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**Original Article**

# RESILIENCE, SELF-EFFICACY AND MOTIVATION AS POSITIVE PSYCHOLOGICAL CHARACTERISTICS OF STUDENT AND PROFESSIONAL DANCERS

## RESILIÊNCIA, AUTOEFICÁCIA E MOTIVAÇÃO COMO CARACTERÍSTICAS PSICOLÓGICAS POSITIVAS DE BAILARINOS ALUNOS E PROFISSIONAIS[1]

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**RESUMO**

Esta pesquisa analisou as seguintes variáveis psicológicas: resiliência, autoeficácia e motivação. Um total de 135 bailarinos participou do estudo, isto é, 112 alunos da Escola de Dança do Teatro Guaíra, 15 bailarinos profissionais do Balé Teatro Guaíra e 08 bailarinos profissionais do G2 Cia de Dança. A avaliação das variáveis psicológicas foi realizada por meio de quatro questionários: Escala de Resiliência (ES), Escala de Autoeficácia Geral Percebida (EAGP), Escala de Autoeficácia para Bailarinos (AEBAI) e Escala de Motivação para o Esporte II (SMS-II). Para análise de dados utilizou-se a Análise de Clusters hierárquica com o Método de Ward e o Teste de Mann-Whitney. Os resultados mostraram que alunos e profissionais possuem níveis semelhantes para a motivação, todavia distintos com relação às categorias de amizade, realização pessoal, satisfação, significado de vida e autoconfiança, capacidade de adaptação a situações da resiliência e autoeficácia *psicológica*. A Análise de Clusters possibilitou organizar o grupo de bailarinos alunos com características semelhantes em três clusters, isto é, "predominante", "intermediário" e "minoritário", enquanto que o grupo de bailarinos profissionais foi dividido em dois grupos, isto é, "menor" e "maior". Concluiu-se que tanto bailarinos alunos e profissionais da dança apresentaram altos índices de resiliência, autoeficácia e motivação. Estes resultados permitem afirmar que a dança têm um papel importante na construção de um perfil psicológico positivo.

**Palavras-chave**: Variáveis psicológicas. Bailarinos alunos. Bailarinos profissionais.

**ABSTRACT**

This study aimed at assessing the following psychological variables: resilience, self-efficacy and motivation. A total of 135 dancers participated in the study, that is, 112 students from the Brazilian dance school known as *Escola de Dança do Teatro Guaíra,* 15 professional dancers from the school referred to as *Balé Teatro Guaíra*, and 08 professional dancers from the school named *G2 Cia de Dança*. The evaluation of the psychological variables was carried out by using four questionnaires: Resilience Scale (RS), General Self-Efficacy Scale (GSE), Self-Efficacy Scale for Dancers (SESD), and Sport Motivation Scale-II (SMS-II). The Hierarchical Cluster Analysis with the Ward's method and Mann-Whitney test were used for assessing the data. The results showed that students and professionals have similar levels of motivation, but divergent ones regarding friendship, personal fulfilment, satisfaction, meaning of life and self-confidence, ability to adapt to situations of resilience, and psychological self-efficacy. The Cluster Analysis enabled the researchers to organize the group of student dancers with similar characteristics into three clusters, that is, 'predominant', 'intermediate' and 'minority', whereas the group of professional dancers was divided into two groups, 'minor and 'major''. It was concluded that both student dancers and professional ones showed high values of resilience, self-efficacy and motivation. These results highlight that dance has an important role in the construction of a positive psychological profile.

**Keywords:** Psychological variables. Student dancers. Professional dancers.

## Introduction

Cinema has been a means of transmission media in which dance is the theme in films that have had great prominence in recent decades, for example, Dirty Dancing, released in 1987, Billy Elliot in 2000, in addition to famous animated films, such as Barbie and the Nutcracker in 2001, Barbie of Swan Lake in 2003, and Barbie in the Twelve Dancing Princesses in 2006, which portray famous repertoires of classical ballet.

In addition to the entertainment provided, the plot of such films has a great impact on the perception of the physical and emotional demands experienced by dancers in their search for movement perfection, as shown in the film Black Swan released in 2011, which deals with a classical ballet dancer who has her reality distorted by hallucination during the pursuit of her

goal[2]. The psychological plot of this film was the subject of studies that assessed several themes, such as depersonalization, masochism[3], schizophrenia[4], and psychoanalytic approaches[5]. Consequently, it drew attention to discussions on the psychological characteristics of dancers and some issues, for example, personality traits.

