

# IMPACT ASSESSMENT OF A METHODOLOGICAL PROGRAM IN DANCE IN HUNGARIAN PUBLIC EDUCATION

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## Abstract

In the EFOP-3.2.6-16 Tender framework *to Facilitate the Development of Student' Skills in the Public Education System*, the Hungarian Dance University developed a program with methodological guides and teacher training programs for ballroom dance, classical ballet, commercial dance, folk dance, and modern dance education. The training, held in 2018 and 2019, was attended by 126 graduate dance teachers from 57 public education institutions, mainly primary art schools. In this research, those teachers' experiences are examined who included the methodological program in the 2019/2020 school year. For data collecting, an online questionnaire of 27 items was used. The questions covered three major topics: (1) opinion of teachers about the training; (2) incorporating new methodological materials into everyday practice; (3) the relationship between differentiation, talent management, and disadvantage compensation with the new methodology. Most teachers (n=103) have already incorporated the new methods into their practice, primarily for diversity, innovation, and experiential pedagogy. Still, there have also been teachers who have modified the original methodology to implement differentiation, talent management, and disadvantage compensation more effectively.

**Keywords:** professional methodology, impact assessment, art education

## 1.INTRODUCTION

A consortium of Hungarian art universities - namely the Hungarian Dance University, Liszt Ferenc Academy of Music, Moholy Nagy University of Art and Design, the University of Theatre and Film Arts - accomplished a project named *EFOP-3.2.6-16 Tender to Facilitate the Development of Students' Skills in the Public Education System* in three years (2017-2020) led by the Hungarian University of Fine Arts.

The consortium partners undertook to strengthen the compensatory role of public education by developing artistic skills development programs. Therefore schools

from lagging regions were explicitly involved in the project. The project's main goal was to renew the art pedagogical practice of public education institutions methodologically, expand the range of subject pedagogy tools, increase public education effectiveness, and ensure access to quality education. (*A tanulók képesség-kibontakoztatásának elősegítése a köznevelési intézményekben*, 2016). The project and the developments implemented within its framework filled the gap in art pedagogy and art education, as no comprehensive methodological and pedagogical renewal work has been carried out for decades. Arts and art education have positive effects in all areas of life, especially dance, which has positive effects on the development of both social (Lobo & Winsler, 2008), physical (F. Molnár, 2019; Szitt, 2019), and cognitive skills (Bernáth, Krisztián & Séra, 2018; Pálincás-Molnár & Bernáth, 2020). The admission and progression system of dance education is not based on a general knowledge and study average but selects students based on ability. Therefore, to prevent drop-outs, cooperative and differentiating forms in learning organization and skills development are of paramount importance. These are the main reasons for the methodological preparation of in-service teacher training in this direction.

The Hungarian Dance University (hereinafter referred to as HDU) has developed a modern subject pedagogy program for primary art education in five working groups. It filled a gap, as, since the publication of the *Requirements of Curriculum of Primary Art Education* (NEFMI Decree, 3/2011. (I.26.)), no documents have been produced to support the methodological and didactic work of dance teachers. The establishment and organization of the 30-hour in-service teacher training provided an opportunity for the partner institutions related to HDU to adapt the new subject pedagogy program. Hungarian dance teachers have to participate in a compulsory 120-hour in-service training every seven years (277/1997. (XII. 22.) Gov.) with dance-professional content. Unfortunately, there have so far been very few professional opportunities. In the light of all this, the work process started with program development, the creation of methodological aids, and then continued with the development of the contents of in-service teacher training, their accreditation, and implementation; finally, it ended with the introduction of innovations into pedagogical practice (pilot). The primary art education institutions involved in the program have undertaken to incorporate the contents of the in-service training and the pilot's experience into their pedagogical program within three years of project closure, i.e., by 2023 at the latest.

The research presented in the study aims to explore the conditions for the actual institutional implementation of in-service teacher training. The results of the pilot implementation of the program will also be taken into account. Still, the research's primary focus is on dance teachers' experiences, mainly in lagging regions, during the actual implementation period, which started in the 2019/2020 school year.

