

## **Aknowledgement Of Learning (AOLs)**

For Recognised Prior Learning (RPL) Claim

### **AOL1.**

## **Transdisciplinary Pedagogy for Dance**

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## **AOL 1. Transdisciplinary Pedagogy for Dance** (2468 words)

This article is about adapting the ancient and universal laws of pedagogy to modern students in the "new" uncertainties of 21st-century society. It also asserts that Pedagogy of Dance should go beyond the classical model of interdisciplinary and multidisciplinary education (2D model of crossed disciplines), since it must cope with new challenges.

The paper presents a possible interwoven relationship between eight crucial epistemological elements in the Pedagogy of Dance. These are organised in three anatomical and metaphorical planes:

- 1) Dancer's Pedagogy (horizontal plane), that includes change, dance training, community learning, heutagogy (self-determined learning)
- 2) Pedagogy of Dance (frontal plane) with two major aspects: multidisciplinary and interdisciplinary,
- 3) Pedagogy of Life (sagittal plane) with two important vectors (technology and culture) in the 21st-century society.

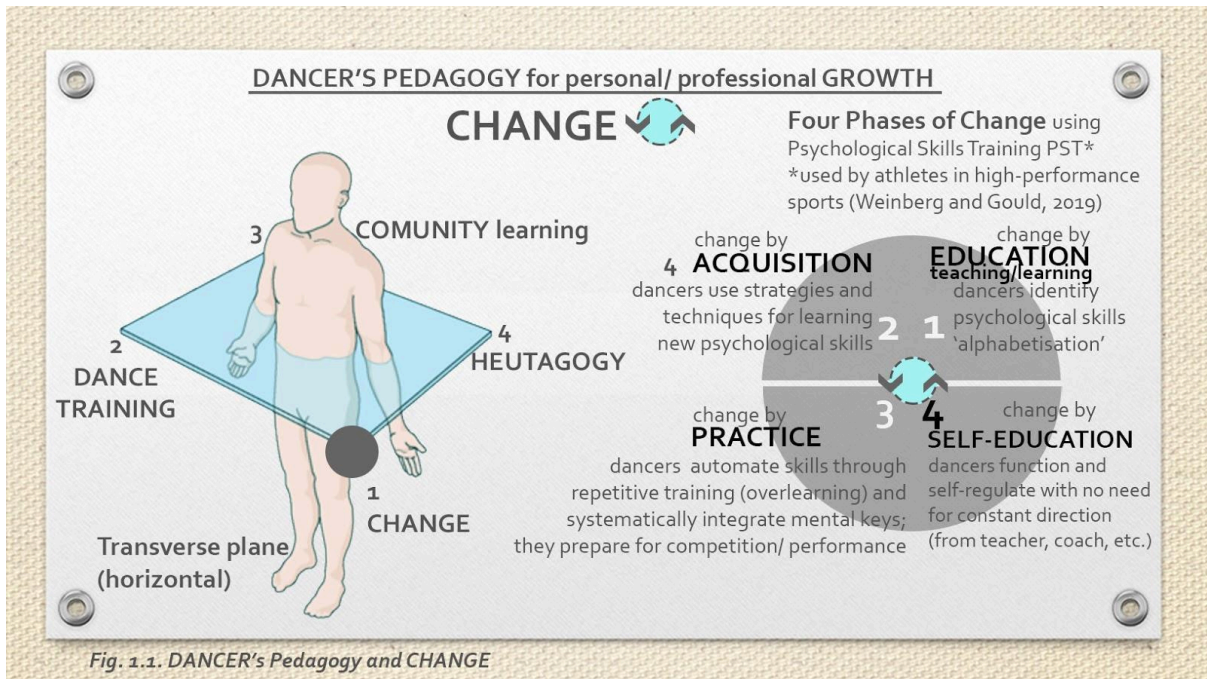
Thus, the dancer's growth appears to be more like a quantum jump in a complex transdisciplinary pedagogy, where pedagogical routes are spontaneously collapsed and chosen, based on various personal and professional variables, many of them yet unknown.

### **Part 1. The Dancer's Pedagogy (horizontal plane)**

The Dancer's Pedagogy focuses mainly on the Dancer, as an entity.

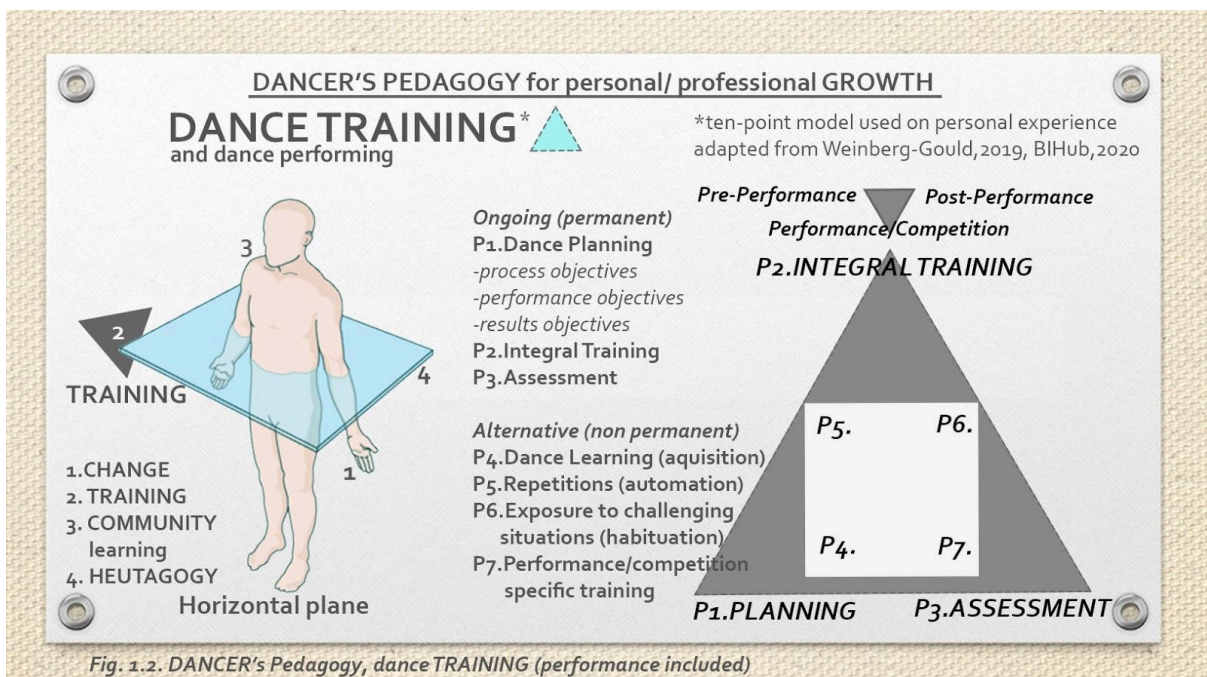
Based on the author's personal experience and dance education (almost 20 years of social and professional dancing, teaching, and performing), this "self-pedagogy" would contain four aspects: **change, dance training, community learning** and **heutagogy** (self-determined learning).