Considering the scientific literature, it was found that dancers have a high level of anxiety before performances[6]. It was also shown that amateur and professional dancers show moderate degrees of anxiety, which differentiate the aspects that trigger stress in these groups, and show that pressures vary according to sex and moment of career[7]. Thus, the main sources of stress for amateur dancers are related to colleagues and choreographers. Among the stress situations, the following ones stand out: the choreographer who commits injustice, the choreographer who overcharges dancers, concern about making mistakes, gossip in the group and extreme important presentations[7].

It should be highlighted that there is a gap in the literature concerning the psychological characteristics of dancers that can be positive in different stages of their development as a protection strategy against high physical demands, such as rigor and demand in the search for excellence[7], besides exhaustive training routine aimed at perfection[8], and high rates of lower limb injuries[9,10]. Thus, positive characteristics can provide greater support, adaptation and resolution of risk situations with regard to cognitive, emotional and behavioral processes[11,12].

In this sense, among the positive variables in the field of sport psychology, resilience is in evidence, that is, the subject's ability to adapt positively even after being exposed to threats, adversities or difficulties faced throughout their development. Determination or self-efficacy shown by the dancers is also evident, which refers to the ability that the individual has to perform a certain activity with a high degree of performance[13]. Combined with these two variables, intrinsic motivation has been associated with greater pleasure, satisfaction and probability of the individual to persist in the activity, for example, dancing[14].

Based on the search for knowledge to characterize the positive psychological aspects that determine dancers' high performance, the following problem question was established: are there groups with similar or different psychological characteristics among student and professional dancers according to the levels of resilience, self-efficacy and motivation?

## Methods

Students and professional dancers from the Brazilian theater referred to as *Teatro Guaíra* were invited to participate in this cross-sectional study. A total of 112 dancers were included in the study by fulfilling the following inclusion criteria: (1) signing the Free Informed Consent Form (FICF); (2) being regularly participating in classes/rehearsals; (3) being over 10 years of age on the date the questionnaire was completed; (4) having been a student at *Teatro Guaíra* for at least three years.

*Instruments*

In order to characterize the participants, a sociodemographic questionnaire was elaborated by requesting age, practice length of time and practice initial age. The Resilience Scale[15] validated for Brazil[16] was used, which comprised 25 questions, each answered on a seven-point Likert scale. The 25 questions are addressed to 3 factors: 1) friendship, personal fulfillment, satisfaction and meaning of life; 2) independence and determination; 3) self-confidence and ability to adapt to situations.

The General Self-Efficacy Scale (GSE)[17] used was validated for Brazil[18]. It consists of 10 items with answers on a Likert scale between 1 and 4 points, related to the general notion of how the individuals face their daily difficulties and their ability to cope with stressful situations. The Self-Efficacy Scale for Dancers (SESD)[19] was also used, which requests the dancers to

answer whether they feel confident or not to perform a certain movement. The response can vary from 0% (no confidence) to 100% (absolute confidence), on a scale of 0 to 100 points. The instrument is subdivided into two dimensions called physical self-efficacy and psychological self-efficacy.

The Sport Motivation Scale-II (SMS-II) was used; originally validated for the English language[20] and later validated for Brazil[21]. This scale consists of 18 items divided into six subscales: intrinsic regulation, integrated regulation, identified regulation, introjected regulation, external regulation and amotivation. The answers are based on a 7-point Likert scale, and the results indicate the individual's level of motivation.

*Procedures*

Considering the data collection, the researchers contacted the subjects through a letter sent by the State University of Maringá for requesting authorization to carry out the study, which was approved by the Committee on Ethical Research with Humans (Ordinance number 1.888.309). Data collection was performed during students' classes and professional dancers' rehearsals; an explanation on the research and possible risks were provided.

