 5 th	
1-16	Repeat all in reverse	

Rond de jambe par terre

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
$\frac{3}{4}$ 1-2	Commence 1st position	Arm to 2nd
1-2 3-4	2 <i>Rond de jambe en</i> <i>dehors</i> 1 <i>Rond de jambe en plié</i>	

5-6	<i>Passé devant and grand rond de jambe en l'air 45°</i>	
7+8	<i>Passé devant into passé développé derrière</i>	
1+2	<i>3 Rond de jambe en dehors finishing in small attitude devant</i>	
3-4	<i>2 Rond de jambe jeté en dehors</i>	
5+6	<i>3 Rond de jambe en dehors</i>	
7	<i>1 Rond de jambe jeté en dehors</i>	
+a	<i>Passé devant, transfer weight into 4th position</i>	
8	<i>Detourné to tendu devant</i>	
1-16	Repeat all to other side en dedans	

Battement fondu

Objectives – The 2nd class plan will now incorporate the execution of *Tour* and *Soutenu* building upon the previous exercise included in the 1st class plan, where transfer of weight was focused upon.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
$\frac{3}{4}$ 1-2	Commence 5th position	Arm breathes to small 2 nd

1-2	<i>Battement fondu devant</i>	Arm to 2nd
3	<i>Plié</i>	
4	<i>½ Tour en dehors leg remains extended 45°</i>	
5	<i>Plié</i>	
6	<i>Tour en dehors</i>	Arms 1 st
+a7	<i>Coupé into développé á la seconde en plié</i>	Arm 2 nd
8	<i>Tour en dedans</i>	Arms 1 st
1-2	<i>Grand battement fondu á la seconde</i>	Arm 3 rd
3-4	<i>Grand battement fondu devant</i>	Arm 2nd
5	<i>Passé derrière 90° en plié</i>	
6	<i>½ turn Fouetté relevé en dehors</i>	
+7	<i>Lower from ½ pointe and relevé</i>	
8	<i>Close 5th ½ pointe</i>	
1-16	<i>Repeat all in reverse</i>	

Rond de jambe en l`air

Now executed with *double tour temps relevé*

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4		
1-2	Commence 5th position <i>Temps relevé</i>	Arm 1 st to 2 nd
1-2		

+3	2 <i>Rond de jambe en l'air en dehors</i> finishing last one <i>en plié</i>	
4	<i>Tour en dehors</i> finishing <i>en plié á la seconde</i>	
5+6	<i>Double rond de jambe en l'air en dehors en relevé</i> finishing <i>en plié</i>	
+a7	<i>Pas de bourrée</i>	
8	<i>Tour en dehors</i>	
1+2	Extend leg <i>á la seconde</i>	
+a3+a4	3 <i>Rond de jambé en l'air en dehors</i>	
5+6	2 <i>Double rond de jambe en l'air en dehors</i>	
7-8	<i>Double tour temps relevé en dehors</i>	
1-16	Close <i>derrière</i> and <i>soutenu</i> to other side Repeat all to other side <i>en dedans</i>	

Petit battement and Battement frappé

Objectives – This exercise requires attention to rhythm and precise counting, with the musical accent requiring different and contrasting movement accentuation and dynamic.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4 1-2	Commence 5th position <i>Relevé</i> extend leg <i>á la seconde</i>	Arm 1 st to 2 nd

+1	1 <i>Petit battement</i>	
2-4	4 <i>Petit battements</i>	
+	Extend leg <i>à la seconde</i>	
5+6	<i>Flic flac en dehors</i> to <i>grand pose écarté</i>	
7+8	<i>Tombé coupé</i> into small <i>pose effacé en plié</i>	
+	<i>Relevé</i> leg remains extended out	
1++a2	4 <i>Battement battu</i> finishing small <i>pose effacé en plié</i>	
3++a4	Repeat	
+a5	<i>Double battement frappé</i> with ½ turn <i>en dedans</i> to small <i>pose croisé derriere</i> <i>en plié</i>	
+a6	<i>Double battement frappé</i> with ¼ turn <i>en dedans</i> to small <i>pose croisé devant</i> <i>en plié</i>	
+	<i>Relevé</i>	
7+8	3 <i>Battement frappé croisé</i> <i>devant</i>	
+a	Prepare <i>sur le cou de pied</i> <i>derrière</i>	
1-16	Repeat all in reverse	

