

## 90 - SELF-ESTEEM OF "PARAFOLCLÓRICA" DANCE PRACTITIONER'S AND OF BALLROOM DANCE PRACTITIONER'S

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### INTRODUCTION

The interest in this study arose from the experience of the researcher, and the interest in comparing the results of the study initiated in Brazil with the results obtained in the field research in Portugal, coming to meet with the discipline of "behavior analysis of the Dancer" of the master course in Dance Performance Art at the College of Human Movement in Lisbon.

Many teachers believe that with the dance classes, they may assist in the development of their students and their self-esteem, because, according to Taniguchi apud Silva (1997, p.8) "Quando fazemos algo com prazer, mesmo que seja difícil, manifestamos maior força e conseguimos executá-lo bem. Pelo contrário, mesmo uma coisa fácil, se não sentimos prazer, não conseguimos executá-lo a contento". Branden (1996), emphasizes in one of his studies, that if we possess a high self-esteem, we feel more equipped to deal with life, develop greater creativity, we become more ambitious in trying new situations, we start to have more healthy relationships; become more respectful to us and to the others. Furthermore, studies such as Bernard & Matos (2003) show that according to the level of our self-esteem, we influence and are influenced by external factors that surround our daily lives, and according to Rangel (2002), we therefore are needy individuals and adaptable to the environment around us, we are people hungry to learn and acquire as much information as possible to promote our well being, leading to satisfying the needs of our lives.

Dance as an activity that promotes self-knowledge leads to profound encounter itself and creates what she calls the sense of being (Berger, 1981). Lourenço Filho apud Giffoni (1964), said that the folk dances have incomparable value, since they combine the various aspects of effective life. Folk dances and ballroom dancing, can contribute to the refinement of interpersonal relationships, development of community spirit, understanding of different roles in social life (Giffoni, 1964) and even its practitioners can lead to important values such as physical, social, cultural and recreational purposes. In this sense, dance as an activity that can facilitate the acquisition of self-awareness and high self-esteem of its practitioners, is formulated to study the following question: "How is the perception of self-esteem of young dancers in "parafolclórica" dance in the School Madre Francisca Lampel, in Gaspar (SC - Brazil) and the practitioners of ballroom dancing competition of Porto (Portugal)?"

### OBJECTIVES

- Identify personal characteristics of the "parafolclórica" dancers practitioners' of School Madre Francisca Lampel, in Gaspar (SC - Brazil) and the practitioners' of ballroom dancing competition of Porto (Portugal)?

- Check the self-esteem in the eyes of dancers "parafolclórica" of the School Madre Francisca Lampel, in Gaspar (SC - Brazil) and the practitioners of ballroom dancing competition from Porto (Portugal)?

### REVIEW:DANCE

For Rangel (2002), the dance as an eminently human activity, is also an undeniable in the life of all societies and at all times. Despite their differences, the understanding that has dance, it has characteristics very similar to each other, where the movement emerges as a key element and common enter different settings, keeping the bond of connection between them. Thus, among the many definitions found in addition to others already mentioned by several authors, one sees a variety of aspects including the dance, and at certain times some views abound in a unique design, and others, deviate completely a concept from another. These convergences and divergences extend the concept of dance and indicate the complexity of a definition, given the fact that it contains a multitude of plausible possibilities for the application.

Dance, then, denotes be a phenomenon in which its elements are related to each other and it can be succinctly defined in the following contexts: dance is the implementation and man's relationship with themselves and others, with nature and with their gods; exteriorization expressive of emotions, ideas and concepts through symbols of the body. So the dance in the schools should be applied with the phase chronological and motor development level of students as well as the cultural heritage of the group with which one works. Only after the relationship with other movements and other elements that dialogue and interfere with the work of artistic creation in dance is that it acquires meaning educational.

