

09 - THE IMPORTANCE OF THE DANCE IN THE EDUCATION

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1 - INTRODUCTION

Each time more it has argued regarding the corporal language in the schools. The body, therefore, is understood as accessory element in the educative process, making possible the communication and the expression of the individual. However unhappily certain restriction of the corporal movement in the school occurs. The idea of the corporal movement generally is related to disciplines. Therefore, during the lessons the pupils must remain immovable, thus seeming well held. In this way, the pupil alone is free if to express corporally during the lessons of physical education. Exactly in the lessons of arts where the corporal movement could be explored (through theater, for example), we observe the predominance of activities as drawing or painting, where the child remains seated to execute them.

Had to the unfamiliarity of the value of the dance for lack of the directors of schools and on the part of pedagogical coordinators, education when it is given occurs of missed form, without no reflection or recital, generating still more preconception mainly of the student staff. They lack professionals specialized in the area that they provide a critical and conscientious work with the pupil.

Many people are unaware of the benefits of the dance in the school. The work with the body favors the creativity, promotes corporal and intellectual autonomy, beyond stimulating the socialization, cooperation and exempts expression of the pupil. It starts to perceive what I if he passes I obtain and to its rider, thus constructing a critical vision of the world.

Segundo Rudolf Laban (1990), the dance in the education has for objective to help the human being to find a corporal relation with the totality of the existence. Therefore, in the school, if it does not have to look to the perfection or the execution of sensational dances, but the possibility of knowledge that the creativity of the dance brings to the pupil.

It is important to stand out consequently that the dance assumes diverse meanings therefore demands a personal development of great dimension, being interpreted of different forms and assuming proper meanings.

Authors as Artaxo, Rangel, Laban and Earp bring pertinent definitions of dance to the present study and that they must be boarded. Artaxo (2003) defines dance as sequence of gestures and steps defined by the executed musical rhythm. This same author relates the dance and movement when complementing its definition saying that the dance is also faced as an execution of movements that transmit the information necessary to develop an activity. Rangel (2002) it corroborates with this vision saying that the dance possess some approaches and that these if always relate with the movement, translating by means of this its relation with gods, the next one and the nature. For this author, the dance also involves the transcendences movement that if relates with the emotion, expression and feelings. It still involves symbols, language and communication, the interaction between the physiological, intellectual, emotional aspects psycho and, time, space, rhythm, art and education. For Laban (1978) the dance also directly is related with the movement since this art is the form with that if it cultivates today until the visible expression of the movement. They are includes there since the pure dance until the forms of the dance (such as the ballet, the mimic one and drama-dance).

Finally we can mention Earp (1980) who says that the dance is the capacity to transform any movement into art. It is also an instrument that it makes possible to express emotions, desires, frustrations, yearnings, and allows that the bodies if involve in the rhythm and composition of its movements.

In utmost, all these boardings relate the dance with the movement, either more explicit and perceivable it to the eyes of the men, either discrete and present it in each daily gesture and therefore not so perceivable to the human directions.

2 - THE DANCE IN THE SCHOOL

Segundo Andrade (2005), the dance has been seen in the pertaining to school scope, as instrument to alleviate tensions, prevention against stress, to calm the learning beyond enclosing only the field of the motor coordination and to provide concrete experiences with the all that surrounds the individual.

However, author still according to mentioned above, the school can modify this thought, supplying characters that will allow a critic able, conscience and transformation of the act to construct by means of the dance the learning together with the pupils, becoming them participant assets in the way that are inserted. For Rivers (1985) a critical education in the field of the dance must propitiate a clear, ample and deep vision which does not ignore the social, cultural paper and politician of the body in our society and, therefore, of the dance.

Andrade (2005) mentions that through the body, the individual can learn efferent's questions the origin of the man who objective its function and which the behavior must play ahead of the social demands. This author firm that concepts, rules on sort, etnas and social classroom are incorporated during the process teach-learning, without she aims at the construction or (reverse speed) production. In accordance with the writings of this author, the body is a communitarian project in relation the form, weight, position and health.

An author who explicit the benefits of the dance is Marques (1997). For it, the direct knowledge of the dance allows that different types of critical perception are elaborated and, what it encloses the dance and its relations with each individual and the world. The dance also presents mental benefits conquered in its full accomplishment such as attention, memory, reasoning and imagination. These mental faculties, when developed and used, bring benefits for the study, the work, friendship and leisure. Amongst the innumerable benefits of if practicing the dance, still we can cite the improvement of the interpersonal relations, mental health and physical, reduction of the anxiety and of stresses it. Freitas (2007) also affirms that physically the dance provides the improvement of the cardiovascular conditioning, fortifies the muscles and protects thus the bones. The brain also learns to recognize and to delimit spaces, beyond co-ordinating more complex movements each time of a choreographic composition. Also it is demanded activation of the memory and the "work" of the neurons beyond saving the column of the common injuries to the sedentary ones. Also it will learn to respect musical compasses, stipulated steps and will free its emotions. The dance is assumed here as an activity where the child finds the possibility to count part of its history in this clipping of the daily life.