Adagio

Objectives – Execution of *Battement développé devant* in one count, requiring an anticipation of transfer of weight and fluidity of movement and musical phrasing, while emphasizing the importance of the use of the musical anacrusis.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
3/4 1-2	Commence 5th position	Arm breathes to small 2 nd
+1	<i>Battement developpé devant</i>	<i>Port de bras</i> over working leg arm to 3 rd
+2	Small <i>balancé</i>	
+3		
4	<i>Tombé en avant par terre</i>	
+5	<i>Posé en arrière</i> to 5 th ½ <i>pointe battement developpé grand pose écarté</i>	
+6	Small <i>balancé</i>	
+7	Incline torso to barre	
8	<i>Tombé écarté en l'air</i>	
+a1-4	<i>Posé</i> to 5 th ½ <i>pointe effacé derrière grand rond de jambe en dedans</i> with <i>grand pose efface derrière</i> turning to <i>grand pose effacé devant</i>	
5	<i>Plié</i>	
+6	<i>Relevé passé 90°</i> with ½ turn to <i>arabesque</i>	
7	Close 5 th turning <i>en face</i>	
8	<i>Retiré devant</i> closing <i>derrière</i>	Arm 3 rd to 2 nd
1-16	Repeat all in reverse	

Grand battement and Balancoire

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
4/4 1-2	Commence 5th position	Arm 1st to 2 nd
+1+2	2 <i>Grand battement devant</i>	
+3	1 <i>Grand battement développé devant en relevé</i>	Arm to 3 rd
+4	Close 5th ½ <i>pointe</i> and lower	Arm 2nd
5-7	3 <i>Balancoire devant, derrière, devant</i>	
8	Close 5th	
+1+2	2 <i>Grand battement devant</i>	
+3+4	2 <i>Grand battement á la seconde</i>	
5-6	<i>Grand temps relevé en dehors</i>	
+	<i>Rond de jambe en l'air 90° en dehors</i>	
7	Close ½ <i>pointe derrière</i>	
+	<i>Detourné</i>	
8	Lower <i>pied plat</i>	
1-16	Repeat other side in reverse	

+a8	<i>Pas de bourrée finishing grand pose croisé derrière</i>	Arms 3 rd position
1-4	<i>6th port de bras as preparation for tour grand pose en dedans</i>	
5-6	<i>Tour attitude efface</i>	
7+8	<i>Alongé en plié pas de bourrée finishing 5th ½ pointe</i>	

Battement tendu and jeté

Objectives – This exercise requires various anticipations of transfer of weight at a quick speed, with a good coordination of *port de bras*. These objectives have been built upon within the structure of the 1st class plan, to assist in the execution within the musical counts and phrases.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4 1-2	Commence 5th position <i>croisé</i>	Arms breathe to small 2nd
1-4 5+6	4 <i>Battement tendu</i> small <i>pose croisé devant</i> 3 <i>Battement jeté</i> small <i>pose croisé devant</i> finishing last one out	
+a7	<i>Flic flac en dedans</i> to small <i>pose effacé derrière</i>	
+8	<i>Battement tendu</i> and close 5th	
1-8	Repeat all in reverse with <i>Flic flac en dehors</i> finishing <i>en face á la seconde</i> closing 5th <i>derrière</i>	