Referring to the folk dances, Lourenço Filho apud Giffoni (1964) stated that present incomparable value, since they combine the various aspects of affective life. Associate music and gesture, color and rhythm, the sense of play and utility, grace and the attributes of physical strength and adds: it contributes to the refinement of interpersonal relations, the development of community spirit, the understanding of different roles in social life. Through its effects creators and cathartics may be used as an instrument of socialization (Giffoni, 1964). Besides the physical values, cultural, recreational and social folk dance and ballroom can provide, we can not fail to mention the importance of playfulness in children and adolescents in the development phase. According to Kurath Gertude apud Portinari (1989, p.268), one of the most significant aspects of folk dance is narrow the gap between man and woman, and perhaps one of the reasons is wide acceptance by men in practice this type of dance. Likewise, it would place the ballroom dances, because it is practiced in pairs, facilitating the acceptance of children, youth and adult males, and that until they reach the stage of competition through times this approach of the sexes, and contact with people seeking and recognize this style of dance. The ballroom dancing competition developed from the social ballroom dance, evolved to the level of performance and, consequently, additional factors such as quality of performance, musical interpretation and characterization become indispensable and inseparable.

Thinking about creating and fostering a culture of a people in the form of shows, is that there parafolclóricos groups. The name "parafolclóricos groups" covers a wide variety of situations, with nuances that need to be perceived. Benjamin (2002), states that in general, groups "parafolclóricos" feed themselves of popular traditions, appropriating their music, choreography, costumes, scenery and even their texts and dramatic situations. They play a prominent role in the process of social education and

leisure for young people and, now, adults and even senior citizens. The same author also says that it is worth noting that the preparation work of choreography for performances of these groups accounts for the exacerbation of clothing, rather than the original choreography by its simplest form, obtaining a favorable public recognition. The "parafolclóricos" group members come from a broader social network, regardless of a final statement, before entering the group. In its internal constitution of these groups there are an organized structure consisting of a hierarchy determined by grades of papers and specific functions.

### ADOLESCENCE AND SELF-ESTEEM

Before becoming adults, we go through a magic stage, that is even difficult to define. Not just a period of rapid physical change, but also social and psychological transition from childhood to adulthood. However, Papalia & Olds (2000) argue that adolescence is also a time of risk, while some young people adopt behaviors that constrain their options and limit their possibilities.

Traditionally, adolescence has been considered a most difficult period that the years of childhood, both for children and for the parents, because teenage behavior is essentially exploratory and should not be considered unimportant because it helps the individual find their place in society (GALLAHUE & OZMUR, 2001).

Scholars of the psychology of human development as Gallahue (2001), Newcombe (1999), Bee (1984), agree that the onset of puberty is the threshold of adolescence, in which sexual maturation becomes evident. All changes associated with puberty have a psychological and social significance; both for adolescents and for society, but their specific effects vary with the cultural and personal circumstances (Cole, Cole, 2004). Papalia & Olds (2000), mentioning that cognition is part of the development process, so it's not just the appearance of teens who changes when compared with children, but also their thinking is different, since they are capable of abstract reasoning and have a moral judgments more sophisticated and may have more realistic plans for the future.

Newcombe (1999) describes that in adolescence beyond biological and cognitive changes, adolescents undergo psychological and social changes, outlining four main lines of change. First, adolescents renegotiate their relationship with their parents, providing more autonomy than was possible during childhood. Second, adolescents begin to spend more time with friends, establishing close relationships with age mates. Third, they define their identity more firmly and fourth become increasingly able to think in terms of adults about moral issues. So for they have the opportunity to live well this time, teens need to adopt values and commitments. They need to figure out what they can do and be proud of their achievements. They need to form close bonds with girls and boys of his age, being loved and respected for who they are and what we stand for and that, Papalia & Olds (2000), claim that they have to figure out what they stand for. They argue that the search for identity, independence through social and psychological, it can occur by developing their own values, pride in achievements and intimate relationships with friends. Social interaction with his peers is another way of ensuring young people's identities. Thus we can say that if the teen is involved in a physical activity program, or dance in this case, it may have more chance of being an active and responsible citizen. Many young people themselves seek commitments to deal with, and degree of fidelity to those commitments influences their ability to solve the identity crisis.