**1. CHANGE:** the dancer shifts from external regulation to internal self-regulation, in a cyclical education (education and acquisition phase, deliberate practice, self-education, and then back to education) (Weinberg and Gould, 2019, p.269-271)



**2. DANCE TRAINING and PERFORMING:** a ten-point strategy, on three levels, for efficient and effective training that leads to personal/ professional success

- ✓ Level 1 (ongoing, permanent processes): planning, training, evaluation
- ✓ Level 2 (alternative, temporary processes): learning, repetitions, difficult conditions, simulation (training in similar conditions like in performance or competitions)
- ✓ Level 3 (season preparation): pre-performance (pre-competition), performance (competition), post-performance (post-competition).



The author of this paper uses this ten-point strategy for personal and professional purpose in the dance discipline of Argentine Tango; it was found with minor differences in dancesport expertise (Nastase, 2011, p.47) and sports literature (Weinberg and Gould, 2019, p.105). This model was perfected through a four-month course "Psychology for high-performance Sports", FC Barca Innovation Hub Universitas (Jul - Sept 2020).

**3. COMMUNITY learning:** learning in groups and teams (social learning, e-learning, flipped learning, back-teaching, blended learning) is one of the most efficient ways of learning. Dancers mix what they want to do or study (personal norms) with what they should do or study (group norms).

The dancers can grow by *learning to learn* in groups (small or big). This process is connected to the development of a group or team: forming the group by bringing their own identities, storming the group, performing within the team. In the end, the dancers can disseminate the group's voice out in the world or to other groups. (David and Gilly, 2007, p.39-40).

Argentine Tango communities are relevant examples of how this learning and small local communities works. The learning process and knowledge transfer happen differently than in regular academic dance education, in site (on campus or dance studio). Tango learning blends the dancer's free will (modern, artistic) with the fundamentals of social dancing (perennial, classic).

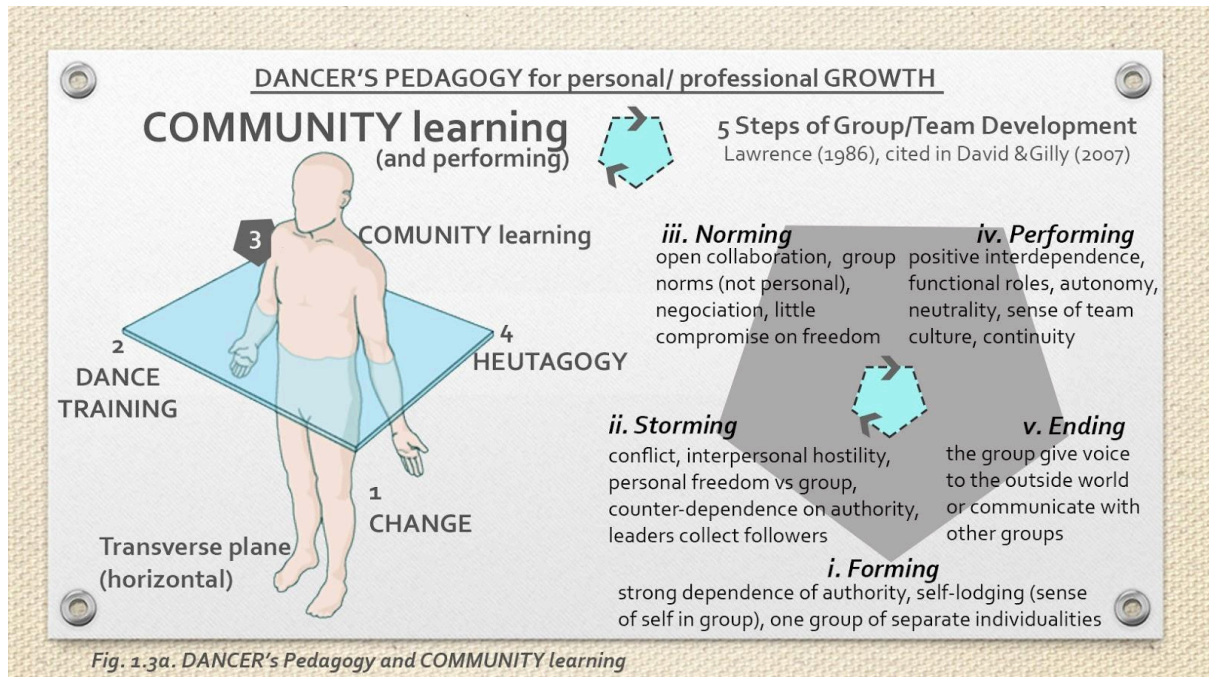
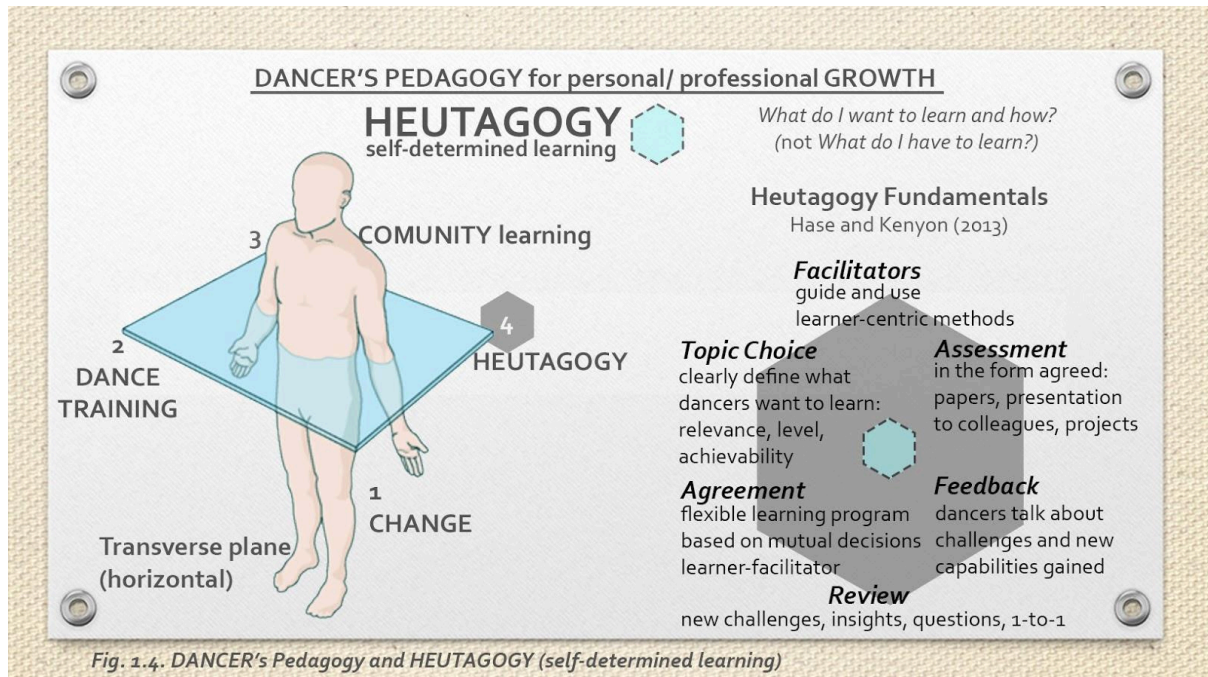