Another author who contributes the respect of this exactly subject is Silva (1999). This explicit author not only the benefits of the dance, but also of this activity the formal education inside of the schools. According to it using the dance in the schools it is possible to explore the expressive ago of the children, in way that, its emotions, ideas and wills is transmitted through its body. Thus,

the dance is faced as a proposal of rescue of the potentialities inherent human beings to the movement of the body. The education of the dance in the school starts to work in direction the cooperation and to the relationships instead of prioritizing and valuing the separation and the individualism.

Many times when speaking of dance in the school, we remember commemorative dates as juny party or folklorists dances where the professors are obliged to create repetitive choreographies and the pupils are obliged to execute them of form mechanics.

However, the dance in the pertaining to school space not only must searches the development of the motor abilities of the children and the adolescents, but also its imaginative capacities and of citizenship.

What it matters the line is not accurately which will be followed inside of the school, but yes the form as it will be lead. Elements must be analyzed for the integral development of the individual in the school. The activities must be made in way that the children exteriorize its ideas and its feelings.

They must not have models certain to be followed. Each one must have the right of if expressing of the form that to want, without if worrying about right or wrong. The dance in the school does not have to be a simple activity of imitation, but yes of creation. The competitiveness also must total be excluded in this type of action of the children. The focus must be in the participation and communication of the pupil in the school.

The learning of the dance must integrate the intellectual and creative knowledge of the pupils, developing them pillars of the education:

- a. to learn to know;
- b. to learn to make;
- c. to learn to live together;
- d. to learn to be. (DELORS, 2000).

In certain institutions where the dance was enclosed in the resume, significant differences had been noticed in the pupils. They had become participativos more in the lessons (exactly the ones that were not of dance) as well as if had socialized more in events promoted for the school. An explanation for this would be that to go the school if it became a more pleasant act since that the dance was introduced in its daily one. Already in adolescents, a preference is noticed the street dances as rap, funk or break, however in a similar way the dynamics occurs. In some cases, young until had released crime through these dances. This fact occurred therefore aggressiveness of them, was canalized in the choreographies.

Some professors who had participated of such activities, had also changed its positions in classroom for perceiving that its corporal language was seen as model for its learner. They had started to perceive that she does not only advance to charge position of its pupils: it is necessary that they also modify its positions, independent of the area that teaching.

“To perceive that the moments more deeply emotive of our lives in general in leave them without words and that, at such moments, our corporal position can have the capacity well to express something that would be of another dumb.” (Laban, 1978: 55)

3 - CONSIDERATION

Ahead of what it was read in the work, one perceives that to introduce the dance in the education it is sufficiently interesting. It promotes an interaction of the individual with its body and the society that is its return. Unhappily, such subject is not very boarded in the universities. Therefore, it is necessary that the professionals, as much of the area of the Physical Education, Artistic education or same of the Pedagogy search for itself proper ways to develop such activity in its work. Moreover, they must take in consideration aspects that are on to the environment of its pupils so that total development of the same occurs.

The pertaining to school directors and coordinators in turn, must introduce in fact the dance in the resume of the school, respecting it as any another one disciplines. Great part of the preconception exists, therefore the dance many times is treated as a pastime when in the truth it has the power to transform the individual.

The historical perspective of the dance brings possibilities to open horizontal for a bigger quarrel: how to live the gift? How to project the future? That is, the knowledge of history considers concrete references, platforms, ground today to problematic, to criticize and to construct a dance that enlace relations with the citizenship contemporary.

The education needs to be part of this enlace, therefore it will propitiate the between the ample universe and has led of the dance with “the hard” had disciplines as mathematical, physical, chemical etc.

One perceives that the challenge is in considering that the body is not instrument for the lessons of physical education or arts, or still a set of agencies, systems or still object of programs of health promotion or leisure. Certainly areas as physical education or arts practical human beings whose expression, in language terms, has in the body its specific reference, as it is the case of the dance.

The dance will collaborate of form to make possible new ways of intervention in the education them children, contributing for the of the anthropocentric vision that promotes the isolation and the incommunicability, capable to spoil the sociability forms. It has been broken thus of an education parted in values that promote the understanding and the autonomy, an education worried about the life, the proper body and the body of the other, configured possibilities of new forms of being, living and putting into motion themselves.

Finally, it will be possible to have interventions in the education of form to problematical segregators conceptions of body, movement, culture and of the proper knowledge. It will spread out an education that considers that the body is part of the world and in an ethical and aesthetic relation, that exceeds the instrumental rationality and the reductive logics of the processes of construction of the knowledge.

