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ARTICLE

KNOWLEDGE OF BALLROOM DANCING AND THE TRAINING OF TEACHERS IN JUIZ DE FORA - MINAS GERAIS[1]

NEIL FRANCO[1]
ORCID: https://orcid.org/0000-0002-1276-8901
neilfranco010@hotmail.com

ANNELISE GOMES DE PAIVA[1]
ORCID: https://orcid.org/0000-0003-3071-6758
annelisegpaiva@yahoo.com.br

[1] Universidade Federal de Juiz de fora. Juiz de Fora, Minas Gerais (MG), Brazil.

ABSTRACT: This study analyzes and discusses the curricular and institutional teaching knowledge that constitutes the training of Ballroom Dancing (BD) teachers in Juiz de Fora - MG, graduates in Physical Education (PE). It is configured as a qualitative study, structured through the correlation of bibliographic, documentary, and empirical sources. Theoretically, we dialogue with authors from the field of teacher training, in particular, Maurice Tardif (2014), in addition to specific references from the field of Dance and BD. The empirical material was built from conversations with 04 BD teachers, graduated in PE, working in Juiz de Fora - MG, in addition to a fifth teacher, author of the study, who also shared her formative experiences in BD. According to the subjects' narratives, we infer that graduating in PE leaves a formative gap in relation to BD, since it is not integrated as a specific subject nor contemplated as content in the Dance subject. On the other hand, the graduation in PE corroborated both in the process of construction of a professional identity of the research subjects and in their formative process. Finally, the option for graduation in PE was due to the impossibility of some of the subjects attending the University in the Dance course, constituting, for the investigated group, the most viable way to obtain professional recognition to work with BD.

Keywords: Dancing in pairs, Teacher training, Physical Education.

SABERES DAS DANÇAS DE SALÃO E FORMAÇÃO DE PROFESSORES DE JUIZ DE FORA - MINAS GERAIS

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RESUMO: Analisar e discutir os saberes docentes curriculares e institucionais que constituem a formação de professores/as de Danças de Salão (DS) de Juiz de Fora - MG, graduados/as em Educação Física (EF), é o objetivo deste estudo. Configura-se como uma pesquisa de abordagem qualitativa estruturada através da correlação de fontes bibliográficas, documentais e empíricas. Teoricamente, dialogamos com autores/as do campo da formação de professores/as, em especial, Maurice Tardif (2014), além de referenciais específicos do campo da Dança e DS. O material empírico foi construído a partir de conversações com 04 professores de DS, graduados em EF, atuantes em Juiz de Fora – MG, ademais de uma quinta professora, autora do estudo, que também compartilhou suas experiências formativas em DS. De acordo com as narrativas dos sujeitos, inferimos que a graduação em EF deixa uma lacuna formativa com relação às DS, visto que não é integrada como uma disciplina específica nem contemplada como um conteúdo na disciplina de Dança. Por outro lado, a graduação em EF corroborou tanto no processo de construção de uma identidade profissional dos sujeitos da pesquisa como no seu processo formativo. Por fim, a opção pela graduação em EF se deu devido à impossibilidade de parte dos sujeitos cursarem a faculdade de Dança, constituindo-se, para o grupo investigado, no caminho mais viável para obtenção de reconhecimento profissional para atuar com as DS.

Palavras-chave: Dançar a dois, Formação docente, Educação Física.

CONOCIMIENTO DE BAILE DE SALÓN Y FORMACIÓN DE PROFESORES EN JUIZ DE FORA – MINAS GERAIS

RESUMEN: El objetivo de este estudio es analizar y discutir los saberes didácticos curriculares e institucionales que constituyen la formación de profesores de Baile de Salón (BS) en Juiz de Fora - MG, graduados en Educación Física (EF). Se configura como una investigación con enfoque cualitativo estructurada a través de la correlación de fuentes bibliográficas, documentales y empíricas. Teóricamente, dialogamos con autores del campo de la formación docente, en particular, Maurice Tardif (2014), además de referentes específicos del campo de la Danza y el BS. El material empírico fue construido a partir de conversaciones con 4 docentes de BD, graduadas en Educación Física, que actúan en Juiz de Fora - MG, además de una quinta docente, autora del estudio, que también compartió sus experiencias formativas en BD. De acuerdo con las narrativas de los sujetos, inferimos que la graduación en EF deja un vacío formativo en relación con la EF, una vez que no está integrada como disciplina específica ni contemplada como contenido en la disciplina Danza. Por otro lado, la graduación en EF corroboró tanto en el proceso de construcción de una identidad profesional de los sujetos de investigación como en su proceso formativo. Finalmente, la opción por la graduación en EF se debió a la imposibilidad por parte de los sujetos, de cursar la Facultad de Danza, constituyendo, para el grupo investigado, la forma más viable de obtener el reconocimiento profesional para trabajar con BD.

Palabras clave: Bailar juntos, Formación del profesorado, Educación Física.

INTRODUCTION

What forms of teacher knowledge underpin the education of ballroom dance (BD) teachers in Juiz de Fora who hold degrees in Physical Education (PE), and how is this knowledge structured? This question guided the present study, which draws on master's research in Education completed in 2023 within the Graduate Program in Education at the Federal University of Juiz de Fora (UFJF).