Fig. 1.3a. DANCER's Pedagogy and COMMUNITY learning

**4. HEUTAGOGY (self-determined learning).** The adult dancers mix the traditional way of academic learning with different types of learning, based on their motivation, interest,

desires, needs. These students find facilitators or guides to provide them with what they want to learn. In addition, they agree with the informal teachers on the topics to be learned, the means to learn (in a pleasant way). They also agree on the form of the assessment. The feedback is mostly from the dancers' part; they talk to facilitators about their learning challenges, how they had overcome them, how they gained new capabilities.

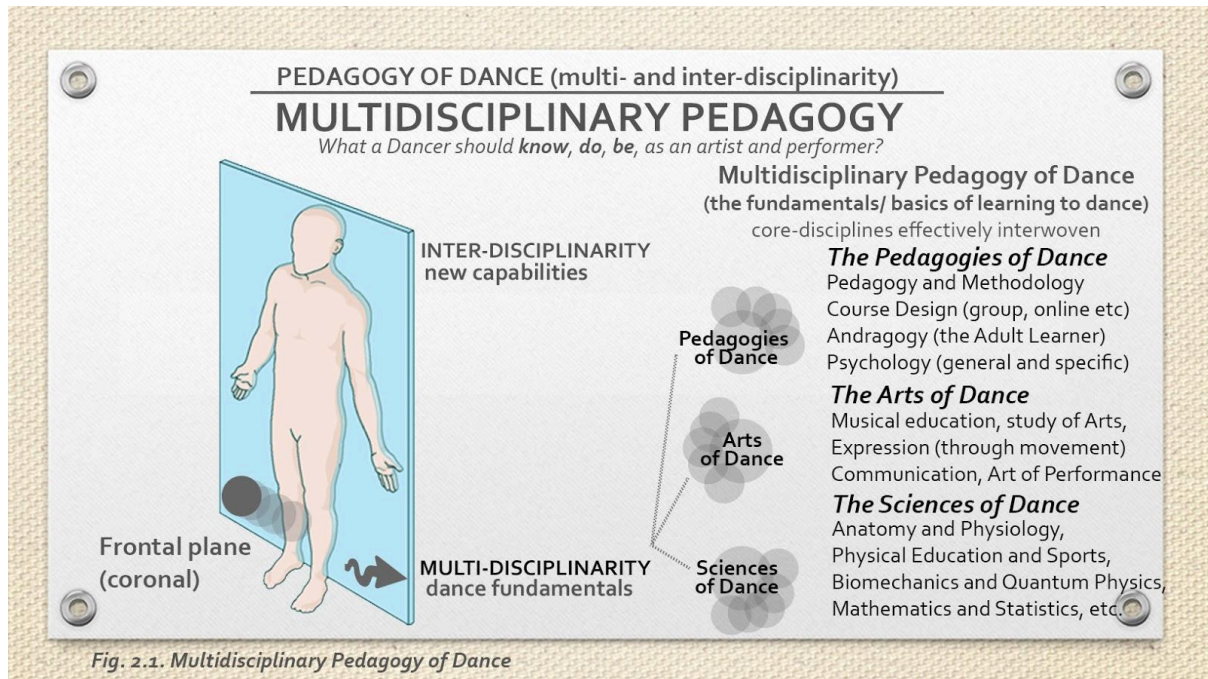
In short, heutagogy is not a substitute for the classic pedagogy, but a powerful tool to complement it. (Hase and Kenyon, 2013, p.11-14)



## Part 2. The Pedagogy of Dance (frontal plane)

The Pedagogy of Dance can be studied from two major aspects, starting from its multidisciplinary or interdisciplinarity. Either way, both are convergent to a high-expertise professional dance nucleus.

**The multidisciplinary Pedagogy of Dance** keeps its roots in the fundamentals of Dance disciplines, **the basics of learning to dance**. These are core disciplines effectively interwoven that can be studied in more depth: the *Pedagogies of Dance*, the *Arts of Dance* and the *Sciences of Dance*.



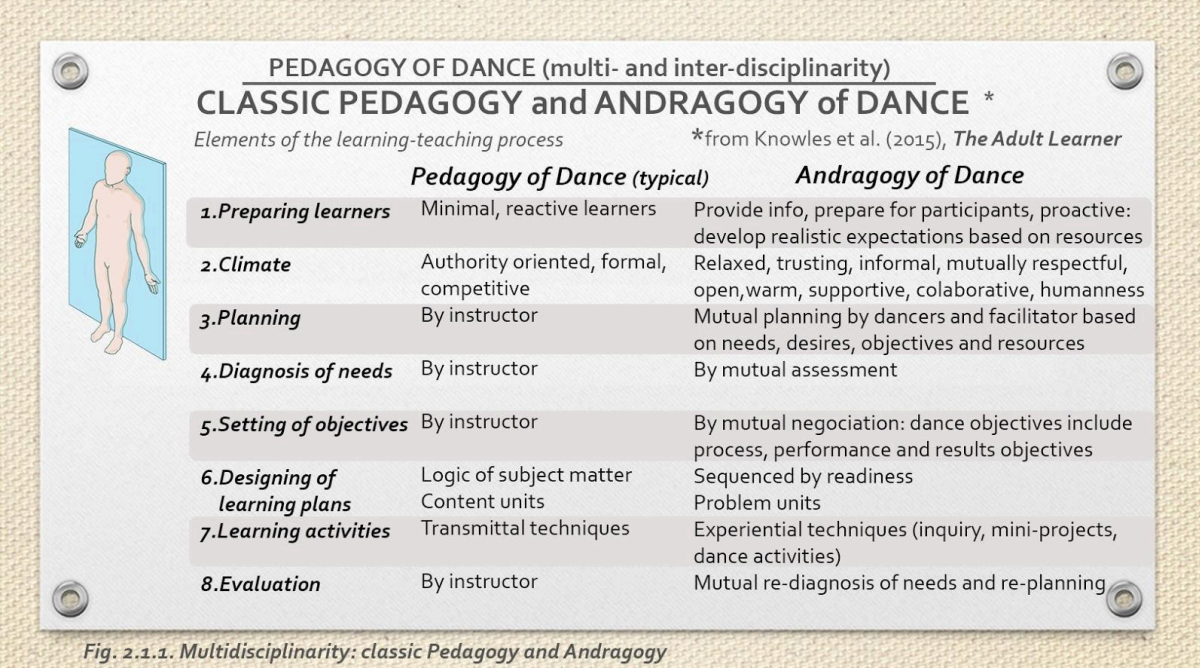
**The Pedagogies of Dance** include Pedagogy and Methodology, Course Design (group, online etc), Andragogy (the Adult Learner), general Psychology, Psychopedagogy, Dance Psychology, etc.