*Data analysis*

In order to identify dancers with similar psychological characteristics, the Hierarchical Cluster Analysis with Ward's method was used. To determine the number of clusters to be retained, R-squared and Mann-Whitney U test were used. The use of hierarchical methods as an exploratory technique that indicates the acceptable number of clusters is a good statistical practice, thus, it is indicated for the analysis of clusters of individuals[22]. After applying the analysis, three groups of student dancers were established: ‘predominant’, ‘intermediate’ and ‘minority’, and two groups of professional dancers: ‘minor’ and ‘major’. The denomination of each group addresses only to the number of participants in the group, that is, ‘predominant’ refers to the group with the largest number of participants, and ‘minority’ concerns the group with the smallest number of participants.

## Results

Aiming at assessing whether the psychological characteristics are similar or different, Table 1 shows the comparison of the results related to resilience, self-efficacy and motivation indexes between student and professional dancers.

**Table 1.** Comparison of the resilience level, self-efficacy, motivation, age, practice length of time and initial age between student and professional dancers.

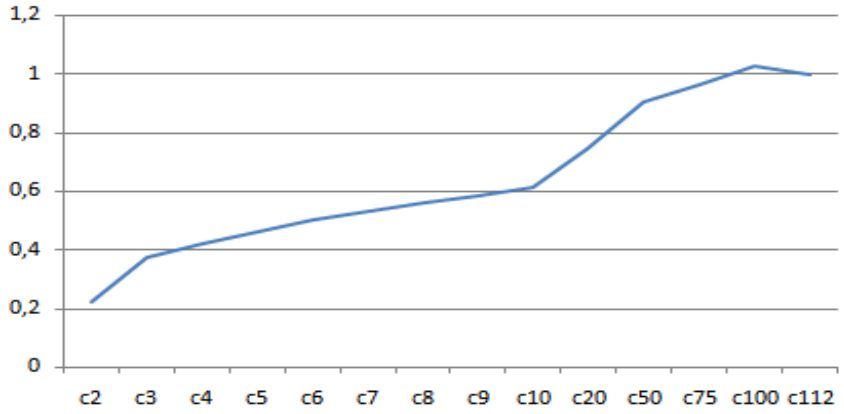
| Variables | Students (n=112) | Professionals (n=23) | *p* |
|---|---|---|---|
| | Md (Q1-Q3) | Md (Q1-Q3) | |
| **Resilience** | | | |
| Friendship, personal fulfillment, satisfaction, meaning of life | 66.0 (60.2-73.0) | 71,0 (67.0-76.0) | **.01*** |
| Independence and determination | 18.0 (16.0-21.0) | 20.0 (18.0-22.0) | .06 |
| Self-confidence, ability to adapt to situations | 23.5 (20.0-27.0) | 28.0 (24.0-31.0) | **.00*** |
| **Self-efficacy** | | | |
| General perceived | 22.0 (19.0-25.0) | 25.0 (23.0-27.0) | **.00*** |
| Physical | 470.0 (382.5-537.5) | 520.0 (420.0-580.0) | .15 |
| Psychological | 650.0 (570.0-710.0) | 750.0 (730.0-770.0) | **.00*** |
| **Motivation** | | | |
| Intrinsic | 5.3 (4.3-6.0) | 5.6 (4.0-6.0) | .97 |
| Integrated | 5.3 (4.0-6.0) | 5.3 (4.3-6.0) | .78 |

| Variables | Students (n=112) | Professionals (n=23) | *p* |
|---|---|---|---|
| | Md (Q1-Q3) | Md (Q1-Q3) | |
| Identified | 5.0 (4.0-5.6) | 5.0 (4.6-6.0) | .47 |
| Introjected | 4.3 (3.4-5.2) | 4.3 (4.0-6.0) | .24 |
| External | 0.7 (0.0-2.0) | 1.3 (0.0-2.0) | .43 |
| Amotivation | 0.8 (0.0-2.0) | 0.0 (0.0-2.0) | .29 |
| **Socio-demographic variables** | | | |
| Age (years old) | 14.0 (11.3-18,0) | 36.0 (27.0-52.0) | - |
| Practice length of time (years) | 6.0 (5.0-10.0) | 29.0 (18.0-36.0) | - |
| Initial age (years old) | 6.0 (4.0-11.0) | 11.0 (6.0-16.0) | - |

**Note:** *p<0,05
**Source:** the authors

The results revealed that the resilience of professional dancers is significantly higher in the dimensions of friendship, personal fulfillment, satisfaction, meaning of life, self-confidence, and ability to adapt to situations. Regarding self-efficacy, the professional dancers showed higher results in general perceived self-efficacy and psychological one. Considering motivation, the professional dancers were more motivated both intrinsically and extrinsically and showed a lower level of amotivation than students, although there were no statistically significant differences between groups. The demographic characteristics of professional dancers are the following: an average age of 36.0 years, an average practice length of time of 29.0 years, and initial age in dance between six and sixteen years old.