BD is usually performed in pairs, with partners in close contact performing different steps while moving counterclockwise around the dance floor. Harmony between the partners and the music is essential during the dance. These dances are typically practiced at various social gatherings and may or may not involve technical aspects or performance (Volp, 2010). Beyond the characteristics that define its performance, BD is one of the forms of expression that make up the history of dance. To understand its historical, pedagogical, and artistic processes, we need to consider the broader historical context in which dance developed in human societies (Franco et al., 2022). This allows us to describe BD as:

> [...] a form of language with countless terms about which we still know little, yet through which we dance a lot. Perhaps this is its most important aspect. It enchants us in ways that go beyond the limits of rationality, political correctness, and planning. As the intellectual class would say, it is a multifaceted phenomenon – with many faces that mix, mingle, intertwine, and confuse the people who contemplate it. (Franco et al., 2024, p. 56)

Based on these assumptions, this study aimed to analyze the curricular and institutional teaching knowledge that constitutes the training of BD teachers in Juiz de Fora, Minas Gerais, who graduated in PE. The study therefore engages with the broader field of dance and its interrelationship with PE.

Dance is related to PE in official documents such as the National Curricular Parameters (PCNs-*Parâmetros Curriculares Nacionais*) and also in the National Common Curricular Base (BNCC-*Base Nacional Comum Curricular*) (Brazil, 1997, 2017). The BNCC includes BD as a topic to be taught in PE classes in the eighth and ninth of elementary education. Authors who are important in the study of Dance, such as Márcia Strazzacappa and Carla Morandi (2006) and Isabel Marques (2003), talk about this relationship, highlighting the impasses and tensions that involve the relationship between Dance and PE. This is because dance has, in recent decades, assumed an autonomous place as an area of knowledge and professional activity, especially in formal education, embracing dance above all as an artistic manifestation.

However, even before dance claimed this autonomous position, PE remains the primary way for professional recognition in dance. This is evident in the teaching methodology proposed by the theorists of the Collective of Authors (1992), which indicates that dance is included among the themes of body culture together with sports, games, martial arts, and gymnastics. These aspects justify the inclusion of dance in the curriculum in higher education in PE regardless of whether is a bachelor's or another degree.

Based on the premise that the relationship between the training of BD teachers and higher education in PE requires greater investment in academia, we justify the importance of this research by carrying out a survey on the CAPES theses and dissertations portal in 2022. Only 5 works referred to the topic: 2 had a direct approach, Katiusca Dickow (2016) and Andrea Muniz (2021), who investigated the training of BD teachers, and 3 did so indirectly, Rodrigo Vecchi (2012), Fernanda Abreu (2011) and Leonardo Siqueira (2017), because they deal with teaching BD from different perspectives.

In another search on the topic, we identified a systematic literature review by Franco et al. (2022) on BD in 14 PE journals covering the period from 1979 to 2019. The review identified 22 articles on BD. Updating the search through 2022 in the same journals yielded three additional publications, bringing the total to 25 studies. These studies focused on sport, leisure, health, and education; none addressed BD teacher education as its primary topic

From a theoretical perspective, we aim to engage in dialogue with authors in the field of teacher education, specifically Maurice Tardif (2014). Furthermore, we seek to draw connections between BD and authors in the field of dance, given the limited number of theoretical references specifically addressing partner dances. Finally, we propose to establish links with the master's theses and doctoral dissertations identified in our literature review.

Tardif (2014, p. 36) defines teaching knowledge as a plural form of knowledge, "[...] formed by a more or less coherent amalgam of knowledge derived from professional training and of disciplinary, curricular, and experiential knowledge." For the author, teaching knowledge is composed of various types of knowledge coming from different sources: disciplinary, curricular, institutional, professional, and experiential. In this text, we aim to contextualize BD within the framework of teaching knowledge and its various sources, placing particular emphasis on the curricular and institutional dimensions.

To facilitate an understanding of this knowledge regarding BD, this text is structured into three additional sections beyond this introduction. We first detail the study's methodological process, then present the analysis and discussion of the data, and finally offer our final considerations.

METHODOLOGY

We propose to study BD teachers' training through the construction of professional identity in relation to teaching knowledge. To this end, we draw inspiration from the narratives of BD teachers in Juiz de Fora, guiding us to pursue our research path using a qualitative approach, which, according to Fernando González Rey (2002, p. 72), is "[...] an ongoing process of knowledge production in which results are partial moments that constantly integrate with new questions and open up new avenues for knowledge production."[2]

Our engagement with the universe of BD in Juiz de Fora, beginning in 2005, allowed us to identify 32 BD professionals: 20 men and 12 women. Six men and four women had studied Physical Education. Given our focus, these 10 professionals composed the pool of potential participants for our research. In this context, we present our research setting, which is defined as "[...] the foundation of the social space

[2] The study was approved by the Research Ethics Committee (CEP) on May 4, 2021, uncer approval number 4,689,412 and Certificate of Submission for Ethical Review (CAAE) number 44474721.9.0000.5147.

that will characterize the development of the research and is aimed at fostering participant engagement in the study" (González Rey, 2005, p. 83).

Based on this context, we adopted longer professional experience in the field as another criterion for defining the study participants, specifically, BD teachers with degrees in Physical Education who were pioneers of this dance style in Juiz de Fora. There were four such participants, as detailed in Table 1 below.

Table 1: Identification of research participants

Participant	**Silvana**	**Lúcia**	**Anísio**	**Anderson**
Age	56 years old[1]	58 years old	52 years old	45 years old
Degree / Institution	PE / UFJF	PE / UFJF	PE / Granbery[2]	PE / UFJF
Period of undergraduate study	1982 to 1985	1984 to 1987	2003 to 2007	1997 to 2002
Highest Qualification	Undergraduate Degree	Doctorate	Postgraduate specialization	Master's degree
Professional Experience	Teacher and owner of the Estação Cultural school	Coordinator of the Physical Activity and Quality of Life Program (PAFQV/PJF)	Municipal school teacher Owner of *Espaço Arte Cultural Pires e Basílio*	Teacher in the municipal and state school systems.