1-2	2 <i>Battement tendu á la seconde en tournant</i> with ¼ turn to wall 3 and 5 right leg	
3-4	1 <i>Battement tendu en tournant</i> with ½ turn to wall 1	
5+6	3 <i>Battement jeté á la seconde</i> finishing last one out	
7+8	<i>Flic flac en dehors</i> into <i>tombé en avant</i> 4 th effacé	Small pose right arm forward
1-2	<i>Pirouette en dedans</i> finishing 4 th	
3-4	<i>Pirouette en dehors</i> finishing <i>tombé en avant</i> 4 th efface	
5-6	<i>Doublé pirouette en dedans</i> finishing 5 th	
7+8	<i>Relevé</i>	Arms 3rd

Pirouettes en diagonale

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
3/4	Commence 5th position <i>croisé</i>	
1-2	<i>Tendu croisé derrière</i>	Arms breathe to small 2nd
1-2	<i>Tombé pas de bourrée</i>	
3	<i>Pas jeté arabesque</i>	
4	<i>Tombé</i> 4th	

5-6	<i>Double pirouette en dehors finishing 4th</i>	
7-8	<i>Double pirouette en dehors finishing tendu croisé derrière en plié</i>	
1	<i>Fouetté turning to left to grand pose croisé devant</i>	
2	Lower to 4th	
3+a	<i>Double pirouette en dedans</i>	
4	<i>Soutenu</i>	
5-6	<i>2 Pas glissade en tournant</i>	
7-8	<i>Chainé finishing grand pose effacé derrière</i>	

Allegro

Echappé battu

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4	Commence 5th position <i>croisé</i>	
1-2	<i>Plié</i>	Arms breathe to small 2nd
+1	<i>Echappé 2nd</i>	
+2	<i>Battu finishing 2nd</i>	
+3	<i>Battu closing 5th</i>	
+4	Stretch <i>Plié</i>	
+5-6	<i>Echappé battu to sur le cou de pied derrière</i>	Arms small <i>pose croisé</i>
+7	<i>Coupé assemble battu dessous</i>	
+8	Stretch <i>Plié</i>	

+1	<i>Echappé en tournant ½</i> turn to left	
+2	Close 5 th	
+3	<i>Changement en tournant</i> ½ turn to left	Right arm 3 rd left 1 st position
+4	Stretch <i>Plié</i>	Arms open through 2 nd to preparatory position
+5+6+7	3 Galops <i>en avant pose</i> <i>croisé</i>	Left arm 3 rd right 2 nd position
8	<i>Assemblé</i>	

Ballotté and Ballonné

Objectives – As with the 1st class plan this exercise will also be executed with a 6/8 time signature, in order to compare whether this has an impact on the quality of *ballon*.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
2/4	Commence 5th position <i>croisé</i>	
1 2	<i>Tendu croisé derrière</i> <i>Plié</i>	Arms breathe to small 2nd to 1st position
+1-4	4 <i>Ballotté devant, derrière,</i> <i>devant, derrière</i>	Arms small <i>pose effacé</i>
5-6	<i>Coupé Ballonné dessous</i>	
7	Step right leg forward <i>efface en plié</i>	
8	<i>Pas jeté en avant attitude</i> <i>croisé small pose</i>	
1-8	Repeat all other side	

Grand jeté in arabesque

Objectives – A training exercise in preparation for the following exercise will be taught prior (diagonal *glissade grand jeté*). The focus will be on the musical timing and contrast of the *glissade* which is executed on the musical anacrusis and *grand jeté* to *arabesque* on the musical beat This requires anticipation of movement and coordination of *port de bras*. The *grand jeté* has three elements (*grand battement*, followed by a strong push off the supporting leg into a suspended jump, and a secure landing) to assist in the suspension of the jump, the words ‘swish, jump, land’ will be used, representing the musical counts ‘1 +a 2’, to help the students understand the suspension within the musical rhythm required.