## 2. CONTENT AND RECEPTION OF IN-SERVICE TEACHER TRAINING

In-service teacher training's primary goal was to renew the methodological culture and content elements of dance education in public education, in particular, to support methodological developments that facilitate the participation of disadvantaged students in art education. Accordingly, the content focus points of the in-service training were defined by the working groups as follows:

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1. Developing the didactic skills of teachers, especially within the framework of lesson planning and organization, as well as measurement and evaluation;
2. Facilitating the preparation for the successful completion of the qualification procedure of the Teacher Career Model (Government Decree 326/2013 (VIII. 30.));
3. According to five dance styles, presentation and exchange of methods focus on differentiated skill development in five subject pedagogical areas.

Five types of accredited in-service teacher training were created: ballroom dance, classical ballet, commercial dance, folk dance, and modern dance. In the summers of 2018 and 2019, the Hungarian Dance University conducted five in-service training pieces attended by graduate dance teachers from 57 rural public education institutions, mainly primary art schools (n=126).

For in-service teacher training, the working groups developed methodological aids for the main dance subjects, so books containing sample thematic plans were published in classical ballet (Barna, Bombicz & Szitt, 2020), modern dance (Barbarics, Szabó, Szent-Iványi & Szigeti, 2020), as well as ballroom dance (Hájas & Czene-Bánhidi, 2020), together with the related online educational films. Although commercial dance does not appear in public education, the commercial dance book and the related educational video, based on the general requirements of primary art education, also filled a gap in the range of aids in dance pedagogical practice (Kárpáti, Kézér & Virághné Vajda, 2020).<sup>1</sup>

Besides, two other books, a) a methodological manual for skills development (Szitt, 2019), and b) a book on the development of improving concentration and quality of life through dance, were prepared (F. Molnár, 2019). The educational program and the methodological descriptions focused on pedagogical process planning, including thematic planning, introducing the necessary methodological innovations, and the current curriculum review. Their goal was to develop students' skills effectively, develop useful knowledge, and prioritize student activities (Demarcsek, Kovács, Lévai & Szilágyi, 2020). The methodological publications listed above have a unified structure: they contain curricula for the main subject, together with thematic plans, from the first and second grades of the preparatory course and from the first to the sixth grade at the primary level. This structure also provided a reasonable basis for in-service teacher training implemented in a similar system and was fully practice-oriented.

Following the training plan's focus points, the dance teachers participated in the four-day training. They were able to enrich themselves with modern pedagogical principles of education and the planning of the learning-teaching process. Many practical lessons supported developing their professional and methodological competencies and acquiring new dance education tendencies (F. Molnár, 2017).

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The tutorial films are available at: <https://www.youtube.com/channel/UC4w7W2ltuG6CZQYkW3hTyqQ>



After the in-service teacher training, the satisfaction of dance teachers was assessed with a 5-point Likert-scale questionnaire. 88% of the participants completed the questionnaire (n=111). The results show that very high average satisfaction values were obtained related to the program's content, the teachers' work, and organization (Table 1).

Average values	Content of the program	Teachers	Program's organization
Folk dance (n=35)	4.91	4.97	4.98
Modern dance (n=22)	4.6	4.83	4.91
Commercial dance (n=10)	4.82	4.97	4.95
Ballroom dance (n=34)	4.75	4.89	4.85
Classical Ballet (n=10)	4.96	4.96	5.00

*Table 1.* Results of satisfaction measurement among in-service teachers immediately after the training

Classical ballet and folk dance teachers were the most satisfied with the contents of the in-service training. Still, there was no significant difference in the groups' degree of satisfaction according to dance styles.

After the in-service training, the HDU set up a mentor network, and in the spring of 2019, with the mentoring of 18 leading teachers, piloted the methodological elements and thematic sample plans of the in-service training with the help of 43 teachers, mainly in primary art schools (n=35) (Szilágyi, 2019). The pilot involved a total of 542 students, most of whom studied folk dance (n=315). The results of the pilot research were summarized by Szilágyi (2019). It seemed from filling in the lesson plan templates that although the formulation of the goals and reflectivity was problematic for the teachers, the training material was considered well adaptable and innovative.

### 3. IMPACT ASSESSMENT

The adaptation of the education material started after the pilot in the school year 2019/2020 in 57 public education institutions dealing with dance education. This impact assessment is a general, descriptive study that provides information on the outcome of in-service teacher training (as development), its immediate results after the first school year. It allows the analysis of its effectiveness (Sági & Széll, 2015). Accordingly, the research objectives and questions of the impact assessment in May 2020 are shown below (see Table 2).