There seems to be a consensus in the scientific community about the definition of the construct "self-esteem." To Baumeister (1984) self-esteem is the evaluation or the individual's sense about their image, implying a degree of satisfaction or dissatisfaction with oneself and for Brinthaupt & Erwin (1992) self-esteem has been defined as the positive or negative attitude about self, the degree of pleasure or satisfaction with self and a sense of value compared to the others. One must emphasize that self-esteem along with the "I existential" (which occurs during the first year of life, where the child discovers that he is separate and distinct from others) and self potential "(where children realize that has specific characteristics), are part of self-concept of children and adolescents. Self-esteem is the affective aspect of self-concept is the value that gives the child perceives the qualities that have, putting a positive or negative value the characteristics that you think exists. In this sense the physical self has occupied a favorable position and unique system of "self" because the body, through its appearance, attributes and capabilities, provides a substantive interface between the individual and the world around them (FOX apud BERNARDO & MATOS, 2003). We can not forget that self-esteem evolves from childhood to adulthood, but in adolescence it becomes differentiated, it means, the various domains become less related to each other, because it is developing based on a process social comparisons occurring important physiological and psychological changes, reflecting on his self-perception (LINTUNEM, 1999).

In one of his studies Neto (1997) says that physical activity or sports contemporary frames a new paradigm of action, by exploiting the sense of physical and symbolic boundary of the body. Thus, young dancers or other physical activities and sports, to acquire a good self-esteem, do not worry about making mistakes, establish good relations with others, they know better cope with the difficulties and failures in life, do not depend on the court of others if they respect and develop their potential, they show more confidence in himself (STROCCHI, 2003).

### METHODOLOGY

This study was characterized as a field study of the type of descriptive case. The sample was consisted of 28 adolescents aged from 13 to 17 years for both sexes, dancers of "parafolclórica" dance of School Madre Francisca Lampel from the city of Gaspar (SC - Brazil) and 20 adolescents practitioners of ballroom dancing competition Promenade City Academy Porto (Portugal). We used a structured form for dancers to "parafolclórica" dance and ballroom dance competition, personal characteristics and self-esteem (Stobaus, 1983). Data were collected by the researcher and individually, with the dancers of "parafolclórica" dance after submission and approval of the Ethics in Human Research of CEFID - UDESC, parental consent and the College for the testing and completion of the study Brazil and Portugal after work request of the discipline of "behavior analysis of Dancer" and authorization of the teacher responsible for the lessons in ballroom dancing. Quantitative data were analyzed using descriptive statistics (frequency distribution and absolute measures of central tendency) using the Likert scale, and qualitative data through content analysis and presented in tables and figures for better analysis and understanding. We used the structured interview form of self-esteem, Stobaus (1983): This consists of 50 multiple choice questions based on the following scale. The scoring will follow the grid of calculation: (p - progressive, r - regression)

Questions regarding the "self esteem" and its point counting:

4 (p), 5 (p), 6 (p), 7 (p), 9 (p), 12 (r), 17 (p), 20 (p) 22 (d), 25 (p), 27 (r), 29 (p), 31 (p), 32 (p), 34 (r), 37 (p), 39 (p), 42 (p) 43 (p), 46 (p), 47 (p), 48 (p), 50 (p).

The point spread will be made taking into account these two sequences: Example: Question 1 (progressively). If the student scored in the first column (yes) gets a point. To sort the self-esteem has established a cutoff point from multiplying the total number of issues of self-esteem (23) for the highest scores of the questionnaire (4:05) to see if self-esteem is high. To verify the average self-esteem we multiplied the total number of issues of self-esteem (23) by an average score of the questionnaire (3), and thus the values below it, shows low self-esteem of practitioners in the table below.