Aiming at better understanding each group of dancers (students and professionals), a dendrogram was used to identify student dancers with similar psychological characteristics (Graph 1). It shows the measure of how different each cluster of students is in each step of the algorithm, that is, the measure of the total variability that is retained in each of the cluster solutions.




**Graph 1**. Total variability of the students' cluster solutions
**Source:** the authors

The Cluster Analysis enabled the researchers to organize three groups of students: the 'predominant' group with 70 students; the intermediate' group with 31 students and the 'minority' group with 10 students. Figure 1 refers to the dendrogram in which the distribution of student dancers in each of the clusters is shown.

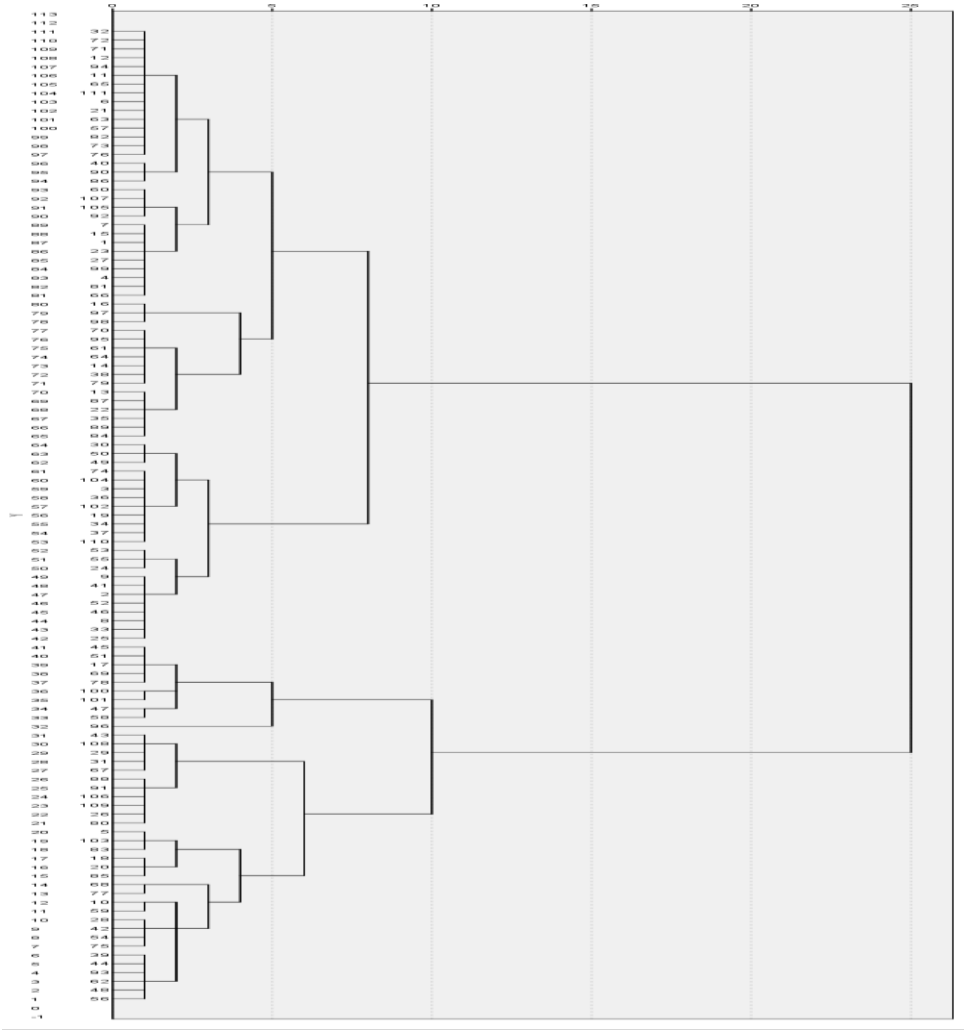


**Figure 1**. Dendrogram of the Cluster Analysis of the student dancers
**Source:** the authors

Table 2 shows the results of the comparison regarding the psychological characteristics among the groups of students (predominant, intermediate and minority). The medians and interquartile ranges of the study variables are shown.