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Research objectives	Research questions
Examining the emergence of the new methodology in the everyday educational practice of dance teachers	For what purpose did the dance teachers introduce the new methodology and what did he / she experience, how did it affect the students?
Mapping of curricular features	How can the new methodology be integrated into the school's pedagogical program, the subject's framework curriculum, and the teacher's teaching design?
Possibilities of (a) differentiation, (b) talent management, (c) social disadvantage compensation	How suitable is the new methodology for differentiation / talent management / social and other disadvantage compensation?

*Table 2.* Research objectives and questions of the impact assessment

### 3.1. Sample

#### *3.1.1. Participating institutions*

HDU selected the institutions introducing the program. The two most important criteria for selection were whether the schools have (1) an adequate number of graduate dance teachers or tutors and (2) the appropriate infrastructure for teaching (e.g., the equipment, number, and size of the dance halls).

Among the selection criteria, the regional criterion was also crucial, as the framework program aimed to compensate for the differences in student performance in the less developed regions of Hungary through developing practices. 81% of the participating institutions (n=57) are located in the most disadvantaged areas of the so-called lagging regions (Figure 1).

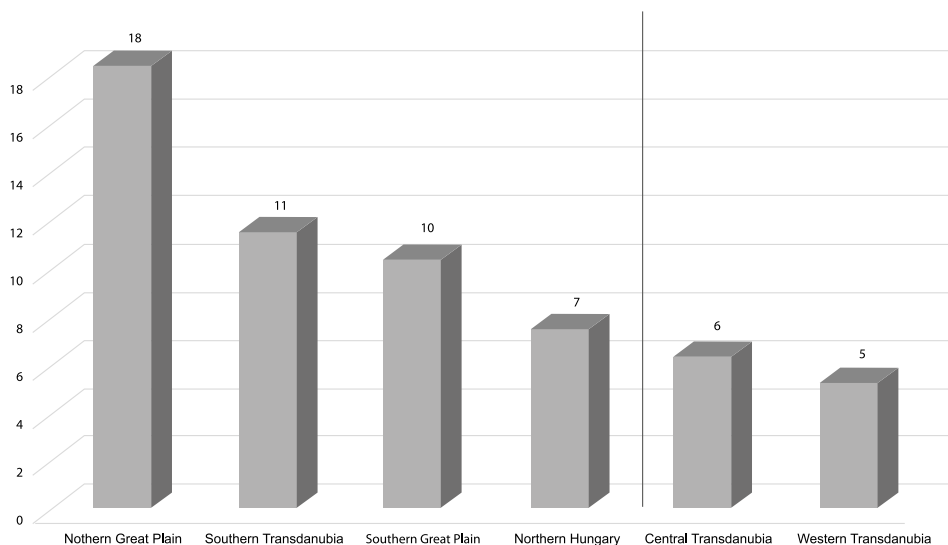


Figure 1. Regional distribution of institutions implementing the MTE program (n=57)

The European Union regularly publishes the competitiveness indicators of its member states' regions, using about 70 indicators to compare their situation based on the population's quality of life and labor market opportunities (RCI=Regional Competitiveness Index). Several aspects include access to various infrastructure, GDP, and education (Annoni & Dijkstra, 2020). Western Transdanubia and Central Transdanubia, on the right side of Figure 1, reached grade 2 on the five-point development scale (1=lowest, 5=highest), while the four regions on the left side reached only grade 1. Of all the regions of the European Union (n=268), these four regions have extremely poor competitiveness indicators: the Southern Great Plain is the 221st, Northern Hungary is the 227th, Southern Transdanubia is the 230th, the Northern Great Plain is the 233rd (European Competitiveness Index: RCI 2019 Scorecards, 2020). The schools came from the less socio-economically frequented regions in the HDU program, mostly from Southern Transdanubia (n=11) and the Northern Great Plain (n=18).

Data on the exact number of disadvantaged students were not available in all institutions. The data of 25 schools could be examined, based on which we were able to conclude that only two schools did not have disadvantaged students. In more than half of the schools, less than 13% of students were disadvantaged children. In another 32% of institutions, disadvantaged students made up 13-24% of students' total number. In four schools (16%), more than 25% of students came from disadvantaged families (Figure 2).

