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Using an adapted version of "PCEM" to test "Adage"

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Classical ballet is a high-intensity intermittent form of exercise [1], characterized by an aesthetic component, which requires the dancers to show their grace, elegance and beauty. All these features are expressed by the 'adage', which workload, in terms of exposure and duration, can vary considerably in relation to influence of training [2]. The aim of this study was to assess the workload's effects on the aesthetic components of an 'adage' performed before and after a structured training. Nine female classical ballet dancers (age: 19.3±3.3 years; height: 165±4.6 cm; weight: 52.6±2 kg; years of dance training: 10.5±2.3), free from injury, were recruited and submitted the following procedure: 1) 'adage' assessment (PRE); 2) specific training protocol; 3) 'adage' assessment (POST). Both the 'adage' (70-second) and training (60-minute) were expressly choreographed for this study. Moreover, the PRE and POST 'adage' were video recorded and observed by a very experienced ballet teacher through a modified version of the Performance Competence Evaluation Measure (PCEM) questionnaire [3] to assess: 1) Full Body Involvement (FBI); 2) Body Integration and Connectedness (BIC); 3) Articulation of Body Segments (ABS); 4) Movement Skills(MS).

The Wilcoxon Signed Ranks Test showed no significant differences between pre- and post-rehearsal 'adage' performances [FBI, $p=0.527$; BIC, $p=0.317$; ABS, $p=0.083$; MS, $p=0.059$). Despite results were not significantly, FBI showed lower post-training mean values (performance decrement), which can be speculated as a consequence of fatigue. It is also interesting to note that all other parameters showed higher post-training mean values, which can be explained by the positive effects of classical ballet exercise on fluency, rhythm and quality of movements. In conclusion, a ballet routine lesson (training) certainly affects the performance of the 'adage.

References

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Key words

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