**Table 2**. Comparison of the resilience level, self-efficacy, motivation, age, practice length of time and initial age of the student dancers

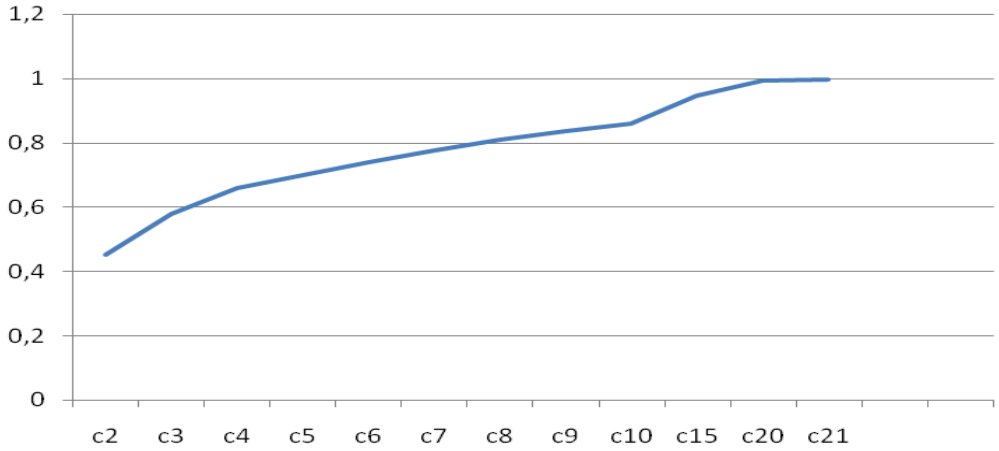
| Variables | Predominant[a] (n=70) Md (Q1-Q3) | Intermediate[b] (n=32) Md (Q1-Q3) | Minority[c] (n=10) Md (Q1-Q3) | *p* |
|---|---|---|---|---|
| **Resilience** | | | | |
| Friendship, personal fulfillment, satisfaction, meaning of life | 66.0 (59.0-72.3) [a,b] | 68.0 (62.0-77.0) [a,b] | 64.0 (53.8-67.0) [b,c] | **.00*** |
| Independence and determination | 18.0 (6.0-21.0) | 18.0 (16.0-21.0 | 18.0 (15.0-20.3) | .13 |
| Self-confidence, ability to adapt to situations | **23.6 (21.0-27.0)** | **21.0 (18.0-27.0)** | 27.0 (25.0-27.5) | .19 |
| **Self-efficacy** | | | | |
| General perceived | 22.0 (17.0-24.0) | 23.0 (20.0-26.0) | 22.0 (17.5-29.3) | .45 |
| Physical | 470.0 (397.6-552.6)[a,b] | 490.0 (400.0-530.0)[a,b,c] | 395.5 (247.5-457.5)[b,c] | **.04*** |
| Psychological | 670.0 (565.0-722.6) | 640.0 (570.0-670.0) | 590.0 (420.5-697.0) | .34 |
| **Motivation** | | | | |
| Intrinsic | 5.3 (4.3-6.0) | 5.3 (4.3-6.0) | 5.3 (5.0-6.0) | .23 |
| Integrated | 5.0 (4.0-6.0) | 5.7 (4.7-6.0) | 5.0 (4.2-6.0) | .34 |
| Identified | 6.0 (6.0-6.0) | 6.0 (6.0-6.0) | 6.0 (6.0-6.0) | .13 |
| Introjected | 4.3 (3.7-5.0) | 4.3 (3.7-5.7) | 3.5 (3.3-6.0) | .18 |
| External | 0.8 (0.0-2.0) | 1.0 (0.0-2.0) | 0.3 (0.0-1.3) | .63 |
| Amotivation | 0.8 (0.0-2.0) | 1.0 (0.0-2.3) | 0.8 (0.2-1.7) | .11 |
| **Sociodemographic variables** | | | | |
| Age (years old) | 13.0 (11.0-17.3) | 14.0 (1.0-16.0) | 21.0 (12.0-27.3) | |
| Practice length of time (years) | 6.0 (4.8-93) | 8.0 (5.0-10.0) | 4.5 (2.8-11.8) | |
| Initial age (years old) | 6.0 (4.0-10.0) | 6.0 (4.5-11.0) | 8.0 (1.5-18.0) | |