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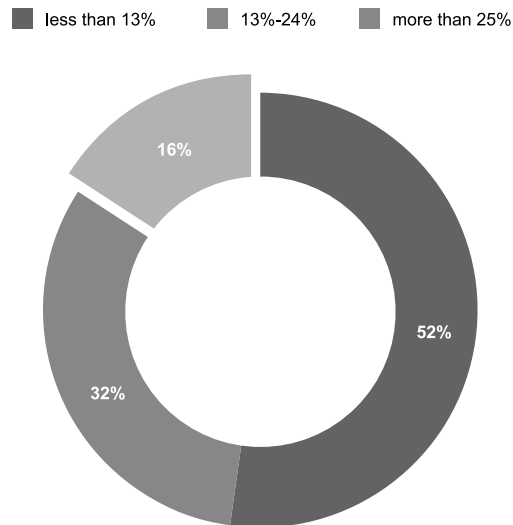


Figure 2. Proportion of disadvantaged students based on the total number of students in the schools (n=25)

In addition to considering the territorial and family variables of disadvantage compensation, there was also an important selection criterion to ensure that the program reached the right number of students. Examining the four schools in which at least every fourth student came from a disadvantaged family, we found that three of them are villages in the Northern Hungarian region (Bócs, Csengersima, Eperjeske), and one of the schools was in a smaller city (Jánoshalma) in the Southern Great Plain region. In two of these schools, the number of students reached by the HDU program exceeds one thousand. Every second student in Eperjeske school and every third student in Csengersima were disadvantaged during the study period.

### 3.1.2. Dance teachers

The online questionnaire sent out in May 2020 was completed by a total of 103 dance teachers, most of whom teach folk dance and ballroom dance (Figure 3).

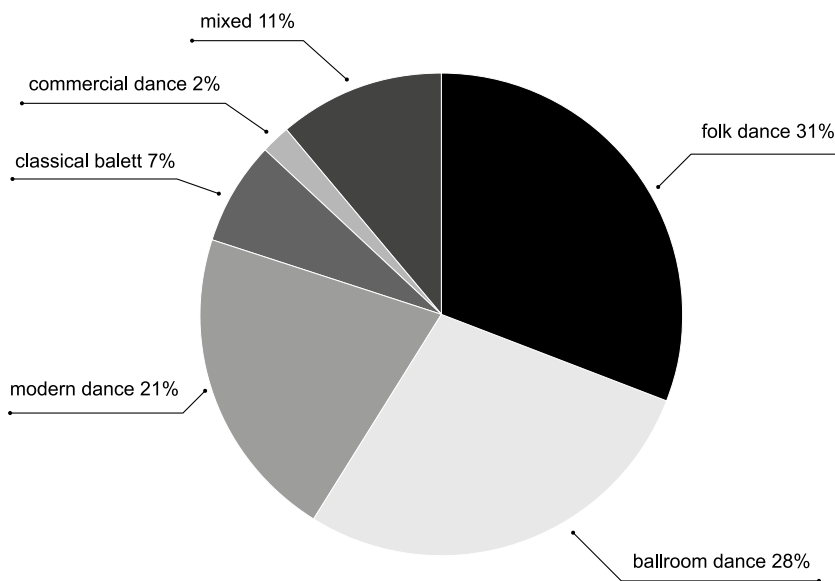


Figure 3. Distribution of respondents by dance style (n=103)

89.3% of teachers teach in both lower and upper grades, 54.3% have already taught high school students, and 28.2% have also taught kindergarteners. One-third of responding teachers (33%) have been dance teachers for more than 20 years, and a further 43.7% have been teaching for more than ten years. The data reveal that, fortunately, the high number of years spent in the field does not prevent teachers from learning new things and taking care of their professional self-development.

### 3.2. Methods

When choosing the impact assessment methods, we had to reject the possibility of the control group examination because, on the one hand, all the teachers participated in the program. On the other hand, the number of schools was limited (see also 3.1.1.), so the lack of random sampling would have worsened the validity and reliability of an eventual control group research. However, in the research, we did not examine the students' skills development, as several other factors could have influenced the results obtained in this way, so we excluded the possibility of self-controlled testing. Instead, we focused on exploring the didactic factors and examining the effects teachers perceived when applying the methodology during lesson planning and in the classroom compared to their earlier classroom experiences. Therefore, in the course of the research, we used an online questionnaire consisting of 27 questions. The first four questions are related to the school, questions 5-8. included background variables related to the teacher. Questions 9-16. explored teachers' beliefs about in-service training content, and further closed and open-ended questions asked about integrating the new contents.