Time signature and Counts	Description of Exercise	Arms <i>Port de bras</i>
3/4 1-2	Commence left <i>tendu croisé derrière</i>	Arms small 2nd
+a1+a2 3 4 +a5-8 +a1-2 +a3 4 + 5 +a6	<i>Glissade en avant</i> <i>Grand jeté arabesque</i> <i>Assemblé 5th</i> <i>Entrechat quatre</i> Repeat Repeat <i>Glissade grand jeté</i> <i>Coupé</i> and <i>pas jeté en avant</i> to <i>arabesque ½ pointe</i> <i>Plié</i> Step left <i>en arrière en plié</i> <i>Relevé attitude croisé</i> <i>Pas de bourrée en tournant</i> to small pose <i>effacé devant</i>	Arms 3rd

7-8	<i>Pas jeté en avant to arabesque ½ pointe</i>	
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The planning and structure of each exercise in the 2 class plans have been based on data gathered through observation, questionnaires, and accompanied teaching practice, and adhere to the content, vocabulary, and structure of the 5th year of Classical Ballet Studies at EDCN.

Appendix J - Autonomous teaching phase exercises, objectives, student learning outcomes.

Exercises Taught	Objectives	Student Learning Outcomes
Barre		
<i>Pliés</i>	Coordination of <i>port de bras</i> within musical phrasing and filling out musical phrases. (Using anacrusis). Good use of pull up (anacrusis) before 3 rd <i>port de bras</i> to encourage internal musicality	Correction of timing of <i>port de bras</i> during <i>grand plié</i> with arm arriving to 2 nd at same time of leg extension. (Well understood)
<i>Battement tendu</i>	Different musical accents on extension and closing 5 th . Accurate counting of exercises	
<i>Battement jeté</i>	Fast dynamic out on extension allowing time within the music to fully extend leg before closing. Sharp <i>staccato</i> quality. Action of <i>flic flac</i> linked to <i>battement développé</i> , good weight placement.	Corrections on height of leg especially after <i>flic flac</i> into poses. Difficulty in correct timing and accents. (Well understood)
<i>Rond de jambe par terre</i>	Different accents during exercise and change in direction of accentuation. Link ½ <i>volta fouetté</i> with <i>adagio</i> in centre, <i>tour lent</i> with inclination of torso. Weight well placed over front of supporting foot to allow a smooth quality of	Corrections accentuation (<i>Rond de jambe</i> slow, quick, slow). ½ <i>volta fouetté</i> weight placed onto supporting heel hampering smooth quality and phrasing.

	movement, and freedom of the heel to commence and continue advancing <i>en dehors</i> .	
<i>Battement frappé</i>	<i>Staccato</i> , Sharp attack and precision of movement. Weight placement on <i>soutenu</i> (use of anacrusis) and <i>tour</i> .	Corrections on where the weight is placed during <i>soutenu</i> into <i>plié</i> (on the anacrusis +a) to accomplish the <i>tour</i> within the correct musical timing and counts.
<i>Adagio</i>	Fluid phrasing and control, linking <i>demi grand rond de jambe en dedans</i> to <i>tour lent</i> in center <i>adagio</i> , (barre-working leg moves around the torso-center torso moves around working leg). Good anticipation of transfer of weight to accomplish movement within musical phrasing) alongside use of breath to assist in suspension of movement. Action of <i>battement développé</i> linked to <i>ballotté</i> in <i>allegro</i> (defining same action but performed with different qualities and time signatures.	Corrections in use of breath especially in <i>passé</i> from one pose to another at 90° to encourage suspension and control (explained always exists a beginning, middle and an end to each movement)
<i>Grand battement</i>	Link <i>balancoire</i> to <i>penchée</i> in centre <i>adagio</i> . Good use of inclination of torso and change of timing	Corrections on a better use of torso. Initially the speed of the tempo was too slow, resulting in the