Table 1 - Cut-off point of Self-esteem

Self-Esteem	Point Cut
high	92 - 115 points
average	69 - 91 points
low	23 - 68 points

To meet the study objectives, we decided to use the issues of self-esteem

**RESULTS AND DISCUSSION**

As a first objective of this study was the featured profile of dancers of “parafolclórica” dance of School Madre Francisca Lampel (Brazil) and the dancers of ballroom dancing competition from the Academy Promenade (Portugal), whose results follow in Figure 1.

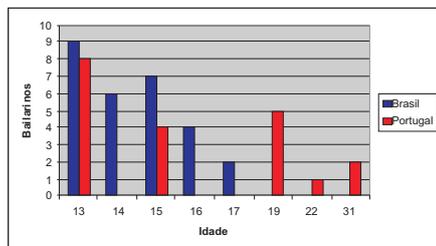


FIGURE 1 - Age of dancers and ballroom dancing parafolclórica

It was found that the age group of practitioners Dance “Parafolclórica” ranges from 13 to 17 years, with most of the sample (n = 22) are in the range 13 to 15 years, while the practitioners of the Ballroom Dance Band age varies from 13 to 31, with the majority of the sample (n = 17) is in the range of 13 to 19 years. With regard to gender, it was found that a large part of the sample of parafolclórica dancers are female (n = 20) and a smaller proportion are male (n = 8), characterizing a heterogeneous group regarding gender, as opposed to ballroom dancers, who danced in pairs because it presents itself as homogeneous as to gender, with 10 of each sex, as in figure 2 and 3.

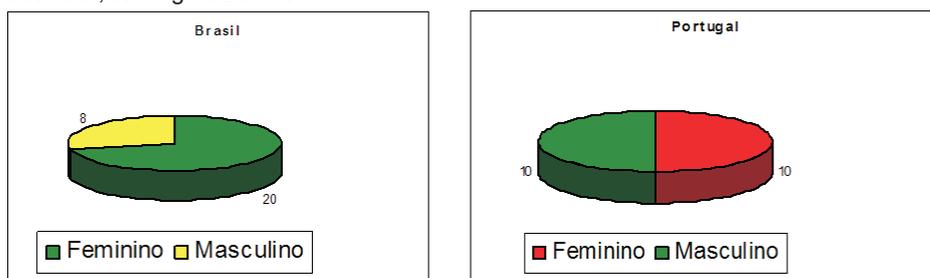


FIGURE 2 and 3 - gender of dancers of ballroom dancing and “parafolclórica” dance

In order to enrich the analysis of results, we tried to ascertain which were the subject of future aspirations of the dancers of “parafolclórica” dance and that according to Table 1, most (n = 9) aims to have health, work and study, already another significant part (n = 7) intends to raise a family and others (n = 5) also aims to study, work but prefer to be independent. Some of the practitioners (n = 2) has not stopped to think about that, just as long for complete studies, and still the same number of practitioners (n = 2) intends to work in the area they are studying.

TABLE 1 – Future Aspiration's of parafolclórica dancers

Future Aspiration's	f
Studying, working in the field of study and being independent	5
Being healthy, study and work	9
Happiness and find out which course to take	1
Family, happiness and a successful career	2
Work, study and raise a family	7
Working in the field os studies	2
Finish studies	2
<b>Total</b>	<b>28</b>

TABLE 2 – Future Aspiration's of ballroom dancers

Future Aspiration's	f
Becoming a Professional dancer	7
Dancer and career success	2
Good future	2
Complete university studies and being a dancer	3
Good future and complete university studies	4
Haven't think about it	2
<b>Total</b>	<b>20</b>

With regard to the practitioners of ballroom dancing, it was found that most aspires to become professional dancers (n = 7), as another good part (n = 4) plans to complete university studies and have a good future, another part of the sample (n = 3) also claim to be dancers and complete university studies. Many practitioners of ballroom dancing (n = 12) cited and expect to continue to dance in his career, while in the sample of the dancers in parafolclórica dance, dance like no one mentioned a future aspirations.