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### 3.3. Results

The research results are presented according to the three research objectives presented in Table 2 in the following chapters.

#### 3.3.1. The new methodology in the everyday educational practice of dance teachers

The 103 respondents were completely satisfied with the in-service training, which is also in line with the satisfaction survey results we conducted immediately after the training (see Table 1). Table 3 illustrates the degree of satisfaction on a Likert-scale of 1-7. There is no significant difference in mean and median values between teacher groups by dance styles.

	Mean	Median
Satisfaction with in-service training instructors	6.74	7
Material and infrastructural conditions of in-service training	6.65	7
New information	6.5	7
The training material is useful and can be incorporated	6.3	7
Professional dialogue and exchange of experience	6.23	7
Supporting the teachers' career	5.78	6

Table 3. Teachers' beliefs on the quality of the in-service training in spring 2020 (n=103)

Based on the results, satisfaction with the in-service training contents could be measured immediately after the courses and 1-1.5 years after that. The high satisfaction indicators are reinforced because 99% of dance teachers have partially or entirely incorporated in-service training contents into the 2019/2020 school year (Figure 4).

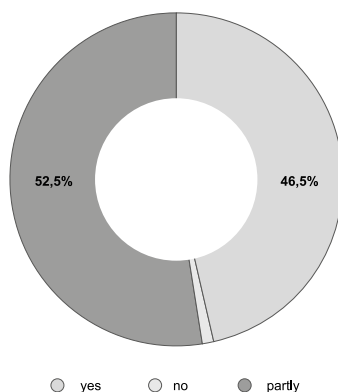


Figure 4. Distribution of respondents according to whether they have already incorporated the contents of in-service training into everyday teaching practice (n=103)

After the cross-tabulation analysis and the  $\chi^2$  test, it can be concluded that neither the number of years spent in the teaching career nor the dance style is related to whether the content of the in-service training was incorporated in part or in full into the everyday educational practice. All this may suggest that it is not these factors that most strongly determine teachers' intention to try out the new methodology and incorporate it into teaching practice.

We were also curious about the purpose for which the teachers introduced the new methodology and what they wanted to achieve with the new methodology. Teachers expressed their views in free text, after which the following categories emerged (see Figure 5).

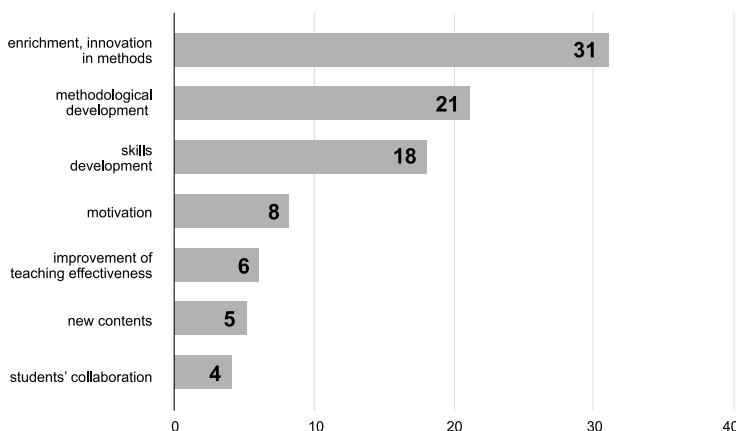


Figure 5. Objectives of the introduction of the new methodology according to the teachers (n=103) (indicating the number of mentions)

The responses show that dance teachers supported increasing their teaching effectiveness, methodological development, and students' skills development by adapting the program to provide experiment-based, colorful learning for their students. Several teachers reported that the methodological change also had a remarkably positive effect on students' collaboration.

When applying the new kind of methodology, teachers found that students received innovation well. The diagram in Figure 6 shows how teachers felt that the new content affected students.