	with execution on the musical beat and anacrusis.	exercise being extremely heavy to execute, instead of the light quick reaction and quality necessary.
Centre		
<i>Adagio</i>	Linked to the exercises at the barre. Good use of anticipation of transfer of weight before movement, well sustained weight placement on supporting foot allowing the heel to initiate all movement <i>en tournant</i> (use of movement and music anacrusis). Anticipation of <i>port de bras</i> assisting in balance and suspension, and use of imagery and words to assist in the energy and direction of extended leg (Bow and arrow, direct kinetic energy), that will be linked to <i>ballotté</i> in <i>allegro</i> .	Principle difficulties such as control in the smooth continuous change of direction and control of <i>en dehors</i> during <i>tour lent</i> within musical phrase, and suspension and control of <i>passé</i> from one pose to another.
<i>Pirouettes en diagonale</i> and <i>chaîné</i>	Emphasize the importance of the preparation prior to the <i>pirouette</i> (again the concept of the use of the anacrusis), calling attention to focus concentration on the 'bits in between!' that happen between the main elements of the exercise.	Good understanding on the part of the students and well executed. One particular student demonstrated beautifully executed triple <i>pirouettes</i> but finished behind the musical <i>tempo</i> , it was explained that the pirouette should be anticipated to allow the

		movement to finish within the correct musical <i>tempo</i> .
<i>Echappé</i>	Change of direction with $\frac{1}{2}$ and full <i>en tournant</i> . Secure landings with anticipation of head action with <i>port de bras</i> . Linked with change of direction within the <i>battement tendu</i> and <i>jeté</i> exercises at the barre.	Well executed with good use and control of <i>en dehors</i> and anticipation of <i>port de bras</i> .
<i>Ballotté</i> and <i>Failli</i>	Linked with the action of <i>flic flac</i> , <i>petit développ�</i> included in the objectives of the barre work. Sharp unfolding action of the working leg with good use of <i>pli�</i> . 3 elements of <i>ballott�</i> 5 th position suspended in air, <i>petit retire</i> still suspended in air, and unfolding action of working leg when landing. Related again to the imagery of the action of a bow and arrow as previously mentioned in <i>adagio</i> . Performed firstly on a 2/4 then 6/8 time signature.	Difficulties in suspending the jump resulting in a reduced height of jump and a brittle action of <i>pli�</i> when performed on 2/4 time signature. Then performed the exercise on a 6/8 distinct change in quality and elevation of jump. Asked the students which time signature they preferred all of them said the 6/8.

Appendix K – Video *tour lent* 2nd Term Autonomous Teaching Phase

Appendix L – Video *ballotté* 2nd Term Autonomous Teaching Phase

Appendix M – Video *échappé battu* 2nd Term Autonomous Teaching Phase

Appendix N – Video results - *adagio, allegro, allegro* 2nd Term Autonomous Teaching Phase

Annexes

Annex A

ESCOLA ARTISTICA DE DANÇA DO CONSERVATORIO NACIONAL

Conteúdos. Programáticos 5ºano TDC 2021/2022

Continuação do trabalho de desenvolvimento da estabilidade. Execução dos exercícios no centro “en tournant” na ½ ponta. Colocação de tours nas grandes poses. Aprendizagem de pirouettes que começam de formas variadas, no lugar e com deslocação na diagonal. Domínio técnico de vários tours nas pontas. Desenvolvimento da plasticidade e elasticidade nos tours de uma pose para a outra. Aprendizagem de uma forma mais elaborada de adagio com mudança do tempo musical a meio do exercício. Desenvolvimento da elevação nos grandes saltos.

1º período

BARRA

- Rond de jambé en l'air: a) Double r.j. sem meia ponta, com meia ponta e terminando em plié a 45º b) R.J. a 90º
- Flic-flac en tournant, uma pose para outra a 45º
- Battement developpé: a) tombé nas poses terminando par terre, a 45º e a 90º. b) developpé com curto balancé.
- Grand temps relevé sem e com meia ponta.
- Grand battement jetés: a) com meia ponta e com passé a 90º b) G.B. balançoire à frente e atrás
- Meia volta de uma pose para outra através de passé a 45º; na meia ponta e com plié relevé
- Volta fouetté, ¼ e ½ volta com a perna esticada á frente ou atrás a 90º; na meia ponta e com plié relevé