Each pedagogy is seen as a tool for teaching the dancers, that is facilitating them to unleash their hidden potential, getting better at what they really want in dance. Reaching this inner state of learning/ performing in the flow (Csikszentmihalyi, 2008, p.95) or reaching their personal "element" (Robinson, 2013, p.26) is a pedagogical quest for teachers, dance coaches or facilitators.

More and more pedagogs and experts agree on using permanently the human side of education and giving students a roadmap for change, through learning. Finding the 'North Star' (what's worth learning) means getting few essential skills: self-directed learning, creativity and innovation, planning and adaptability (including agility), strengths awareness and application, self-efficacy, global citizenship, relation-building, critical thinking and problem-solving (Wilson, 2018, p.9-25).

As dancers get more mature and experienced, they decide what to do with their strengths (and weaknesses), what to work on and what to improve in their dance. Such dancers become adult learners and develop all their human resources through the process of andragogy (the discipline of adult education and adult learning). They think about the content they wish to learn (based on their dreams, needs, objectives), prepare in a mutually respectful environment (collaborative), agrees on a learning plan with the facilitator, make together a

diagnosis of the actual needs and resources, sets objectives and follow a well-designed plan of learning activities (Knowles, 2015, p.51-52).



PEDAGOGY OF DANCE (multi- and inter-disciplinary)		
CLASSIC PEDAGOGY and ANDRAGOGY of DANCE *		
Elements of the learning-teaching process		*from Knowles et al. (2015), <i>The Adult Learner</i>
	<b>Pedagogy of Dance (typical)</b>	<b>Andragogy of Dance</b>
<b>1. Preparing learners</b>	Minimal, reactive learners	Provide info, prepare for participants, proactive: develop realistic expectations based on resources
<b>2. Climate</b>	Authority oriented, formal, competitive	Relaxed, trusting, informal, mutually respectful, open, warm, supportive, collaborative, humanness
<b>3. Planning</b>	By instructor	Mutual planning by dancers and facilitator based on needs, desires, objectives and resources
<b>4. Diagnosis of needs</b>	By instructor	By mutual assessment
<b>5. Setting of objectives</b>	By instructor	By mutual negotiation: dance objectives include process, performance and results objectives
<b>6. Designing of learning plans</b>	Logic of subject matter Content units	Sequenced by readiness Problem units
<b>7. Learning activities</b>	Transmittal techniques	Experiential techniques (inquiry, mini-projects, dance activities)
<b>8. Evaluation</b>	By instructor	Mutual re-diagnosis of needs and re-planning

*Fig. 2.1.1. Multidisciplinarity: classic Pedagogy and Andragogy*

Psychology can be a a very solid pedagogy for dancers. Even if it is a powerful tool, many times it does not contain the whole embodied part dancers are looking for, specifically designed for dancing or performing. That means there is a necessity for more experts in dance psychology and dance coaches to appear.

Books on psychology are sometimes too general for dancers. "Books on sports psychology are sometimes too abstract for dancers" (Winkelhuis, 2011, p.9). They need guidance, coaching and effective directons. Furthermore, the dancer does not perform as a single entity, but rather an extension of a dance team. There are a primary and a secondary team around each professional dancer, and in each primary team "the teachers, choreographers and coaches play a dominant role" (Winkelhuis, 2011, p.124).

Working in teams/groups leads inherently to a special pedagogy: organisational learning. This context implies five disciplines that entangle harmoniously: personal mastery, shared vision, mental models, team learning, systemic thinking (Senge et al, 2016, p.81-128). The profound learning process is a cyclical phenomenon that appears when the new abilities and competencies (like constructive conversation or systemic thinking) meet new awareness and receptivity (of our reality and mental models) and new attitudes and beliefs (values) (Senge et al, 2016, p.82).



**The Arts of Dance** include Musical education, the study of Arts, dance technique and tactics, Expression (through movement), Communication, the Art of Performance, History of Arts, etc.

Musical education also is not only a discipline about the theory of music, that each dancer represents in his body and mind. The way we are taught music as dancers is of crucial importance for future performing. We need sometimes a radically different approach to learning for heightened performance, "when teaching de-emphasizes 'instruction' and relies more on the body's ability to sense problems and change them without first translating them into words". (Green and Gallwey, 2015, p.7, 146).

Being an artist means being creative, innovative, intuitive, a 'genius' that sees often what other people do not see, thinking about things others couldn't possibly think (Michalko, 2008, p.23, 83).

One interesting art that is mostly neglected in the dance curricula is the History of Dance. Not the historical events, but the influences, the roots and routes of the dances, their cultures, their genuine stories. For example, many of today's dances are descendants of black origins, so there should be an opportunity to study dance materials other than Western inheritance. Papers and narratives from African and Indigenous cultures and dances will compensate "the deficit left when European words alone are used to describe embodied experience" (Mahina, 2002, as cited in Akinleye, 2018, p.7).

**The Sciences of Dance** include, among others, Anatomy and Physiology, Physical Education and Sports, Biomechanics and Quantum Physics, Mathematics and Statistics, Engineering and Technology for movement, etc.

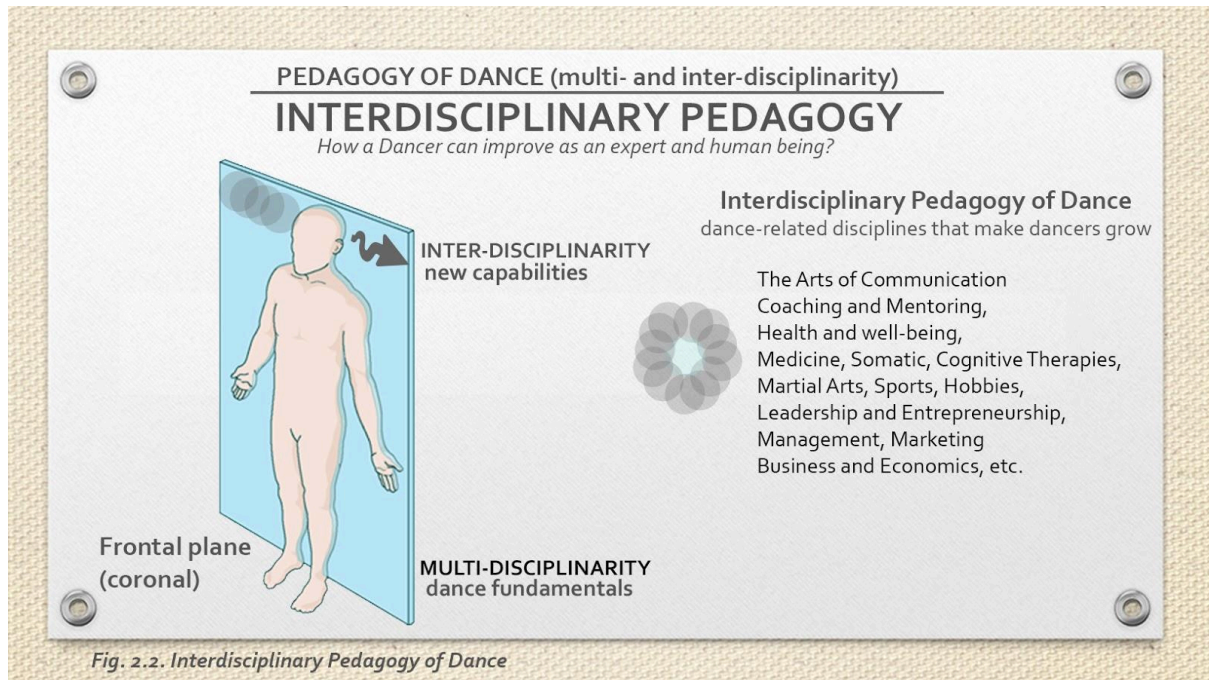
Solely technique specialisation is counter-productive for the dancers. They should behave like researchers in the field of Dance, combining sciences (and their innovative discoveries) with the empirical dance experience.