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THE IMPORTANCE OF THE DANCE IN THE EDUCATION

SUMMARY

The present article has as objective to detach which the benefits of the offer of the dance to the pupils in the pertaining to school environment, that is the importance of the dance as curricular element. For such end, existing literature on the subject was analyzed. The dance will collaborate of form to make possible new ways of intervention in the education them children, contributing for the questions of the anthropocentric vision that promotes the isolation and the incommunicability, capable to spoil the sociability forms. It has been broken thus of an education parted in values that promote the understanding and the autonomy, an education worried about the life, the proper body and the body of the other, configured possibilities of new forms of being, living and putting into motion themselves. Finally, it will be possible to have interventions in the education of form to problematical segregators' conceptions of body, movement, culture and of the proper knowledge. It will spread out an education that considers that the body is part of the world and in an ethical and aesthetic relation, that exceeds the instrumental rationality and the reductive logics of the processes of construction of the knowledge.

WORD-KEY: dances - school - dances educational

L'IMPORTANCE DE LA DANSE DANS L'ÉDUCATION

RÉSUMÉ

Présent article a comme objectif détacher lequel les bénéfices de l'offre de la danse aux élèves dans l'environnement scolaire, c'est-à-dire l'importance de la danse je mange élément curriculaire. Pour cela fin, est analysée la littérature existante sur le sujet. La danse collaborera de manière à rendre possible de nouvelles manières d'intervention dans l'éducation des enfants, en contribuant à la problematização de la vision anthropocentrique qui promeut l'isolement et l'incommunicabilité, capables de détériorer les formes de sociabilité. Il se part ainsi d'une éducation réglée dans des valeurs qui promeuvent la compréhension et l'autonomie, une éducation inquiète avec la vie, avec le corps lui-même et avec le corps de l'autre, configuré des possibilités de nouvelles formes d'être, de vivre et de se mouvoir. Finalement, ce sera possible d'y avoir des interventions dans l'éducation problematizar conceptions segregadoras de corps, mouvement, culture et de la connaissance elle-même. Il diffusera une éducation qui considère que le corps est partie du monde et dans une relation morale et esthétique, qui dépasse la rationalité instrumentale et les logiques reductivas des procédures de construction de la connaissance.

MOTS CLEFS : il danse - école - danse scolaire

LA IMPORTANCIA DE LA DANZA EN LA EDUCACIÓN

RESUMEN

El actual artículo tiene como objetivo a separar que las ventajas del ofrecimiento de la danza a las pupilas en referente al ambiente de escuela, de que sean la importancia de la danza como elemento del plan de estudios. Para tal extremo, la literatura existente en el tema era analizada. La danza colaborará de forma para hacerlos las nuevas maneras posibles de la intervención en la educación los niños, contribuyendo para el problematización de la visión anthropocentric que promueve el aislamiento y el incommunicability, capaz a los escombros las formas del sociability. Ha estado quebrado así de un pauta de la educación en los valores que promueven la comprensión y la autonomía, una educación preocupada de la vida, el cuerpo apropiado y el cuerpo del otro, las posibilidades configuradas de nuevas formas de estar, de vivir y de poner en el movimiento ellos mismos. Finalmente, será posible tener intervenciones en la educación de la forma a los conceptos problematizar de los segregadoras del cuerpo, movimiento, cultura y del conocimiento apropiado. Separará hacia fuera una educación que considere que el cuerpo es parte del mundo y en una relación ética y estética, eso excede la racionalidad instrumental y las lógicas de los reductivas de los procesos de la construcción del conocimiento.

PALAVRAS-CLAVE: baila - escuela - las danzas educativas

A IMPORTÂNCIA DA DANÇA NA EDUCAÇÃO

RESUMO

O presente artigo tem como objetivo destacar quais os benefícios do oferecimento da dança aos alunos no ambiente escolar, ou seja a importância da dança como elemento curricular. Para tal fim, foi analisada a literatura existente sobre o assunto. A dança colaborará de forma a possibilitar novas maneiras de intervenção na educação das crianças, contribuindo para a problematização da visão antropocêntrica que promove o isolamento e a incommunicabilidade, capazes de deteriorar as formas de sociabilidade. Parte-se assim de uma educação pautada em valores que promovam a compreensão e a autonomia, uma educação preocupada com a vida, com o próprio corpo e com o corpo do outro, configurado possibilidades de novas formas de ser, de viver e de movimentar-se. Por fim, será possível haver intervenções na educação de forma a problematizar concepções segregadoras de corpo, movimento, cultura e do próprio conhecimento. Difundirá uma educação que considere que o corpo é parte do mundo e numa relação ética e estética, que ultrapassa a racionalidade instrumental e as lógicas reductivas dos processos de construção do conhecimento.

PALAVRA-CHAVE: dança – escola – dança educacional

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