- Meia volta com plié relevé; com a perna esticada á frente ou atrás a 45° e a 90°
- Tour temps relevé – 2 tours
- Tour sur le cou-de-pied, começando com a perna esticada á frente ou atrás a 45°
- Tour tire bouchon, começando com a perna ao lado, a 90°
- Tour fouetté a 45° en dehors e en dedans
- Port de bras á frente e atrás com a perna a 90°
- Flic-flac começando das Grandes poses e terminando nas Grandes poses

CENTRO

- Rond de jambé par terre com ½ volta
- Battement fondu en tournant com ¼ de volta
- Battement frappé en tournant com ¼ de volta; par terre e a 45°
- Battement battu sur le-cou-de pied á frente e atrás em épaulement
- Flic- flac en tournant terminando a 45°
- Rond de jambe en l`air a) double na meia ponta terminando em demi plié
b) en tournant com 1/8 de volta sem meia ponta
- Battement relevé lent e B. developpé IV arabesque e poses écarté com plié relevé
- B. Developpé: a) tombé nas poses terminando par terre e a 45° b) Port de bras com trabalho do tronco em todas as poses a 90° c) Ballotté com uma perna e depois a outra

- Grand R.D.J developpé en face e de uma pose para outra com trabalho do tronco sem meia ponta
- Tour lent nas Grandes poses: a) de uma pose para a outra com trabalho do tronco
- Grand temps relevé sem meia ponta
- Grand fouetté (en dedans) en face com passo coupé. No croisé, terminando em attitude effacé, I e II arabesque; (en dehors) terminando em pose effacé á frente
- Volta de uma pose para outra através de passé a 45° e a 90° e com plié relevé
- Tour de V, II e IV posição terminando com os dedos no chão e na V (2)
- Tour de pas echappé da II e IV posição (1 ou 2)
- Tour sur le cou-de-pied en dehors sem fechar na V (2-4-6)
- Tour de Grand plié da I, II e V
- Tour tire Bouchon da IV e V (1 ou 2)
- Tour fouetté a 45° (2-4-6)
- Tour nas grandes poses (1): a) da II, tour á la seconde en dehors e en dedans b) da IV, en dehors, tour attitude croisé e efface devant c) da IV, en dedans, attitude efface, I arabesque
- Tour degage en dehors numa linha
- Tour en dedans de passo coupé na diagonal (pirouette piqué) (4)
- Tour chaîné (4 a 8 voltas)
- Grand fouetté en effacé á frente e atrás: 1 compasso de 4/4
- Pas failli para frente de I para IV arabesque e para trás

SALTOS

- Entrechat-quatre com deslocação para a frente e para trás
- Entrchat – royale com deslocação para a frente e para atrás e para o lado
- Pas assemblé en tournant com $\frac{1}{4}$ volta, começando em dedans
- Double assemblé battu
- Pas jeté battu
- Pas ballotté par terre
- Pas failli para a frente e para atrás
- Sissonne simple en tournant
- Sissonne ouverte en tournant, terminando a 45°
- Grand sissonne ouverte em todas as direções e poses
- Pas ballonné battu ao lado, sem deslocação
- Grand pas jeté para a frente nas poses; attitude croisé, I e III arabesque da V e passo coupé. Attitude effacé, I e II arabesque da V e de passo coupé e pas glissade
- Grand pas de chat
- Temps levé nas poses a 90°
- Pas cabriole á frente e atrás, começando de passo coupé, pas glissade
- Pas emboîté en tournant, com deslocação de lado e na diagonal
- Grand sissonne tombe á la seconde em conjunto com pas de bourrée com deslocação
- Pas jeté fermé a 45° em todas as direções e poses
- Pas ballonné com passo coupé

- Grand fouetté en face, terminando em attitude effacé, I e II arabesque e para trás terminando em pose effacé frente
- Pas jeté en tournant com ½ volta, com deslocação numa linha
- Grand pas assemblé ao lado e á frente começando de: V, passo coupé, pas glissade, sissonne tombé e developpé tombé para frente