Source: The authors (2022)

The empirical data for our study, as shown in Table 1, were derived from the narratives of four BD teachers from Juiz de Fora, who hold degrees in PE, consisting of two men and two women. The interviews were conducted in 2021, and at that time, the teachers were aged between 45 and 58. Among the four teachers, only one, Anísio, did not obtain his Physical Education degree from UFJF. Regarding their period of university study, two attended in the 1980s, one in the late 1990s and early 2000s, and one in the first decade of the 2000s. With the exception of Silvana, all the teachers pursued postgraduate studies: one has a specialization, another has a doctorate, and one is currently pursuing a doctorate. Silvana is also the only member of the group who does not work as a teacher in the formal education system.

To build the empirical data, we used the "conversation" approach proposed by González Rey (2005). For the author, conversational systems allow the researcher to step away from the central role of asking questions and instead engage in a conversational dynamic. This dynamic takes different forms and generates information involving participants naturally and authentically.

We intended for the conversations to take place in person, at a location, date, and time chosen by the participant based on their availability. However, at the time, we were experiencing social isolation

due to the COVID-19 pandemic. Therefore, the interviewees were free to choose whether the interview would be conducted in person or remotely through video-calling platforms such as Google Meet. According to Jeane Félix (2014), the online interview is a way of adapting conventional interviews for the internet and can take place either synchronously or asynchronously. Table 2 below describes the process of conducting the conversations.

Table 2: The conversation process

Participant	**Silvana**	**Lúcia**	**Anísio**	**Anderson**
Date	08.06.2021	05.05.2021	07.13.2021	05.07.2021
Modality	In person	In person	Remote	Remote
Place	Centro de Dança	UFJF	Google Meet	Google Meet

Source: The authors (2022)

During the interview with Lúcia, the discussion turned to her undergraduate academic transcript[3] from her Physical Education program. This document was included among the sources for analysis and discussion, and it was requested from all participants. Although it was suggested that each participant choose a pseudonym for us to use when referring to them, most of the group requested the use of their real names, a preference that was adopted for the study.

In this text, we will focus on the curricular and institutional knowledge that emerged from conversations regarding the Physical Education undergraduate program, establishing connections with the training of BD teachers. We will highlight the correlation among empirical, theoretical, and documentary sources, represented here by the academic records of the four individuals participating in the research.

Our primary hypothesis was that the choice to pursue an undergraduate degree in Physical Education came from the impossibility of enrolling in a Dance degree program, which was not offered in Juiz de Fora. Thus, studying PE was the most viable path to gaining the professional recognition needed to work with BD. This hypothesis arose from the insights of one of the study's authors, who pursued a Physical Education degree at UFJF for this very reason, graduating in 2011. Similarly, a second hypothesis was formulated: the content within the Physical Education curriculum does not provide a sufficient foundation for training a dance teacher, or, specifically, a BD teacher. For this reason, an additional participant contributed to the contextualization within the analyses and discussions regarding curricular and institutional knowledge.

[3]According to UFJF, the academic transcript "is the official document in which the subjects taken by the student, the semester in which they were taken, the credits and the grades obtained in the subjects are recorded." Available at: https://www.ufjf.br/bach/academico/provas-e-notas/historico-escolar/. Acesso em: 29 mar. 2023.

CURRICULAR AND INSTITUTIONAL KNOWLEDGE AND THE TRAINING OF BALLROOM DANCE TEACHERS

For Tardif (2014, p. 57), "[...] working means learning to work, that is, progressively mastering the knowledge and skills necessary to perform the work." Three forms of occupational learning are involved in this process. The first concerns traditional occupations, such as agriculture and fishing, linked to a learning period that may merge with the worker's lifespan. This learning occurs through immersion in the family and social environment, as well as through direct, daily contact with the tasks, characterized by imitation, repetition, and direct work experience.

The second form involves formal schooling aimed at providing workers with theoretical and technical knowledge. The third involves learning through a relationship between an apprentice and an experienced worker (Tardif, 2014).

This characterization of work proposed by Tardif (2014) particularly caught our attention because, after analyzing the transcripts of conversations with the research participants, the teaching of BD appears to be related to all three forms of work. This highlights the need to study this practice, given the lack of consensus regarding professional training in the field, despite its widespread presence across historical, cultural, and social contexts. Within this broad context, which encompasses various training pathways for BD teachers, we observe the precarious position of these professionals, as there are few academic or formal training initiatives available to them. In most cases, these initiatives do not constitute formal training, while some BD schools do organize training for their staff. Such programs typically consist of informal processes based on methodologies developed by the schools (Dickow, 2016).

Given the perspective characterized by a lack of knowledge regarding the teaching of partner dances and its connection to professional training, and the precarious position of these individuals, we observed that the question of what is required to become a partner dance instructor came from the statement of one of the participants. Motivated by the need for training when he began working as an instructor, Anderson turned to the foundations of Physical Education:

> When I started teaching group dance classes alongside private lessons, I left Caixa Econômica to focus exclusively on dance. Through this involvement with dance, and the resulting need for formal training, together with a lack of knowledge about what was actually required to work in the field, I began looking into Physical Education courses. That search for Physical Education coursework came directly from my practical experience with dance. (Anderson, 2021)

Based on Anderson's statement, we return to the discussion on the precarious position of the BD teacher, as proposed by Dickow (2016), stemming from the absence of academic and training initiatives. Anderson's lack of knowledge at the start of his work highlights the need for a training process for teaching BD.