**Note:** *p<0,05. The letters 'a', 'b' and 'c' refer to the groups that were associated in each variable
**Source:** the authors

Considering the comparison among the students it was found that the 'intermediate' group showed a resilience profile with higher values for the dimensions of friendship, personal fulfillment, satisfaction and meaning of life, compared to the other two groups. This was also seen with regard to the physical self-efficacy. This group was characterized by having a longer practice length of time than the others.

The 'minority' group of students showed the lowest values for resilience regarding the dimensions of friendship, personal fulfillment, satisfaction and meaning of life. This group showed the lowest physical self-efficacy and, similarly, the lowest motivation with external regulation, although not statistically significant. This is the oldest group with the lowest practice length of time and the highest initial age.

Graph 2 was created in order to identify professional dancers with similar psychological characteristics. It shows the measure of how different each cluster is in each step of the algorithm, that is, the measure of the total variability percentage that is retained in each one of the cluster solutions.




**Graph 2**. Total variability of the cluster solutions of the professional dancers
**Source**: the authors

Figure 2 shows the professional dancers with similar psychological characteristics. The measure of how different each of the two clusters is in each step of the algorithm can be seen.

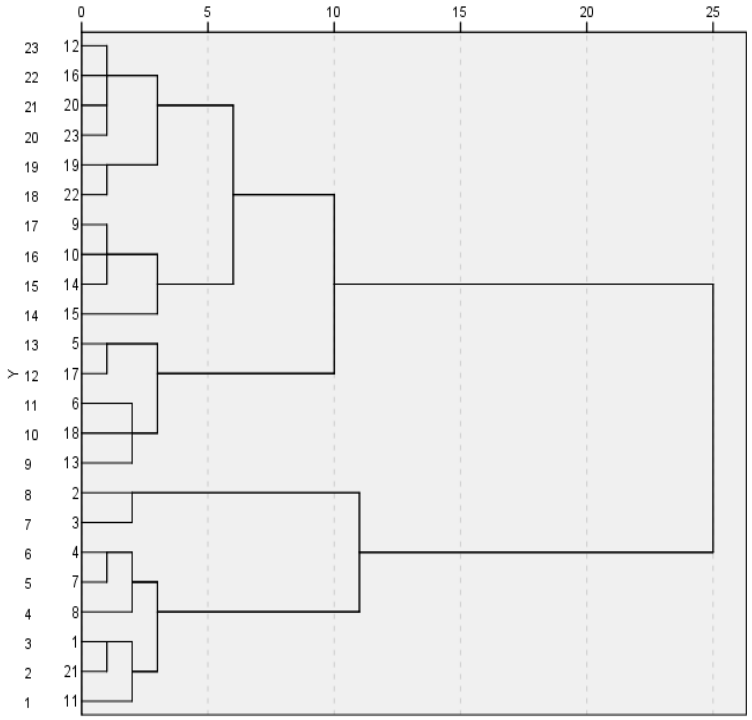



**Figure 2**. Dendrogram of the Cluster Analysis of the professional dancers
**Source**: the authors

To compare the psychological characteristics between the two groups of professional dancers, the clusters were named ‘major’ and ‘minor’. Table 3 shows the medians and interquartile ranges of the study variables, as well as the comparison between the groups. The terms ‘major’ and ‘minor’ only label the groups, thus, they do not intend to give the group a meaning or a semantic representation.