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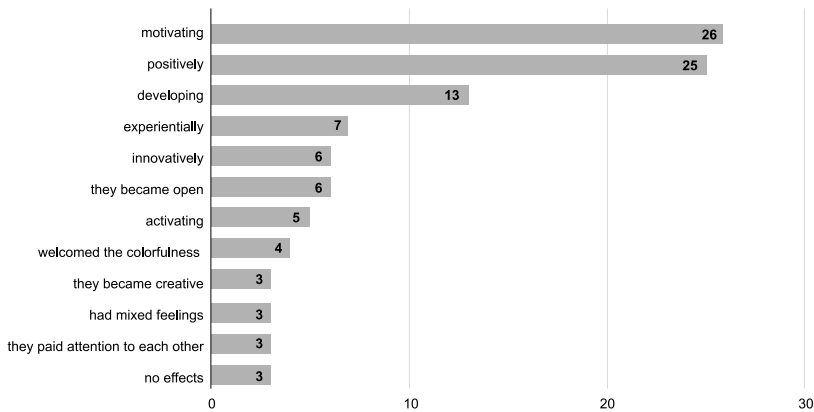


Figure 6. Teachers' (n=103) beliefs on how the new contents affected students (indicating the number of mentions)

Only three teachers considered elements of the program ineffective, and a further three teachers mentioned mixed reception. Other responses indicate that students have welcomed new practices and methodological elements, and they became open and active. Four mentioned that students were happy with the variety, and three believed that students also became more creative.

Most teachers (n=26) mentioned that applying the new methodology motivated the students, in which the development of team spirit with new tasks and the variety could play a significant role. A ballroom dance teacher put it this way: "In preparatory courses, different children's games have a good effect on children's mood. It dissolves inhibitions, helps to build relationships and friendships." According to another ballroom dance teacher, not only the team cohesion but also "(...) individuals' activity has increased. Thanks to the new kind of methodology, it was easier for the students to master the more monotonous technical requirements. They enthusiastically attended the classes." According to a folk dance teacher, the positive change in the emotional factor also helped the cognitive functions: "(...) Their motivation increased; it helped them to master the curriculum."

Many (n=13) teachers also mentioned that adapting new contents also contributed to physical abilities development. According to a modern and commercial dance teacher, "(...) the versatile, developmental training has improved students' physical abilities, flexibility, joint mobility, and coordination skills." Similarly, a classical ballet teacher shared this viewpoint: "The performance has become more accurate and precise, even though we have fewer hours than in an elementary art school. They understood all the instructions faster, and the development of their body consciousness also played an important role (...)"

The measurement also covered the factors that led teachers to change the original concept when incorporating the new methodology. Based on the results, it can be stated that mainly the reasons for an infrastructural and educational organization and student characteristics influenced the application of the new methodology. 36% of the teachers changed the new contents because of the lack of equipment, further

29% of them did it due to the small number of lessons. 24% of the teachers named the poor scheduling of dance classes as the cause of content change, and inappropriate rooms were also mentioned. In terms of student characteristics, the main reason for the change was students' learning difficulties (51%), but mixed-age groups (44%) and inadequate physical condition (34%) also indicated the change.

### 3.3.2. Curriculum

The population with a dance teacher degree is characterized by adapting to several schools and classes simultaneously during their careers. We were curious to find out how and in how many different environments teachers apply the methodology. 41% (n=42) of the dance teachers had to adapt to only one type of teaching environment: two taught dance only in the afternoon school classes, nine only in a community house, eight only in gym classes, and 23 taught dance only as an independent subject. However, most (n=61) migrated between several educational environments: mainly in schools, where the dance was taught either as an independent subject (65%) or within the framework of a gym class (43.7%). In the non-scheduled form, dance classes were held in 36-36% of schools and a community house. Only three gave the answer that they also worked in a sports association.

In the case of integrating a methodological program, it is crucial to examine whether the contents can be adapted to the framework defining the teacher's lesson planning, in this case, the schools' pedagogical program, the subject's curriculum, and the teacher's annual curriculum. Of the 94 respondents, 63 teachers felt they were able to align elements of the program with their curriculum completely, and 21 wrote that they were applied, adapted, supplemented, or supplemented to the local curriculum or group's level.

An essential aspect of the application was the age factor. Eight dance teachers wrote that the content could be used effectively, especially at lower grades, and one teacher said it was almost ineffective in high school students. As one of them put it: "I prefer to apply what I learned in training to the younger age group. It helps to introduce children to the desired form of movement from several points of view. Some advised that in higher grades, the proposed content should be used by increasing the number of classes.