Taking the forms of work proposed by Tardif (2024), learning in traditional occupations brings to mind Anísio's professional development. He began dancing with a group of friends at the age of 11,

building his initial experiences through access to videos and films. Drawing on Tardif (2014), we interpret that he learned to dance while immersed in a social context, through imitation, repetition, and direct experience with the dance. As he recounted, he came to realize that dance could also be his way of making a living:

> As we danced and pleased the audience, the more we wanted to create, and the more we danced, simply for the sake of dancing. Once I discovered that dance could be my livelihood... it's something I love... starting to dance at 11 and still dancing at 52. (Anísio, 2021)

For him, the Physical Education degree program was a further step after years in the profession. Anísio began his PE degree in 2003, after working as a dance and martial arts instructor in different professional settings, including abroad. Despite being professionally established in the area, he felt the need to acquire theoretical knowledge and pursued a degree: "[...] I'm going to learn the theory and combine it with the practical experience I've gained over all these years, and see what I need to refine, remove, or change, and that's how I started the Physical Education course. It was something I'd always wanted to do" (Anísio, 2021).

Anísio's pursuit of a degree as a result of his work with BD brings to mind Tardif's (2014) concept of the ideal teacher. Achieving this ideal requires not only a thorough knowledge of the subject and the development of practical knowledge through daily interaction with students but also the acquisition of theoretical knowledge in the educational sciences. Furthermore, Anísio's search takes us to the second form of work identified by Tardif (2014): the need for formal education to provide theoretical and technical knowledge. The author's discussion of this second form of work, specifically the necessity of curricular and institutional knowledge for professional practice, leads us to another question that arose during the research: why pursue a university degree in PE to work in BD in Juiz de Fora?

In recounting her story, Annelise[4] recalls choosing Physical Education due to its proximity to dance, as UFJF did not offer, at least up to 2023, a specific degree program in that area. Lúcia made the same choice:

> I ended up staying in the Physical Education program because I realized it was the course closest to dance, since there was no Dance degree program here in Juiz de Fora. I loved the classes that involved gymnastics and dance. As for the sports classes, I just went through the motions, yet I was an excellent student because that's just how I am: I'm a perfectionist in everything I do, and I dedicate myself fully (Lúcia, 2021).

Lúcia and Annelise also share the same experience regarding their first contact with dance:

> It started when I entered school and came into contact with Physical Education, specifically through the dance events, which were my preference. There is a quote by an author, Débora Barreto, that perfectly describes my experience: she says that choosing dance was, for her, a matter of having no choice. It is as if I didn't choose dance, but rather it chose me; it has been with me since childhood. (Lúcia, 2021)

[4] As specified in the methodology section, one of the article's authors also assumes the role of the fifth research subject.

These "dance events" within the school experience bring to mind Lívia Brasileiro (2008), who discusses the prominent presence of dance in school celebrations. According to the author, despite this presence in school life, the same cannot be said for the inclusion of the discipline as a subject of reflective study aimed at contributing to student development. Instead, dance is often reduced to a merely decorative element. This dynamic regarding dance in the school environment is closely linked to the training of Physical Education teachers in this area of knowledge, as we will discuss later.

Like Lúcia, when choosing her undergraduate major, Silvana also highlighted the absence of a Dance program at UFJF and drew connections between Dance and Physical Education, and between Dance and Communication, as we can see:

> [...] I finished high school, and I had to choose a career; I already had all that embodied experience. My options were between Communication and Physical Education because UFJF didn't offer a Dance program and still doesn't, which is a battle I think we need to take up. But I ended up choosing Physical Education because the career guidance office had files on the UFJF programs; the Communication program had very little material, it wasn't very well-established yet, while Physical Education had a pool, a sports court, this, that, and the other... so I chose Physical Education. In the Physical Education program, all I did was dance. I don't know how I managed it, but I just danced in that space. (Silvana, 2021)

Silvana's uncertainty about studying Communication recalls Strazzacappa's (2006) discussion of the several fields that dancers turn to because of the limited number of undergraduate dance programs in Brazil. At the time they chose their undergraduate majors, neither Lúcia nor Silvana had yet had any contact with BD. Lúcia's first contact was watching Silvana's performance and occurred after she had already graduated and was pursuing postgraduate studies in Dance. Silvana began dancing at a college classmate's birthday party, leading her to take up this style of dance while pursuing her degree in Physical Education.

Anderson's choice of major occurred in a different context than the other participants, though it resembled the reason behind Annelise's choice.

> I started doing BD, and back then, there were five women for every male partner. Today, there are still plenty of women, but the number of male partners is much higher than it was when I first started. Since there were so few male partners, Henrique [his first instructor] invited me to join every class he taught [...]. (Anderson, 2021)

At first, Anderson became interested in BD with the goal of learning the practice, never imagining he might become a dance instructor in the future. Annelise recalls a similar journey, though she was studying Physiotherapy while Anderson had enrolled in a History program, as seen in the following statement:

> During the six months of dance classes, there was a group of people who really struggled; Henrique used to say that Anderson was in charge of the ICU. So, he would put everyone who was having trouble over in the corner, and I would teach them. At the time, I was in college, but when I took the entrance exam, I hadn't planned on working with dance; I had applied for History and loved the History program. It was really great, an interesting experience, for sure

> [...]. While studying History, I started looking into courses in the Physical Education department; I took classes there for two semesters in 1998. Although I intended to teach dance in the future because I enjoyed it so much, the way I actually started was sort of... well, teaching dance just fell into my lap. (Anderson, 2021)

Thus, regarding the processes by which the research participants chose their undergraduate degree programs, we observed three different approaches: the pursuit of theoretical knowledge after having already worked as a teacher, which characterized Anísio's experience; the interest in dance shown by Silvana and Lúcia, which led them to choose Physical Education due to the proximity between the fields of knowledge and the absence of a Dance degree program at UFJF; and, finally, the start of BD practice and the prospect of teaching it, which influenced Anderson and Annelise to switch from their ongoing degree programs to Physical Education.