Quantum mechanics give a whole new paradigm of seeing matter, atoms, space, time, the bodies, the volumes in which dancers perform. The dancers can access much more of their resources when reaching multiple creativity and quantum self (Goswami, 2014, p.36, 47). Many of Argentine Tango's old secrets (that the author has experienced and learned from senior tango *maestros*) are based on quantum creativity and the latest neuroscience discoveries.

Neurosciences also provide the dancers with a useful way of reprogramming themselves for a better musical experience: for example, how the brain works on music (which regions of the brain activate on pitch, timbre, musical keys, harmony, sound intensity,

rhythm, measure, tempo and how they correlate and decode into a single, profound, coherent, pleasant musical experience) (Levitin, 2013, p.87).

**The Interdisciplinary Pedagogy of Dance** includes related disciplines that improve, directly and indirectly, the Art of Dance. The Arts of Communication, Coaching and Mentoring, Health and well-being, Medicine, Somatic and Cognitive Therapies, Martial Arts, Hobbies, Leadership and Entrepreneurship, Management, Marketing, Business and Economics, etc.



In the author's opinion, dancers should try to connect what they need to learn (a skill, competence, ability, behaviour) with something pleasant that leads to that capacity. For example, if dancers want to improve the agility, they may read a book of martial arts, since in both disciplines 'timing' means the ability to recognise the right moment, and consequently take this opportunity for action. The 'timing' can be analysed on a physical, physiological, and psychological basis (Lee, 2012, p.61). Dancers interested in improving dance techniques already mastered, may read related information from martial arts and study bushido strategy (Musashi, 2010, p.55-68).

### **Part 3. The Pedagogy of Life in the 21st-century Society (sagittal plane)**

We live in a 21st-century society where arts, economics, health, politics, education, sports, and all other domains mingle frontierless and affects us (consciously or subconsciously).

**Technology** is something diverse, available and accessible for education and everyday use/consumption. Many products are available on the market, ready to be used for dancers' learning: e-learning, TEL technology-enhanced learning, CMS content management systems, educational platforms, portals, blogs, wikis, apps and web 2.0 tools.

**Culture** has so many dimensions: group culture, country culture, transnationality culture, generational culture, transgenerational culture, subcultures of communities, groups, domains. Some experts talk about the transformation of its destination, from elite to masses. One asserts that we are living in 'fractured times' where "the wall between culture and life, between reverence and consumption, between work and leisure, between body and spirit, is being knocked down. In other words, 'culture' in the critically bourgeois sense of the word is giving way to 'culture' in the purely descriptive anthropological sense." (p.19)

Different cultures have different ways to think, feel, behave (like sending or receiving greetings, getting to know each other, etc.). Argentine Tango is only one of the dance disciplines that teach diplomacy, empathy, respect, and upgrades you on how to salute, embrace, talk, behave. Do we need to study this, even if we have a dictionary and use the same terms? Yes! For example, every culture has its own paradigm for greetings and saying *hello*, which can become mastered as a science and art (Scott, p.2019, p.12).

Needless to say, technology has a tremendous influence on every aspect of life, be it culture, dance, or an ordinary 'hello' (Scott, 2019, p.248)