**Table 3**. Resilience level, self-efficacy, motivation, age, practice length time and initial age of professional dancers

| Variables | Major (n=15) Md (Q1-Q3) | Minor (n=8) Md (Q1-Q3) | *p* |
|---|---|---|---|
| **Resilience** | | | |
| Friendship, personal fulfillment, satisfaction, meaning of life | 71.0 (67.7-77.0) | 69.5 (63.0-75.8) | .64 |
| Independence and determination | 21.0 (19.0-22.0) | 18.0 (14.8-19.0) | **.03** |
| Self-confidence, ability to adapt to situations | 27.0 (21.0-32.0) | 30.5 (27.8-31.0) | .21 |
| **Self-efficacy** | | | |
| General Perceived | 25.0 (23.0-28.0) | 23.5 (19.0-25.8) | .09 |
| Physical | 560.0 (520.0-620.0) | 345.0 (225.0-427.5) | **.00** |
| Psychological | 750.0 (720.0-780.0) | 750.0 (732.,5-767.5) | .92 |
| **Motivation** | | | |
| Intrinsic | 6.0 (4.7-6.0) | 4.5 (3.7-5.6) | .10 |
| Integrated | 5.7 (4.0-6.0) | 5.0 (4.7-5.5) | .97 |
| Identified | 5.0 (4.0-6.0) | 5.0 (4.0-5.6) | .55 |
| Introjected | 4.3(4.0-6.0) | 4.8 (3.7-6.0) | .77 |
| External | 0.3 (0.0-2.0) | 1.7 (1.1-2.2) | .19 |
| Amotivation | 0.0 (0.0-1.0) | 1.3 (0.2-2.0) | .17 |
| **Sociodemographic variables** | | | |
| Age (years old) | 32.0 (26.0-41.0) | 52.0 (36.8-53.8) | |
| Practice length of time (years) | 24.0 (18.0-31.0) | 34.5 (20.8-45.0) | |
| Initial age (years old) | 8.0 (6.0-14.0) | 14.5 (6.8-18.0) | |

**Note:** *p<0,05
**Source:** the authors

Regarding the psychological profile of the professional dancers, the 'minor' group had significantly lower values than the 'major' group for the following variables: resilience, independence and determination, and physical self-efficacy. The 'major' group has a lower age group, shorter practice length of time and lower initial practice age.

## Discussion

The results showed that the demographic characteristics of professional dancers are evidenced by an average age of 36.0 years, an average practice length of time of 29.0 years, and initial age in dance between six and sixteen years old. In this sense, high levels of resilience were found in more experienced athletes throughout their careers[23]. Considering resilience, professional dancers showed significantly higher rates than students in two dimensions: (1) friendship, personal fulfillment, satisfaction, meaning of life, and (2) self-confidence, ability to adapt to situations. This indicates that resilience plays a fundamental role, so that dancers do not lose focus on the cognitive, motivational, affective and selective processes that constitute self-efficacy for practicing dance[24]. A recent systematic review[25] found that dance is understood as a beneficial component for the emotional and affective development of human beings, in addition to being an element that favors several psychological aspects. Thus, high levels of resilience are considered a necessary psychological attribute for having high levels of self-efficacy and, consequently, better dance performance[25].

Therefore, resilience based on adaptation, on recovering from adversity and on facing problems in the best possible way, seems to protect dancers by maintaining their pleasure for

dance[11,12,26], their ability to solve difficult situations alone, deal with various situations at the same time, and accept adversities and situations that nothing can be done to change[16].

Similarly, both student and professional dancers have high levels of self-efficacy, especially psychological self-efficacy. The professional dancers have significantly higher psychological self-efficacy than students. This fact is due to the sensitivity of students in relation to their relative position among peers in activities that determine prestige and popularity; thus, there is a tendency of choosing peers who share the same interests and values[13]. Similar results were found in young swimmers[27].

A study by Silva,[28] aimed at increasing the self-efficacy level, found that dancers had low self-efficacy prior to the intervention; however, in the post-intervention they showed an increased physical and psychological self-efficacy. Thus, since self-efficacy is the ability to deal with problems and adverse situations, it favors the development of competence and autonomy, which, in turn, leads to an increase in autonomous motivation for the practice of dance[29,30].

The results showed high motivation values, however, no significant different values were found between student and professional dancers. Regarding motivation, the external motivation and amotivation had the lowest values. These results were similar to those of young athletes who were part of Brazilian sport teams; they had more significant intrinsic motivational factors than extrinsic ones and amotivation[31,32]. Similarly, dancers' amotivation was a positive predictor of burnout. On the other hand, it was a negative predictor of either vitality or the relationship between the dimensions of perfectionism and dancers' well-and ill-being[33].