In this context, we return to our hypothesis, which appears to be supported partucularly by Silvana's and Lúcia's accounts, regarding the choice of an undergraduate degree in Physical Education due to the impossibility of pursuing a degree in Dance. For the other participants, this also emerged as the most viable path to gaining professional recognition for working with BD.

> My development as a BD teacher was shaped primarily by my background in Physical Education and my practical experience. I also did a lot of research, looking into videos, materials, and so on. That is another thing that distinguishes a teacher's practice today from when I started: back then, we didn't have access to resources. Today, thanks to the internet, you can find plenty of material to read, study, watch, and use in your work, but that wasn't the case back then. Those who did have such materials didn't share them much, and not everyone had them; plus, recording a video or a class wasn't easy. So, I took classes in many different palces, but I didn't always have recordings of them or keep the material organized (Anderson, 2021).

This difficulty experienced by Anderson also came up in Silvana's interview:

> My journey here was difficult because, at first, I was taking classes but had no one to practice with, so a lot was lost, a lot of money wasted. There was no way to record videos back then; I just had a little notebook where I'd write things down. But then things started to take off; I had a group and put it all into practice. (Silvana, 2021)

It is worth highlighting the challenges BD teachers face regarding their professional training due to the absence of a formalized methodology and the academic and training initiatives noted by Dickow (2016). Corroborating the statements of the participants and the findings of Dickow (2016), Muniz (2021) also reports difficulties in accessing materials and a lack of training initiatives in Goiânia. When considering the social knowledge proposed by Tardif (2014), BD teachers found obstacles in acquiring this knowledge, given the lack of a formalization process for BD knowledge.

This pursuit of knowledge regarding BD, highlighted by Anderson and Silvana, leads us to question Physical Education teacher training: how did the higher education program contribute to these individuals, given the need to seek knowledge that lay outside the scope of their formal university training? Did the institutional curriculum of the Physical Education undergraduate program cover BD?

Based on these questions, we analyzed the research participants' academic transcripts and selected, in the table below, the courses that might have provided some exposure to BD:

Table 3: Courses taken by the subjects and their relationship to dance

Participants	**Silvana**	**Lúcia**	**Anísio**	**Anderson**	**Annelise**
Institution and graduation year	UFJF (1985)	UFJF (1987)	Granbery (2007)	UFJF (2002)	UFJF (2011)
Subjects	Gymnastics I - 90h	Gymnastics I - 90h	Introduction to Gymnastic Movements - 68h	Rhythm and Movement - 30h	Rhythmic and Bodily Expression – 30 hours Course practical componente – 15h
	Rhythmic Gymnastics I - 90h	Rhythmic Gymnastics I - 90h	Playful Experiences and Embodiment - 34h	Gymnastics Methodology - 45h	Introduction to the Study of Corporeality – 60h
	Gymnastics II - 90h	Gymnastics II - 90h	Rhythm and Movement - 68h	Fundamentals of Gymnastics - 60h	Fundamentals of Gymnastics – 60h
	Rhythmic Gymnastics II - 90h	Rhythmic Gymnastics II - 90h	Dance: Teaching Methodologies - 68h	Introduction to Dance - 68h	Introduction to Dance – 60 hours Practical coursework – 15h
	Gymnastics III - 75h	Gymnastics III - 75h	Competitive Rhythmic Gymnastics: Teaching Methodology - 68h	Advanced Training in General Gymnastics - 68h	Introduction to Competitive Rhythmic Gymnastics – 60 hours Practical application of the discipline – 15h
	Rhythmic Gymnastics III - 60h	Rhythmic Gymnastics III - 60h	School Education and Gymnastic Movements - 68h	Introduction to Rhythmic Gymnastics - 68h	General Gymnastics – 60h Practical application of the subject – 15h
	Rhythmics I - 45h	Rhythmics I - 45h	-	-	Gym-based exercise – 60 hours Practical coursework – 15h
	Gymnastics IV - 90h	Gymnastics IV - 90h	-	-	Advanced Study of Gym-Based Exercise – 60h
	Rhythmics II - 45h	Rhythmics II - 45h	-	-	-
Workload:	675h	675h	374h	339h	525h

Total program hours	2780 h [1]	2655 h	Bachelor's degree: 3,442 hours Teacher education degree (licenciatura): 3,690 hours	3223 h [2]	4112h

Source: The authors (2022)

[1] Silvana's academic record was missing the course hours for 10 subjects; therefore, we estimated the hours for these subjects based on Lúcia's record, as both graduated around the same time and followed the same curriculum.

[2] Anderson's academic record includes courses from the History program that were excluded from the final total.

When analyzing Table 3, we observed the low number of dance-related courses in the subjects' academic records: Silvana and Lúcia took nine such courses, Annelise took eight, and Anísio and Anderson took six. When comparing the course hours for these subjects with the program's total workload, we found that they account for approximately one-quarter of the total for Silvana, Lúcia, and Annelise, while for Anísio and Anderson, they represent approximately one-tenth. According to Carla Morandi (2006), dance within the context of PE undergoes a process of marginalization relative to other content areas. One consequence of this is the restriction of dance in undergraduate programs to a single specific course, leaving students feeling ill-equipped to work in this area of knowledge.

Another important aspect of Table 3 is the use of the term "Rhythmics" to designate the Dance subject in Silvana and Lúcia's academic records. According to Morandi (2006, p. 103), "[...] restricting dance only to rhythmic aspects disregards all its other elements. Although rhythm and dance are intrinsically linked, the teaching of rhythm, while very important for dance, does not equate to the teaching of dance." Based on this premise, we infer that most of the subjects listed in Table 3 focus primarily on rhythm or gymnastics and, consequently, do not constitute the teaching of dance.