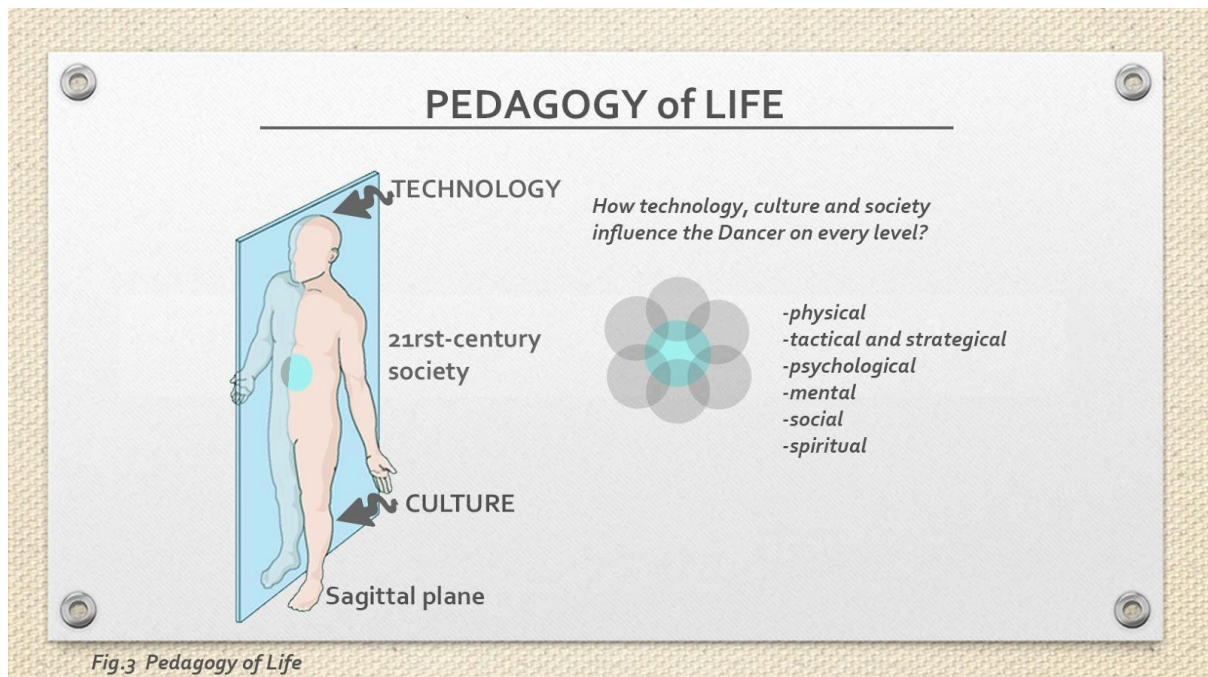
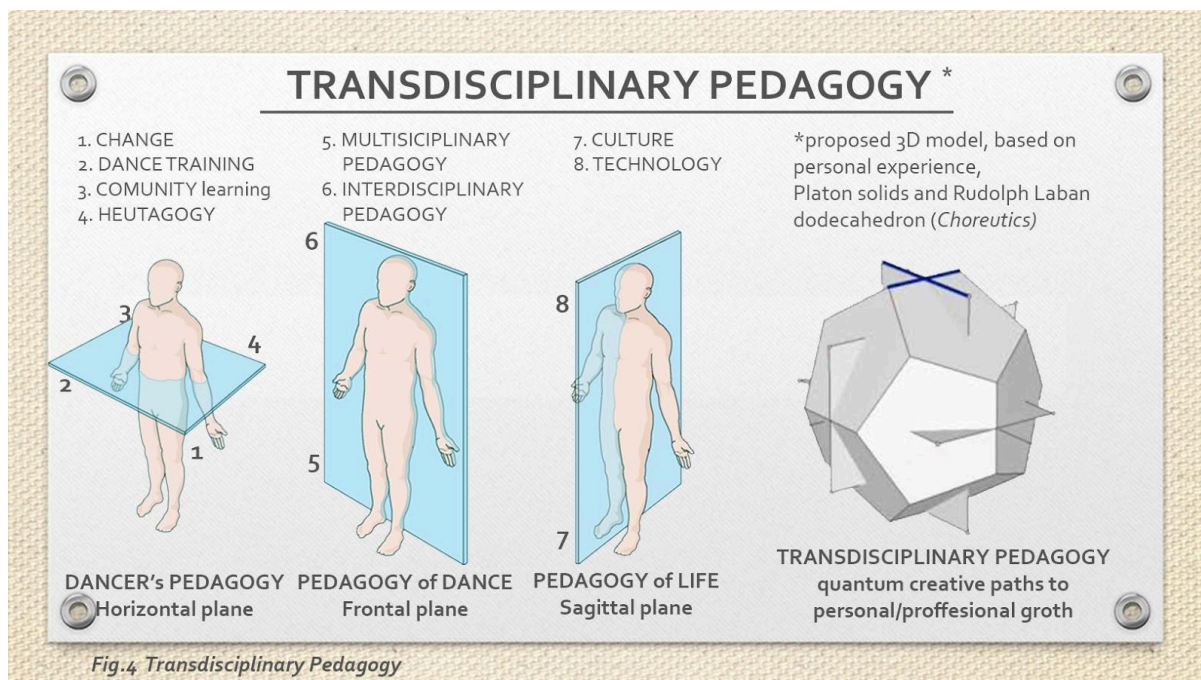


Fig.3 Pedagogy of Life

## Part 4. The Transdisciplinary Pedagogy of Dance

Based on three planes of dance pedagogy (Dancer's Pedagogy, Pedagogy of Dance, Pedagogy of Life), this essay proposes a further Transdisciplinary Pedagogy of Dance.



Based on a 3D model and a platonic solid, it uses a dodecahedron infrastructure (a regular polyhedron with 12 faces/regular pentagons). This solid was used also by Rudolf Laban in the movement infrastructure ("Choreutics"). Many researchers connect the human body, Vitruvian man, golden ratio, rotation joints for movement and the anatomical planes inscribed in the vertices of the icosahedron (Bertol, 2015, p.72-78).

This holistic 3D pedagogical "infrastructure" is used by the Dancer to jump, spontaneously and effectively, from any point of any pedagogy (or discipline) to any point of another discipline.

The dancer is inspired, that is in spirit. Spirit is consciousness and inner self. Spirit is not bad, or good. There is no single spirit since we are a coalition, not a single person (Robert Ornstein, as cited in Fraser, p.81-82).

The Dancer is intuitive, non-local, accessing a non-egoic self and fundamental creativity in a transcendental state (Goswami, 2014, p.23-26). The dancer has all four attentional foci activated, but he is situated in neither of them locally. He is in the flow state, intrinsically motivated and challenged to their most potential.

The Dancer is free, and their improvisation has no linearity (that is, no before-during-after the dance "figure"), no linear cause-effect of movement (Dinzel, 2011,

p.24). Dancers act in a special manner for a special meaning, not looking for a form. (Dinzel, 2000, p.12-13)

The Dancer accesses instantly, without stress, holistically, four levels of being a dancer: bodily, mentally, emotionally, spiritually (Winkelhuis, 2015, p.14).

The Dancer is in a wave-particle duality, superposition state; an observer cannot know exactly, measure and evaluate simultaneously two properties of this quantum dancer; the observer is part of the dance's performance, not merely witnessing the dance, since both dancer-audience are entangled (Ball, 2018, p.11)

The Dancer, in his art and performance, is both not thinking and thinking. He uses harmoniously two systems: System 1 - fast-thinking, continuous, automated, intuitive thinking, based on heuristics and biases, with remembering self, and System 2 - slow-thinking, deliberate decision making, statistical thinking, related to certainty, with experiencing self) (Kahneman, 2012, p.13-14).

In short, transdisciplinary pedagogy, for both teachers and dancers, means working hard on the three planes, getting the infrastructure done, and then enjoying the quantum process of collapsing the learning-teaching probabilities. Paradoxically, in this transdisciplinary model, every pedagogical route is simultaneously a correct and incorrect one, but the collapsed choice leads ultimately to the Dancer's personal and professional growth.

## AOL1. Transdisciplinary Pedagogy for Dance

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## Appendice1. Lucian Stan's Pedagogy and Education Certificates

**Oct.2020-Jan2021: four-month micro-credential (15 credits), Open University, *Online teaching: creating courses for adult learners*** (result: Pass with Merit)  
<https://www.futurelearn.com/microcredentials/online-teaching>



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### Assessment Credit and Qualifications

The Open University  
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Tel +44 (0) 1908 858312  
[www.open.ac.uk](http://www.open.ac.uk)

Personal Identifier: J4599676

Letter ref: EX-RESNE

Notified date: 08 March 2021

Dear Mr Stan

Your module result is as follows:

Module	HZFM881 - Online teaching:creating courses for adult learners	End Date: January 2021
Scores	Overall Score: 72	
Result	Pass with Merit	

Please read the explanatory notes.

If your module has an End-of-module assessment you may also find information about your performance at [www.open.ac.uk/students](http://www.open.ac.uk/students).