The second objective was to verify the self-esteem of adolescent dancers parafolclórica and found that most dancers have parafolclórica self-esteem, mean (n = 17), a portion of the practitioners have a high self-esteem (n = 5) and another portion

has low self-esteem ( $n = 6$ ), corresponding to the practitioners of dance hall where most of the sample ( $n = 12$ ) also has a high average-esteem, another portion of the sample has high self-esteem ( $n = 6$ ) and a small portion had low self-esteem ( $n = 2$ ), as table 3.

Thus, Campbell & Ozmur apud Gallahue (2001) cites the development of self-esteem begins at birth and is generally stabilized in adolescence. It was felt that self-esteem of the majority of practitioners are rated as average, perhaps by not understanding by some practitioners some questions of the structured form such as, "would you like to have more success as a student?", Most said yes, the natural challenge teens to excel and thus achieved the minimum score (1), as well as the question "would you like to study more?" Of course you do, you realize it because everyone in your quote aspirations seeking to end higher, but this way achieved the minimum score again.

TABLE 3 – self-esteem of ballroom and parafolclórica dancer's

Self-esteem	f Brasil	f Portugal
low	6	2
average	17	12
high	5	6
<b>Total</b>	<b>28</b>	<b>20</b>

### FINAL CONSIDERATIONS

By analyzing the results, based on the limitations of the study and conceptual framework, we formulated the following conclusions: (1) Most of the dancers of parafolclórica dance is in the range of 13 to 15 years, most female, while in the ballroom dancers, most of the sample ( $n = 17$ ) is in the range 13 to 19 years, with equal number of male and female participants. The future aspirations of the dancers of parafolclórica dance revolve around good education, health, and professional success, while the practitioners of ballroom dancing revolve around professional dance and completion of university studies. (2) It was felt that self-esteem of most dancers of parafolclórica dance and ballroom dance is rated as average, which can be considered normal in this period of adolescence. Based on these data, formulated the following recommendations: - Family, school and friends should encourage adolescents to physical activity (dance), by this opinion, assist in the development of autonomy and self-esteem, and giving opportunities to them in growth environment rich in cultural stimuli.

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## **SELF-ESTEEM OF PARAFOLCLÓRICA DANCE PRACTITIONER'S AND OF BALLROOM DANCE PRACTITIONER'S**

### **ABSTRACT**

The present study has investigated the self-esteem of adolescents of both genders, in the "parafolclórica" dance practitioner's of Colégio Madre Francisca Lampel from Gaspar (SC-Brazil) and the ballroom dance practitioner's of the academy Promenade from Porto (Portugal). This study is characterized as a field study of the descriptive type of case. The sample is consisted of 28 adolescents from 13-17 years of both genders, practitioner's of parafolclórica dance of Colégio Madre Francisca Lampel from the city of Gaspar (SC) and 20 adolescents' practitioners of ballroom dancing competition of the Promenade Academy from Porto (Portugal). We used a structured form for the practitioners of parafolclórica dance and ballroom dance: characterization and personal self-esteem (Stobaus, 1983); Data were collected by the researcher and individually, with the practitioners of dance. Quantitative data were analyzed using descriptive statistics (frequency distribution and absolute measures of central tendency), and qualitative data through content analysis and presented in tabular form, tables and figures.