Furthermore, BD is not explicitly included among the courses listed in Table 03. Partner dance styles could have been covered in courses such as Dance: Teaching Methodologies, Introduction to Dance, and Rhythmics I and II. However, the participants' accounts indicate that this was not the case during their undergraduate studies:

> I started to realize I needed to study because what the PE program provided wasn't enough to put together a class. I remember my early classes were basically just gymnastics sessions, you know? Because there wasn't much of a specific objective. So I started going to Rio, and that was tough, because I went through a lot of teachers before finding someone who could give me... substance. (Silvana, 2021)

In addition to the obstacles she faced during her training in BD, Silvana pioneered the effort to bring this knowledge to the city of Juiz de Fora. Like Silvana, Lúcia also believes that PE training for working with dance is superficial and that there is a need to seek out additional knowledge:

> I finished my undergraduate degree feeling like my training in dance was a bit weak, you know? [...] Today, I understand that PE involves a wide range of subjects and there isn't always time to

> delve deeply into all of them; ultimately, you really only go deep into your area of interest by pursuing a specialization. (Lúcia, 2021)

In this context of a need to deepen her knowledge of dance, Lúcia sought out a postgraduate program in the field. The same feeling is also evident in Anísio's words:

> In the dance course, you learn rhythm and put together a dance routine, you even perform it, but there isn't a specific focus on BD. However, when you actually learn the dance, they explain the rhythm, teaching you to count the phrasing, the 8-count, the 4-count, but they don't say, "This is the specific dance method you are using!" They provide a general overview, a bit of rhythm, a bit of knowledge, covering how to interpret the rhythm and phrasing. (...) That helps you mainly with choreographing a class, like step or aerobics; that's really the extent of it. There was no BD component, nor was there one for any of the other dance styles, none at all. It was just a way of saying there was a Dance course. That's all it was... Everything you learn there really serves as a foundation so you can specialize in a specific area later on. (Anísio, 2021)

Agreeing with other research participants, Anderson also recognizes the limitations of the PE undergraduate program regarding BD:

> When I think about a practical aspect of my training, I believe it still applies today, although that is only my impression and I cannot state it with certainty. It seems to me that the PE program does not provide the training or knowledge needed to work with BD. The experiences I had with ballroom dance during my PE studies came from the experience I brought with me to university. (Anderson, 2021)

Despite the course's limitations, Anderson emphasizes the legitimacy of dance as a PE theme, a curricular content area within official documents such as the PCN and the BNCC (Brazil, 1997, 2017), as well as within the systematization of PE teaching methodology proposed by the *Coletivo de Autores* (1992), as seen in the following statement:

> [...] a PE background doesn't necessarily give you a solid foundation for working with dance; however, I believe dance is legitimate, just like gymnastics or martial arts. Dance, and I'm certainly biased here, is a valid subject to include within the realm of PE. I do believe that a PE teacher is fully capable of working with dance, whether in schools or in fitness centers. (Anderson, 2021)

We identified gaps in PE undergraduate programs regarding training in BD and dance, as well as the resulting challenges faced by the individuals throughout their lives. These characteristics are not unique to our research participants. As previously noted, according to Morandi (2006), dance is marginalized and consequently receives limited coverage in PE degree programs.

In this context, Tardif (2014, p. 41) states: "The knowledge related to teachers' professional training depends, in turn, on the university and its body of teacher educators, as well as on the State and its body of decision-making and executive agents." According to the author, teachers do not control the definition or selection of the curricular and disciplinary knowledge they encounter during their university studies. Thus, their role is merely to appropriate this knowledge throughout their training.

The idea presented by the author can be linked to the experience of the participants in our study, who sought knowledge regarding BD during their undergraduate Physical Education programs but were

subjected to a curriculum that failed to provide such knowledge. Consequently, a gap emerged in the initial professional training of these teachers regarding their work in BD. Given the lack of training initiatives, as highlighted by Dickow (2016), Muniz (2021), and our research, how can we address these gaps left by undergraduate PE programs?

This gap in her dance training prompted Lúcia to pursue postgraduate studies with the aim of deepening her knowledge of dance:

> I can say that the postgraduate program in dance, I repeat, was a turning point in my personal and professional life, as well as in how I view dance. You start to broaden your horizons, your mind opens up, too, and you're able to distinguish things: this is good, this not so much; I can adopt this, but not that. You gain enough background knowledge to make your choices and create your identity. (Lúcia, 2021)

The postgraduate course rounded out Lúcia's dance training, and Anísio, like her, also chose this path. However, although the postgraduate program filled the gap left by her undergraduate degree in Physical Education regarding dance, this training does not specifically address BD. Her remarks indicate that the knowledge gained during postgraduate studies provided her with a critical perspective on the field, enabling her to evaluate workshops, for example. As she puts it, "[...] you gain enough background knowledge to make your choices and create your identity" (Lúcia, 2021). The process Lúcia describes is a practical example of the professional identity construction process discussed by Tardif (2014) and Pimenta (2012).

However, the question of how the disciplinary knowledge of BD is acquired persists. Before discussing how the research participants addressed this need, which is directly linked to the disciplinary knowledge of BD, it is important to note that, despite gaps remaining from their undergraduate studies regarding this specific knowledge, PE provided significant elements for the participants' professional development. Silvana, for example, points out that her training as a BD teacher did not take place during her undergraduate PE program. She affirms that the degree course provided "tools" for her professional development by offering access to knowledge in anatomy, psychology, and educational theory. Her mention of "educational theory" suggests that the undergraduate PE program encompasses knowledge related to educational sciences and pedagogy, aiming to achieve the teacher ideal proposed by Tardif (2014).