Motivational indices showed that the ability to deal with problems, adapt to changes, overcome obstacles or resist the stress of adversity situations favor the individual's engagement, besides promoting pleasure and satisfaction with involvement in dance[11,12,25]. Considering the context of dance, and according to the Self-Determination Theory[14], it should be highlighted that the social environment and other factors, such as reward, interpersonal control and implications that activate the ego, reinforce motivation and intrinsic interest[26]. This theory emphasizes the critical role played by competence and autonomy-support in raising intrinsic motivation, specifically in educational, artistic and sporting environment[29,34,35].

Regarding amotivation, the results of the present study were similar to the ones found in the literature. It was emphasized that resilience seems to play a protective role in motivating dancers, as they are persistence in meeting goals even in face of an obstacle, in addition to maintaining self-confidence and control over their actions, which highlights the protective factor against lack of motivation among dancers[29,35].

The student dancers regardless of the subgroup (predominant, intermediate and minority) showed similarities in all categories of motivation, only differing in the category of friendship, personal fulfillment, satisfaction, meaning of life, resilience and physical self-efficacy. Specifically, it was found that ten (10) student dancers from the minority group had lower values of resilience for the dimensions of friendship, personal fulfillment, satisfaction, meaning of life and physical self-efficacy. These students, who started dancing later, were less involved with dance and were the oldest age group.

The student dancers in the 'predominant' and 'intermediate' groups had an average age between 13 and 14 years, respectively, and showed a tendency towards high resilience values. Similar rates were found for high school students[36] and Canadian children living under out-of-home care[37]. It is highlighted that resilience tends to increase with age[38] and that the practice can also be a potential modifier of the resilient profile, since non-athletes have less resilience than former athletes[39].

Considering the analysis of clusters of the professional dancers, an extensive assessment pointed to two distinct subgroups, that is, 'minor' and 'major,' which showed similar values for all motivation categories, but differed in physical self-efficacy and in the category of

independence and self-determination of resilience. The 'major' group showed the highest levels of resilience, self-efficacy and motivation. It was characterized by being the lowest age group, consequently having a lower practice time and a lower initial age of practice. This fact corroborates with the study by Oler et al.[40] in which the authors state that age and practice length of time are factors that do not influence the perception of resilience and self-esteem of athletes. Similarly, a study with student dancers concluded that regarding the relationship between experience in dance and self-efficacy it can be seen that self-efficacy is positively accompanied by experience in dance; in addition to satisfaction with dance performance, that is, the more experience or time spent in dance, the greater the satisfaction[41].

As a practical application, this study points out that dancers face physical and psychological stressors (injury risk, burnout and reduced performance) throughout their careers. These challenges can be minimized through a proactive intervention in resilience (physical, emotional, cognitive), self-efficacy and motivation. These findings might help dance students and professionals to improve their performance and face the pressures inherent to the dance practice.

One of the main limitations of the present study refers to the number of individuals in the group of professional dancers that, despite being smaller, it is justified by the high qualification of the professionals that characterize this group as one of the best among the companies and dance schools in the country. In addition, a literature review about the psychological characteristics of dancers verified a lack of scientific production in the area of psychology that addressed the variables of this study and, mainly, the population of dancers. Indeed, these limitations emphasize the importance of focusing on positive aspects in an area of human performance whose negative aspects predominate.

## Conclusion

The dancers showed high levels of resilience, self-efficacy and motivation. Resilience is the psychological capacity that differentiates the student dancers from each other concerning friendship, personal fulfillment, satisfaction, meaning of life and the dimension of physical self-efficacy. Resilience is also the psychological capacity that enables professional dancers to be different from each other with regard to independence and determination, and physical self-efficacy. Motivation was the psychological capacity that showed similarity when comparing student and professional dancers.

It was concluded that professional dancers with longer practice time showed significant superiority in the dimensions of resilience related to friendship, personal fulfillment, satisfaction, meaning of life and self-confidence, ability to adapt to situations, as well as in psychological self-efficacy. However, both students and professionals had high levels of motivation and low levels of amotivation to be involved in dance, thus, it can be said that dance plays an important role in developing a positive psychological profile.

It is suggested that further investigations are based on a longitudinal design in order to obtain various measures of resilience, motivation and self-efficacy at different levels and competitive moments. In addition, correlations with other instruments and the performance of multilevel analysis might help to understand the associations among these variables in different groups and moments with regard to the career development process of dancers.

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