**KEYWORDS:** adolescence; self-esteem; dance

## **ESTIME DE SOI DES PRATIQUANT LA DANSE ET PARAFOLCLÓRICA COMPÉTITIONS SALLE DE BAL**

### **RESUMÉ**

La présente étude a examiné l'estime de soi des adolescents des deux sexes, danseurs parafolclórica Collège Mère Françoise Lampel la ville de Gaspar (SC - Brésil) et adolescents pratiquant concours de danse de bal académie Promenade City Porto (Portugal). Cela a été caractérisé comme une étude de terrain sur le type de cas descriptive. L'échantillon était composé de 28 adolescents âgés de 13 à 17 ans pour les deux sexes, danseurs parafolclórica Collège Mère Françoise Lampel la ville de Gaspar (SC) et 20 adolescents pratiquant concours de danse de bal Promenade Académie de Porto (Portugal). Nous avons utilisé une forme structurée pour les danseurs de compétition de danse parafolclórica et salle de bal, les caractéristiques personnelles et l'estime de soi (Stobaus, 1983); données ont été recueillies par le chercheur et individuellement, avec les danseurs. Les données quantitatives ont été analysées à l'aide des statistiques descriptives (distribution des fréquences et des mesures absolues de la tendance centrale), et des données qualitatives à travers l'analyse de contenu et présenté sous forme de tableau formulaire, tableaux et figures.

**MOTS-CLÉS:** danse, l'adolescence, l'estime de soi

## **AUTOESTIMA DE ADOLESCENTES PRACTICANTES DE DANZA PARAFOLCLÓRICA Y DE BAILE DE SALÓN DE COMPETICIÓN**

### **RESUMEN**

El presente estudio investigó la autoestima de los adolescentes de ambos sexos, bailarines de danza parafolclórica del Colegio Madre Francisca Lampel de la ciudad de Gaspar (SC - Brasil) y de adolescentes de la práctica del baile de salón de la academia Promenade de la ciudad de Porto (Portugal). Este se caracterizó por ser un estudio de campo del tipo de caso descriptivo. La muestra estuvo constituida por 28 adolescentes de entre 13 y 17 años para ambos sexos, bailarines de danza parafolclórica del Colegio Madre Francisca Lampel de la ciudad de Gaspar (SC) y 20 adolescentes de la práctica del baile de salón de la Academia del porto (Portugal). Se utilizó un formulario estructurado para los bailarines a la competencia de baile parafolclórica y salón, para las características personales y la autoestima (Stobaus, 1983); Los datos fueron recolectados por el investigador e individualmente, con los bailarines. Los datos cuantitativos se analizaron mediante estadística descriptiva (distribución de frecuencias y medidas de tendencia central absoluta), y datos cualitativos a través del análisis de contenido y se presenta en forma de cuadro, tablas y figuras.

**PALABRAS CLAVES:** danza, adolescencia, autoestima

## **AUTO-ESTIMA DE PRATICANTES DE DANÇA PARAFOLCLÓRICA E DE DANÇA DE SALÃO DE COMPETIÇÃO**

### **RESUMO**

O presente estudo buscou investigar a auto-estima de adolescentes de ambos os sexos, praticantes de dança parafolclórica do Colégio Madre Francisca Lampel do município de Gaspar (SC - Brasil) e de adolescentes praticantes de dança de salão de competição da academia Promenade da cidade do Porto (Portugal). Este se caracterizou como sendo um estudo de campo do tipo de caso descritivo. A amostra foi constituída por 28 adolescentes de 13 a 17 anos de ambos os sexos, praticantes de dança parafolclórica do Colégio Madre Francisca Lampel do município de Gaspar (SC) e 20 adolescentes praticantes de dança de salão de competição da academia Promenade da cidade do Porto (Portugal). Utilizou-se 1 formulário estruturado destinado aos praticantes de dança parafolclórica e de dança de salão de competição: caracterização pessoal e auto-estima (Stobaus, 1983); Os dados foram coletados pelo pesquisador e de forma individual, com os praticantes de dança. Os dados quantitativos foram analisados mediante a estatística descritiva (distribuição de frequências absolutas e medidas de tendência central), e os qualitativos através da análise do conteúdo, e apresentadas em forma de quadro, tabelas e figuras.

**PALAVRAS-CHAVE:** Dança; adolescência; auto-estima