When Silvana attended UFJF, the PE program followed the former *licenciatura plena* model and took three years to complete it. Table 3 shows a total workload of 2,780 hours, which, when compared to Annelise's 4,112 hours, suggests that her perception of limited dance preparation may be explained by the curriculum in place at the time. This point brings us back to Tardif's (2014) idea that teachers rely on the university, university faculty, and the State during their professional training, an aspect highlighted by Lúcia:

> Today, I see just how important my PE degree was for my work in dance, as I believe it gave me a deeper understanding of the body, as well as knowledge regarding teaching pedagogy and the psychology of teaching, foundational elements for working in dance. I did feel the course lacked a more technical focus, something I later sought out through postgraduate studies, but professionally, I think PE opened many doors for me. (Lúcia, 2021)

Lúcia also emphasizes that PE enabled her to achieve both personal and financial fulfillment, as she pursued a public service career with the Juiz de Fora City Government, which secured her stability and financial recognition. Without the Physical Education degree, she would not have been able to enter the public service.

Besides the financial recognition, Anísio discusses how his PE degree changed the way people treated him. He states that such qualifications are valued and allow teachers with university degrees to stand out from those who began working professionally after gaining only practical experience in BD. He also speaks to us about the aspect of knowledge:

> "I need to have the knowledge so I can discuss it with my students and say: 'If you're doing this, it's for this reason', rather than just doing it. When you learn a little bit of kinesiology, when you learn how the movement works, you realize: 'Wow, I have to be careful with this, or else I could injure a student during the movement.'" (Anísio, 2021)

Anísio highlights knowledge from the biological sciences to underscore the need to preserve the dancing body. He particularly emphasizes Kinesiology and the discipline's importance for understanding BD movements and teaching in a way that does not cause harm to students. This relationship between BD and analyses within the fields of Kinesiology and Biomechanics was addressed in studies by Bocalini, Santos, and Miranda (2007), who assessed the physical fitness of elderly women practicing BD, and by Cardoso et al. (2020), who examined the most common injuries among professional ballroom dancers.

Following Anísio's reasoning, Anderson also emphasizes the importance of reviewing BD movements to ensure that practicing the dance does not cause harm to students:

> Having basic knowledge of joint mechanics, of what needs to be done, and of certain beneficial postures, even regarding some dance moves I perform: I learned them one way but began executing them differently because I felt the original approach wasn't ideal in terms of posture, especially after taking courses on anatomy, physiology, and kinesiology... so, I made a series of adjustments that remain part of my dancing to this day. … (Anderson, 2021)

In this context, the PE course shaped both the professional practice and the life stories of the research participants by providing them with theoretical knowledge in the biological and educational sciences, knowledge that was evident in the statements of all participants. Also, the prospect of greater financial recognition, as described by Anísio and Lúcia, and the possibility of entering a career as a public servant were highlighted, as noted by Lúcia. These connections bring to mind Strazzacappa (2006), who argues that the university's role is to expand horizons and contribute to the development of the researcher, the teacher, and the creator, in other words, the dancer who thinks.

With the exception of Silvana, all the participants worked in both school and non-school settings (as shown in Table 3). Another important point is that Silvana, Lúcia, and Anderson completed their undergraduate degrees before 2005. They fall under the *Licenciatura Plena* curriculum model, which qualified graduates to work in both school and non-school contexts. In contrast, Anísio and Annelise completed their studies in 2007 and 2011, respectively, under a curriculum comprising two distinct, yet related, degree tracks: the bachelor's degree (*bacharelado*) and the teacher education degree (*licenciatura*).

We understand that the pedagogical aspect was inherent to the pursuit of professional development for all the individuals involved. Their life stories reveal a desire to teach BD, whether in school or non-school settings, while also engaging with dimensions of health and leisure. This explicitly links to content within the fields of PE and the Arts, given that the stage often served as a space for both professional and personal recognition, a topic that warrants an article of its own.

The method they found to address the lack of knowledge regarding BD appears to align with the third form of work proposed by Tardif (2014): learning through a relationship between an apprentice and an experienced worker. We observe this in Silvana's remarks about the teacher Jaime Arôxa:

> When I found Jaime Arôxa, my life changed because he was someone who offered a clear, didactic, and pedagogical approach. He wasn't the type who didn't know what he was doing, unlike most other teachers, who would just dance with us without explaining the dance's structure, the fundamentals, or anything like that. Jaime brought something different to the table. I studied with him for so long that I even considered moving there, but then I met the group from Petrópolis. I fell in love with a dancer there, and my plans to move to Rio shifted back here instead. (Silvana, 2021)

Jaime Arôxa was a highly knowledgeable figure in the field of BD whom Silvana sought out to learn about teaching the genre. Dickow (2016) highlights Arôxa's importance to the field and conducts an in-depth study of his work as a teacher and teacher trainer. According to Dickow, Arôxa was selected for her research because he is recognized as a leading figure in the BD community, known for innovative ideas regarding teaching and learning methods and practices, as well as for having directly or indirectly trained countless teachers across Brazil, a point also noted by Muniz (2021) in her investigation into the history of BD teachers in Goiânia.

Lúcia also drew upon this training: "Meeting Jomar Mesquita was fantastic; we took that training course there. I also took a teacher training course with Jaime Arôxa, which was a fantastic experience. I continued to hone my ballroom dancing skills, but I already had a background in dance" (Lúcia, 2021).