Yours sincerely

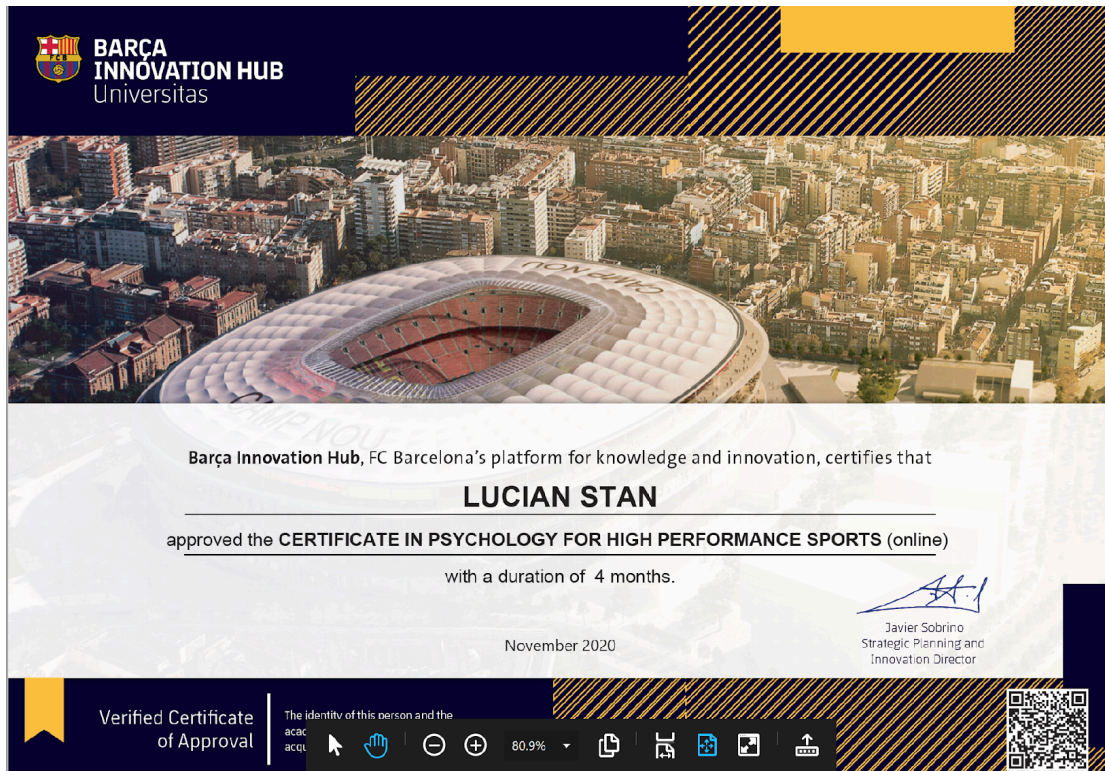
Anna Henderson  
Director, Assessment, Credit and Qualifications

**Feb 2020 - May 2021: four-month courses at FC Barca Innovation Hub Universitas**  
<https://barcainnovationhub.com/>



The screenshot shows the user interface of the Barça Innovation Hub. At the top, there is a navigation bar with the Barça Innovation Hub logo, the text 'CONFERENCIAS PROGRAMAS', and user information 'FCB SITES' and 'LUCIAN'. On the left, a sidebar menu lists: 'Lucian Stan', 'Mis Cursos', 'Mis Certificados', 'Mis Compras', 'Mi Perfil', and 'Cerrar Sesión'. The main content area displays five certificate cards, each with a thumbnail image of football players and a 'MOSTRAR CONTENIDO' button. The certificates are: 'Certificate in Neuroscience and Training', 'Certificate in Psychology for High Performance Sports', 'Certificate in Technology and Science Applied to Sport', 'Certificate in Communication in Sports Organizations', and 'Certificate in Team Sports Physician - Essential Concepts'.

The certificate features the Barça Innovation Hub logo and 'Universitas' text at the top left. The background is a photograph of the Camp Nou stadium in Barcelona. The text on the certificate reads: 'Barça Innovation Hub, FC Barcelona's platform for knowledge and innovation, certifies that **Lucian Stan** approved the **Certificate in NEUROSCIENCE AND TRAINING** (online) with a duration of 4 months.' The date 'June 2020' is printed below. On the right, there is a signature of Javier Sobrino, Strategic Planning and Innovation Director. At the bottom left, it says 'Verified Certificate of Approval' and 'The identity of this person and the academic integrity of the competency acquisition process have been validated.' A QR code is located at the bottom right.



**Jan 2015 – certificate Tango Terapia, dr. Federico Trossero, Rosario, Argentina**

**Feb 2013 – master training programme , Escuela Argentina de Tango, Buenos Aires, Argentina.**

Competencies: I. Tango Professional Training for Teachers II. Special Didactics (incorporating concepts and pedagogical techniques to best develop tango teaching)




**July 2010: Dance Instructor Certificate (specialisation)** (validated by the Ministry of Education)  
(evaluation/ result: 10) (professional competencies:

1. selection of dancers
2. training planning
3. dancers' training

- 4. monitoring the dancers
- 5. dancers' evaluation
- 6. creation of simple choreographies)

**ROMÂNIA**



**MINISTERUL MUNCII,  
FAMILIEI ȘI EGALITĂȚII  
DE ȘANSE**

**MINISTERUL EDUCAȚIEI,  
CERCETĂRII ȘI TINERETULUI**

SERIA F Nr. **0185293**

TS


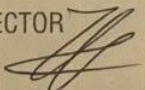

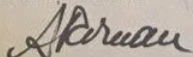
## CERTIFICAT DE ABSOLVIRE

DI/D-na STAN LUCIAN

C.N.P. 1800610373107 născut(ă) în anul 1980 luna 06  
ziua 10 în localitatea DELEȘTI județul/sectorul VASLUI  
fiul/fiica lui LUCIAN și al(a) GABRIELA

a participat în perioada 19.07-27.07.2010 la programul de inițiere / perfecționare /  
specializare cu durata de 56 ore, pentru ocupația (competențe comune) INSTRUCTOR DE DANS  
organizat de M.C.P.N. - C.P.P.C. cu sediul în localitatea BUCUREȘTI  
județul ..... înmatriculat în Registrul național al furnizorilor de formare  
profesională a adulților cu nr. 40/2917/30.06.2010 și a promovat examenul de  
absolvire în anul 2010 luna 07 ziua 28 cu nota/calificativul 10 (zece)


Prezentul certificat se eliberează în conformitate cu prevederile O.G. nr. 129/2000,  
republicată și este însoțit de suplimentul descriptiv al certificatului.

 **DIRECTOR**  **Secretar**  **PRESEDINTE** 

Nr. 3770 Data eliberării: anul 2010 luna 11 ziua 09

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**ROMÂNIA**



**SUPLIMENT DESCRIPTIV AL CERTIFICATULUI**

<b>1. Certificatul</b>		
Tipul .....	DE ABSOLVIRE	F nr <b>0185293</b>
calificarea/ocupația <sup>1)</sup> .....	<b>INSTRUCTOR DE DANS</b>	cod COR ..... <b>347308</b>
cod Nomenclator / cod Registrul național al calificărilor profesionale din România .....		