Multiple trials are a prerequisite for integration into the pedagogical program and/or local curriculum. One teacher commented on this: "For the first time, I find it worthwhile to try out how the method works in several classes and age groups. After that, we can think about revising the pedagogical program." All this is in line with the opinion of another educator: "Currently, new contents can be incorporated primarily into the annual curriculum of innovative teachers. These give them more opportunities, tools to follow the curriculum. Our faculty considers it important to solve additional tasks within a minimum of one school year in order to integrate them into the pedagogical program and framework curriculum." According to a third educator, "(...), the immediate application is relatively simple. Fitting into the right documents is difficult because it requires extra work, and official lead times also prolong the process." However, several reported updating their methodological repertoire at the classroom level and modifying their pedagogical program and local

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curriculum and the methodology at the institutional level. As one ballroom dance teacher wrote, “Adding new contents to the pedagogical program is not a problem. It did not reshape the original curriculum but provided help and a slightly new approach to teaching. The goals and tasks have not changed.” A folk dance teacher also commented positively: “The acquired principles and the methodological procedures developed in the light of them can be easily integrated into the framework defining the pedagogical work of the school. Lesson management techniques and the skills development exercises are excellent tools for teaching many dance materials.”

### 3.3.3. Differentiation, talent management, and disadvantage compensation

Both the project and the in-service teacher training had the main aim of facilitating students’ abilities. Therefore didactic tasks such as differentiation, talent management, and disadvantage compensation were also given a prominent role in the impact assessment. Dance teachers were asked how appropriate they considered the new methodology to support the three didactic tasks mentioned above (Figure 7).

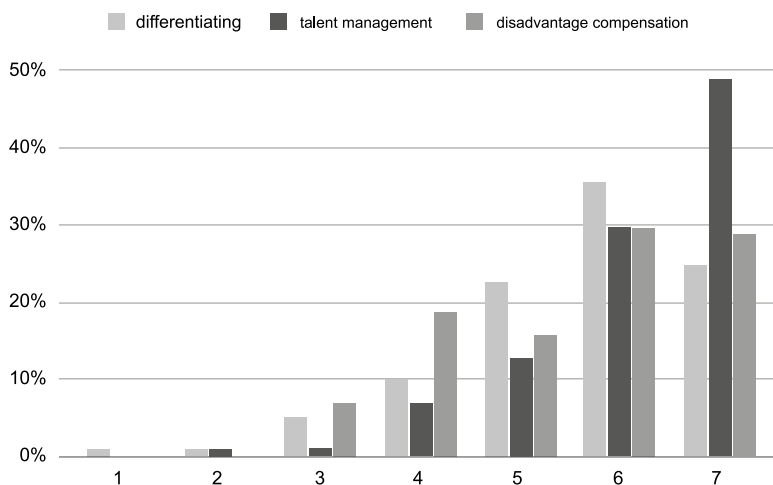


Figure 7. Distribution of teachers’ opinions (n=103) on a 7-point Likert-scale to what extent the new methodology is suitable for differentiation / talent management / disadvantage compensation

Dance teachers considered the program to be the most suitable for talent management (mean=6.15; median=6), as almost half of the respondents indicated the highest value, and another 30% marked the value of 6, which is also very good on the Likert-scale. Considering disadvantage compensation, less than 30% of teachers indicated a value of 7, but the proportion of those who named the two highest values reached almost 60% (mean=5.54; median=6). Similar results were obtained about the suitability of the methodology for differentiation. Almost 60% of teachers also reported the highest values here, and the average is almost the same as for disadvantage compensation (mean=5.58; median=6).

Using the variance analysis, we also examined whether, according to the background variables, there is a difference among the teachers as to the extent they consider the new methodology suitable for performing the three essential didactic tasks. The results show no significant difference in teachers' opinions, neither in terms of dance style nor the number of years spent in the teaching career. All this suggests that regardless of dance style, the methodology may be suitable for developing skills, and this result also confirms that teachers' years in the field are not likely to count on openness to introducing didactic innovations.

If teachers are divided into two groups (=those who have fully incorporated the new methodology and those who have only partially), after running the two-sample t-test, we see a considerable difference between the two groups' opinions. Teachers who have fully incorporated the new methodological elements find it much more suitable for differentiation than those who have only partially integrated it ( $p < 0.001$ ). The same significant difference is seen for talent management and disadvantage compensation. The result suggests that dance teachers who have not yet fully incorporated the new methodological elements may have omitted, especially those elements which may have facilitated talent management, differentiation, or disadvantage from their daily teaching practices. Consequently, the new methodology may still be considered less suitable for these three primary didactic tasks.