As seen in Lúcia's statements, other names in the field of BD, such as Jomar Mesquita, were mentioned alongside Jaime Arôxa. Anísio, Anderson, and Annelise followed similar training paths in an attempt to fill the gaps left by their PE undergraduate degrees regarding the disciplinary knowledge specific to BD. The lack of academic and training initiatives in BD led them to seek this disciplinary knowledge from a more experienced professional in the field, aligning with what Tardif (2014) identifies as the third form of work. Consequently, their training to work in BD resulted from a combination of

two forms of work proposed by Tardif (2014): the second form, involving a process of formal schooling, specifically the PE degree, which was crucial to their professional identities yet left gaps regarding BD disciplinary knowledge; and the third form, as they sought to bridge those gaps by learning from more experienced professionals active in the BD field.

This relationship between BD and Tardif's (2014) third form of labor can also be understood in light of the importance of the independent dance schools advocated by Strazzacappa (2006), given that individuals' contact with these teachers, key representatives of BD, occurs outside the undergraduate academic environment, through classes at dance studios and BD events.

In Juiz de Fora, the teacher Silvana is a key figure in the field of BD. Her work has intersected with the stories of the other three research participants, as she taught all three of them and, as previously noted, inspired Lúcia to pursue this dance approach. She also indirectly influenced Annelise's training, given that a significant portion of Annelise's education took place at a dance center owned by someone who had been both a student and a teacher at Silvana's school. Silvana facilitated visits by numerous BD teachers to conduct courses in this dance discipline.

The five participants of this investigation lead us to understand that their professional development took place through intersecting networks of diverse identities that interacted to shape their identities as teachers. Selma Pimenta (2012) explains that this identity is based on technical aspects such as: the critical examination of theory in relation to practice; the reaffirmation of culturally established practices that remain significant; and the re-examination of traditions and social meanings. It is also built:

> [...] by the meaning that each teacher, as both actor and author, ascribes to the teaching activity in their daily life, based on their values, their way of being situated in the world, their life history, their representations, their knowledge, their anxieties and aspirations, and the meaning that being a teacher holds in their life. (Pimenta, 2012, p. 20)

Silvana, Lúcia, Anísio, Anderson, and Annelise confirm, based on their statements, that:

> [...] teachers' knowledge is their own; it is linked to their person and identity, their life experience and professional history, their relationships with students in the classroom and with other school professionals, and so on. Therefore, it is necessary to study it by relating it to these constituent elements of teaching work. (Tardif, 2014, p. 11)

Thus, we infer that PE professionals played a key role in disseminating knowledge about BD in Juiz de Fora. This suggests that the PE degree program often serves as a space that facilitates both access to and professional recognition for working with BD, given that dance is one of the themes within the field's body culture framework (Coletivo de Autores, 1992). Aligning with this view, Iula Lucca et al. (2019), in a study examining dance experiences during PE training, investigated how such experiences influenced students' interest in dance. BD and "Forró" emerged as key categories in the discussion, revealing that the degree program provided most students with their first exposure to dance and sparked their interest in the subject.

FINAL CONSIDERATIONS

In this study, we aimed to analyze the curricular and institutional knowledge that shapes the training of BD teachers in Juiz de Fora who hold degrees in PE. To this end, we combined bibliographic, documentary, and empirical sources. The latter were derived from "conversations" with four teachers who fit the study's profile. A fifth participant was included in the analysis and discussion: one of the study's authors, who shares the same background in terms of training and professional practice as the other participants.

In the context of our primary objective, we conclude that the PE undergraduate program leaves a gap in training regarding BD, given that it neither includes a specific course dedicated to partner dances nor covers this aspect within the general Dance course. An analysis of the course hours from the participants' academic transcripts reveals that dance is addressed only to a limited extent within the curriculum taken by the study subjects, confirming the marginalization of this area of knowledge as argued by Morandi (2006).

Despite the specific training gap in BD disciplinary knowledge, we concluded that the PE degree supported both the process of building a professional identity for the research subjects and their training process. We reached this conclusion because all participants emphasized the importance of knowledge in the educational and biological sciences. Going further, higher education also allowed them to enter the public service and gain greater financial recognition.

Our research hypothesis was confirmed, as some participants chose to pursue a PE degree because they were able to enroll in an undergraduate dance program. This made it the most viable path to obtaining the professional recognition needed to work for teaching BD, an aspect reported by all participants.

When seeking to understand the theoretical aspects and the relationship between professional practice in BD and the training processes for Physical Education teachers, we recognize partner dances as forms of social knowledge, as described by Tardif (2014), which led us to consider the training process for teachers in this dance genre based on the framework proposed by that author. Thus, we conclude that the process of training and professional identity formation must aim for the ideal teacher profile proposed by Tardif (2014): a teacher who possesses deep knowledge of BD as well as knowledge grounded in educational sciences and pedagogy, acquired through higher education, while also developing practical knowledge based on daily experience with students. Regarding these individuals' practical knowledge and the construction of their professional identities, their narratives suggest that each developed their teaching methodology through daily practice, given the absence of a formally recognized methodology for Ballroom Dance.

Finally, it is also important to highlight some limitations of our study, such as the number of participants. Although six other professionals fit the desired profile, because of the time constraints associated with completing the master's degree, we chose four of the pioneers of this dance style in Juiz de Fora. On the other hand, this limitation opens up possibilities for future studies involving this population, as well as those who work with BD in Juiz de Fora and either do not hold a university degree or hold degrees in other fields.

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The content of the research text is included in the manuscript.

AUTHOR'S CONTRIBUTIONS

Author 1 – Research project coordinator; active participation in supervision, data analysis, and revision of the final manuscript.
Author 2 – Data collection, data analysis, and manuscript writing.

CONFLICT OF INTEREST STATEMENT

The authors declare no conflicts of interest regarding this article.