PONTAS

- Pas jeté en tournant ao lado com ½ volta, com deslocação numa linha
- Sissonne ouverte a 45° en tournant, com ¼ e ½ volta
- Grand sissonne ouverte em todas as direções e poses com deslocação; pose écarté e IV arabesque sem deslocação
- Pas tombe de uma pose para outra a 90°
- Rond de jambé en l'air – single
- Fouetté a 90° á la seconde terminando em I e II arabesque (¼ volta)
- Relevé numa perna com pose a 45° e a 90°, com deslocação para a frente (2-4)
- Soutenu en tournant com ½ e 1 volta começando de pose 90°
- Pas glissade en tournant com deslocação na diagonal
- Tour en dehors e en dedans da V e da IV (2)
- Tour suivi en dehors e en dedans da V (8-12)
- Tour en dehors começando de dégagé; numa linha e na diagonal
- Tour en dedans de coupé passo, na diagonal (tour piqué) (4-6)
- Tour fouetté a 45° (4-6)

- Tour chaîné (4-8)
- Pas emboîté en face, sem deslocação (sauté) (4-8)
- Grand fouetté en face, terminando em attitude effaçé, I e II arabesque

2º Período

CENTRO

- B. double frappé en tournant com $\frac{1}{4}$ volta; par terre e a 45°
- Rond de jambé en l`air: a) double R.D.J na meia ponta terminando em demi plié b) en tournant com $\frac{1}{8}$ de volta na meia ponta
- Battement relevé lent e Bat. Developpé IV arabesque e poses écarté na meia ponta
- G.R.Jambe developpé en face e de uma pose para outra com meia ponta
- Tour lent nas Grands poses: b) de uma pose a outra em demi plié
- Grand temps relevé na meia ponta
- Battement divises en quarte
- Tour de temps relevé (1)
- Tour sur le-cou-de pied e em attitude á frente a 45° , en dehors, sem fechar na V (2-4-6)
- Tour fouetté a 45° (4-6-8)
- Tour nas grands poses (1): a) da II, tour á la seconde en dehors e en dedans b) da IV, en dehors, tour III arabesque c) da IV, en

dedans, attitude effacé, II arabesque, croisé devant e a la
seconde

- Tour en dedans de passo coupé na diagonal (pirouette piqué)
(4-8)
- Tour chaîné (8-12 voltas)
- Grand fouetté en effacé á frente e atrás: 1 compassode 2/4
- Temps lié par terre com pirouette

SALTOS

- Pas ballotté a 45°
- Pas ballonné battu ao lado com deslocação
- Grand temps lié para a frente e para atrás
- Pas cabriole, á frente e atrás, começando de passo coupé,
pas glissade, sissonne ouverte e sissonne tombe
- Temps glissé para frente e para trás nas poses I, II
arabesque
- Tour en l'air com 1 tour
- Pas ballonné com passo coupé e ½ volta
- Pas jeté en tournant com ½ volta, com deslocação, numa
linha e na diagonal
- R.D.J sauté – double (começando de sissonne ouverte e
da V)

PONTAS

- Pas jeté en tournant ao lado com $\frac{1}{2}$ volta e deslocação, numa linha e na diagonal
- R.de J en l`air – double
- Relevé numa perna com pose a 45° e a 90° , com deslocação para frente (2-4-6)
- Tour suivi en dehors e en dedans da V (8-16)
- Tour en dehors e en dedans começando de pas tombe
- Tour en dedans de coupé passo, na diagonal (tour piqué) (8)
- Tour fouetté a 45° (4-6-8-12)
- Tour chaîné (8)
- Pas emboîté en face, com deslocação (sauté) (4-8)
- Grand battement jeté em todas as direções e poses

3º período

CENTRO

- Tour chaîné (8-16 voltas)

PONTAS

- Tour fouetté a 45° (6-8-12-16)