<b>2. Autoritățile naționale responsabile</b>		
<b>MINISTERUL MUNCII, FAMILIEI ȘI EGALITĂȚII DE ȘANSE</b>	<b>CONSILIUL NAȚIONAL DE FORMARE PROFESIONALĂ A ADULȚILOR</b>	<b>MINISTERUL EDUCAȚIEI, CERCETĂRII ȘI TINERETULUI</b>

<b>3. Denumirea furnizorului de formare profesională care a eliberat certificatul</b>	
MINISTERUL CULTURII ȘI PATRIMONIULUI NAȚIONAL - CENTRUL DE PREGĂTIRE PROFESIONALĂ ÎN CULTURĂ	
40/2917/30.06.2010	
Nr. de înmatriculare în Registrul național al furnizorilor de formare profesională a adulților .....	

<b>4. Nivelul de calificare certificat</b>	
.....	

<b>5. Sistemul de evaluare</b>	
note: .....	calificative: .....
<b>10(zece)</b>	

<b>6. Baza legală pentru eliberarea certificatului</b>	
O.G.129/2000 REPUBLICATA	

<b>7. Nivelul studiilor pentru accesul la programul de formare profesională</b>	
MINIM STUDII MEDII	

<b>8. Tipul de program de formare profesională</b>		
<b>SPECIALIZARE</b>		
Durata (ore)	total: .....	<b>56</b>
din care:	pregătire teoretică .....	<b>20</b>
	pregătire practică .....	<b>36</b>

**Notă:**  
Acest document nu este un act oficial de calificare.

<sup>1)</sup> Se va completa calificarea pentru certificatele de calificare și ocupația pentru certificatul de absolvire.

9. Competențe profesionale dobândite

1. SELECTIONAREA DANSATORILOR.....
2. PREGĂTIREA INSTRUIRII.....
3. INSTRUIREA DANSATORILOR.....
4. MONITORIZAREA DANSATORILOR.....
5. EVALUAREA DANSATORILOR (OPȚIONALĂ).....
6. CREAREA COREGRAFIILOR SIMPLE.....



DIRECTOR\*)

PREȘEDINTE\*\*),

Secretar,

\*) Directorul furnizorului de formare  
\*\*) Președintele comisiei de examinare

**Oct 2006 - Jul 2007: Certificate of Graduation (Department for Didactical Personnel Training) (34credits) (that allows teaching in schools) (Ministry of Education)**

**Disciplines and competencies (from certificate transcript):**

**a) Core disciplines**

- 1. Psychology of Education** (result 10)
- 2. Introduction to Pedagogy, Theory and Methodology of Curriculum** (result 10)
- 3. Theory and Methodology of Instruction, Theory and Methodology of Evaluation** (result 10)
- 4. Didactic of Speciality** (result 10)
- 5. Pedagogical Practice** (result 10)

**b) Optional disciplines**

- 1. Sociology of Education** (result 9.50)
- 2. ICT – Computer-assisted Instruction** (result 10)

**Final assessment Didactical Protocol** (result 10)

Amount hours: 406, 140 (course), 266 (seminars)

Amount credits: 34

General graduation mark/result: 9.83



**ROMANIA**  
 MINISTERUL EDUCATIEI SI CERCETARII  
 UNIVERSITATEA BUCURESTI  
 FACULTATEA DE PSIHOLOGIE SI STIINTELE EDUCATIEI  
 COLEGIUL DE MANAGEMENT AL RESURSELOR APARARII, EDUCATIONAL SI AL ACHIZITIILOR  
 DEPARTAMENTUL PENTRU PREGATIREA PERSONALULUI DIDACTIC

**FOAIE MATRICOLA**

Anexa la Certificatul de absolvire a  
 DEPARTAMENTULUI PENTRU PREGATIREA PERSONALULUI DIDACTIC

seria. F...nr. 1057469

Numar matricol 663 / 2007

Situatia scolara a d-lui/d-nei **STAN LUCIAN**

care a urmat si absolvit: DEPARTAMENTUL PENTRU PREGATIREA PERSONALULUI DIDACTIC  
 in cadrul Colegiului de Management al Resurselor Apararii, Educational si al Achizitiilor  
 din UNIVERSITATEA NATIONALA DE APARARE "CAROL I", perioada: 30.10.2006 - 18.07.2007

Data si locul nasterii: 10.06.1980 ,loc. DELESTI - VASLUI

Prenumele parintilor: tata LUCIAN , mama GABRIELA

Nr crt	Discipline de invatamant	Numar de ore			Forma de verific.	Numar de unitati de credit	Nota obtinuta la examene
		Total din care:	Curs	Seminar			
<b>a) DISCIPLINE OBLIGATORII</b>							
1	Psihologia educatiei-P.E.	56	28	28	ES	5,0	10,00 (ZECE )
2	Pedagogie 1 - Introducere in pedagogie (I.P.) + Teoria si metodologia curriculumului (T. & M.C.)	56	28	28	ES	5,0	10,00 (ZECE )
3	Pedagogie 2 - Teoria si metodologia instruirii (T. & M.I.) + Teoria si metodologia evaluarii (T. & M.E.)	56	28	28	ES	5,0	10,00 (ZECE )
4	Didactica specialitatii	56	28	28	ES	5,0	10,00 (ZECE )
5	Practica pedagogica	84		84	EP	5,0	10,00 (ZECE )
<b>b) DISCIPLINE OPTIONALE</b>							
1	Sociologia educatiei	42	14	28	ES	4,0	9,50 (NOUA )
2	Instruire asistata de calculator (ICT)	42	14	28	EP	4,0	10,00 (ZECE )
EVALUARE FINALA-PROTOCOL DIDACTIC		14		14		1,0	10,00 (ZECE )

Total ore	406	140	266
Total credite	34,0		
<b>MEDIA GENERALA DE ABSOLVIRE</b>	<b>9,93 (NOUA si 93%)</b>		

Promovat cu media generala: 9,93 (NOUA si 93%)

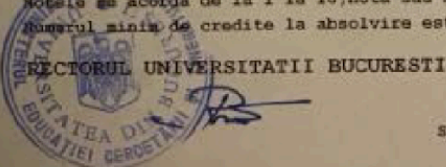
Numarul si data eliberarii certificatului de absolvire: 663 , 18.07.2007

Mentiuni privind scolarizarea:

Disciplinele obligatorii si optionale, numarul de ore de curs si seminar aferente, formele de verificare si numarul de credite alocate disciplinelor sunt precizate in "Planul de invatamant" al Departamentelor pentru Pregatirea Personalului Didactic, aprobat de Ministerul Educatiei si Cercetarii prin Ordinul nr. 4343/17.06.2005.

Notele se acorda de la 1 la 10, nota sau media minima de promovare a disciplinei de inv. fiind 5 (cinci).

Numarul minim de credite la absolvire este 32.



SECRETAR SEF UNIVERSITATE

DIRECTORUL DEPARTAMENTULUI PENTRU PREGATIREA PERSONALULUI DIDACTIC