We were also curious about the factors that led teachers to differentiate their lessons when applying the new methodological elements. Almost half of the interviewed teachers ( $n=51$ ) changed the program elements due to the students' learning difficulties, 44 due to the mixed-age groups, and 34 due to their inadequate physical conditions. These high numbers indicate that dance teachers need to take the issues of lesson differentiation very seriously. The option that the methodology suggests does not include the methodological program, as it still depends on the competencies of individual teachers.

Besides, the proportion of teachers (44%) who indicated that they had changed some methodology elements to talent management was very high. This high rate is remarkable as one of the new methodology program's target areas was talent development, yet many teachers felt that they could not use the new methodology in this area.

Due to the students' socio-cultural background, almost one-third (32%) of the interviewed teachers were forced to change some new methodology elements. This ratio is also unfavorable compared to the fact that the new methodological program of dance education was explicitly created to compensate for disadvantages.

Overall, the results measured in differentiation, talent management, and disadvantage compensation present the new methodological program in a less favorable light. As the development project's original objective was to prioritize these three didactic tasks, the hypothesis was that the new methodology would help teachers the most in these three areas. In comparison, the results show that students' different characteristics, such as learning difficulty, talent, or socioeconomic status, prompted teachers to modify some aspects of the original methodology during implementation. This issue could also be explored further through observation and a focus group interview with teachers.

#### 4. CONCLUSIONS

The present research aimed to explore the circumstances of the actual institutional implementation of in-service teacher training, which - although we also learned in detail about the program's impact - focused primarily on the success of in-service training. We were curious about how the methodological developments passed on in further training work in practice. 99% of the teachers incorporated all or part of the new elements into their lessons. Neither the dance style nor the number of years spent on the field had an influencing factor. In applying the methods, the teachers' primary goal was to renew and enrich their own pedagogical culture and develop the students' skills. According to teachers adapting in-service training content, the methodology positively affected students' willingness to collaborate and learning success. Flexible syllabuses, which also offer the possibility of differentiation, the motivating effect of the contents, and the experiential pedagogical elements, can directly contribute to students' access to dance education in lagging regions in the long run.

It is clear from the results that the curricular conditions of the application, certain environmental conditions, and student characteristics influenced the extent to which teachers adapted the program's elements. A robust external constraint proved to be the lack of a suitable dance hall for teachers and the fact that teachers only taught their students for a small number of classes. It also turned out that the development program, which is rich in playful elements, can be used successfully with mostly lower age groups of students, and that the teachers decided to change mainly due to the students' learning difficulties.

It sets a further direction for us to examine the longer-term impact of the adapted program, for which we must first determine the indicators fixed for the program's goals (e.g., whether drop-out has decreased as a result of the introduced program). This is because the current research did not cover a detailed and adequate examination of the program's disadvantage-compensation role. Therefore, the long-term goal is to explore, through a longitudinal study, the extent to which the program has helped students develop physical, mental, and social abilities and social integration.

The research was limited because in the third quarter of the examined period (2019/2020 school year), due to the restrictions caused by the Covid-19 epidemic, public educational institutions were closed, so the interviews could not focus on the whole school year. Another limiting factor was that the data recorded in this way are based on self-declaration, which does not always give a completely realistic picture.

Overall, we can highlight the benefit that, as a result of the program, teachers have renewed their pedagogical culture and are much more conscious and reflective in their approach to applying methodological elements. We believe that all the teachers involved have embarked on the path of in-service training and a change of approach generated by the new methodology. In the questionnaire, a folk dance teacher stated: "One of the main characteristics of the methodological materials acquired during the in-service training is the kind of approach that does not focus on the mimetic form of teaching-learning based on imitation and copying but movement analysis. This principle means breaking down the structures of dance movements into natural movements, in which individual initiative plays a major role

and allows for differentiated forms of education. We can use tools (jumping ropes, hoops, mineral water bottles, etc.) that are tool-free or available in the children's school environment during each exercise. As a result, the methodological principles and tools acquired during the training can be implemented on a vast spectrum, taking into account the school conditions."

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