163 - DANCE AND CULTURE OF PEACE

THAIS JORDÃO
MARCIO RODRIGUERS BAPTISTA
Programa de pós-graduação Strictu Sensu em Ciência da Motricidade Humana
Universidade Castelo Branco – Rio de Janeiro - Brasil
thathajordao@hotmail.com, marciouva@gmail.com

INTRODUCTION

New pillars to guide development policies of peace in the twenty-first century are needed, and some studies have to show that education is an initiative that tends to favor her through major changes (Damasio, 2000). According to UNESCO, it is necessary to adopt new ways of thinking, new modes of action, new modes of social organization, because in this way, human life in its totality is understood (WERTHEIN, 2002). It is, indeed, all the construction of a dynamic that is conducive to the grounds of the culture of peace.

However, the construction of peace in any way, it's simple, automatic and fast to be resolved. Therefore, it is valid to recognize that in many segments of contemporary life residing potential for promoting peace, implying that, besides education, as advocated by several studies, the arts can also contribute to its development. In this case, the musicality, for example, dance, singing, the instrument for the assessment, certainly have much to contribute to this purpose.

There are, under its auspices, the dance-education can be seen as an expression of a human being, realizing its value and wants only the leisure and entertainment. In schools, the dance is dedicated to the overall development of the student in close relation to the advantage of periods of learning. The dance education fosters the joy of discovering, through the exploitation of one's body and the qualities of movement, body and cognitive development (Damasio, 2000).

In other contexts the dance expresses feelings and various purposes, but always stamp developer, and mostly tied to the arts. This article seeks to contextualize the relationship of possible influence of dance in building a culture of peace (Ueshiba, 2000).

PEACE: CONCEPTS AND DEBATES

In Greco-Roman traditions, peace appears linked to the god of plenty. Already in the Judeo-Christian tradition, peace is symbolized by the dove, which is also featured on the biblical account of the flood. The dove brings in its beak a branch, referring to the fulfillment of the covenant for peace between man and divinity (Cerqueira et al, 2007).

Magnolia (2008) considered the focus of peace agreements between trampled in countries interested in their prioritization. The author argues that various and different conceptual scenarios are about peace and prefers to stick to the international order, resulting sometimes in states of conflict and wars and sought to limit that power to be guaranteed. Magnolia (2008) conducted a study in which other authors present religious councils, treaties, conventions, conferences and protocols, both at the border, tried to establish criteria to ensure a condition of peace.

However, the concept of peace has evolved in the course of human history. For a long time, this was only synonymous with the absence of war. But now, with alarming rates of violence in cities, peace has become an ideal of life (Silva 2002). Thus, one can consider that the concept of peace is complex and should be handled by the inter-and multidisciplinary, as it covers a variety of contexts and various segments.

For Galtung (apud Silva 2002) peace can be negative and positive. "Negative peace is the absence of war, which does not eliminate the predisposition to it or structural violence of society" (Galtung apud Silva, 2002, p.2). While "positive peace implies mutual support, education and interdependence of peoples" (idem, ibidem). Given these statements, we can understand the positive peace as a tool for raising awareness and building a peaceful society, which is ratified in modern settings, the characterizations and concepts in dictionaries, for example, Concise (2008):

relationship between people who are not in conflict, agreement, harmony, peaceful relationship between citizens, absence of problems, violence, the situation of a nation or a state that is not at war; list of countries that enjoy this situation, total cessation of hostilities between States, through bilateral treaty, armistice, state of mind of a person who is not disturbed by conflict or unrest, calm, stillness, tranquility, state characteristic of a place or a time when there is noise and / or agitation ; calm, quiet (HOUAISS, 2008).

From the definitions in the dictionary, as can be seen, it is stated the character of serenity and agreements between peoples and individuals living on this premise the view of other authors who seek peace and to investigate the phenomenon directly related to and dependent upon man. To Brovetto (2002), peace has been linked to development processes, ie, it was necessary to be able to develop on reaching a condition of peace. This assumption was applied in most cases to the UN, but also can be understood in the individual, ie, applied to the man who is able to evolve and develop both within and outside the office and then move up one state peace. Brovetto (2002) also reports that peace has been linked to human rights and democracy, as these pillars of support to a possible situation of creating peace. Continuing, the author points out that the incessant search for concepts and ways to promote peace have caused the man to understand how basically associated with nonviolence, and thus a move toward disarmament called for peace. Of course, it is clear from the prevailing focus on non-violence be in the basement alone. It is not enough to solve disputes, battles and wars order to establish peace. Some authors, such as Maldonado (1997), defend it as due to the ability of favorable resolution of difficulties. In this case, the violence would be one of them, namely, a difficulty to be handled by the company and when it was able to decimate it would reach peace. However, the author warns that the violence in this case takes aspects prismatic, breaking down into multiple adversities, for example, an economic and social policy that endangers the health, education and employment may represent an act of violence or even a trigger of it. To urge the solution of difficulties in achieving peace would, therefore, consider all the nuances and complexities of the sufferings of a people, region or society and then get hold of that and want peace. In the context of the evolving understanding of what really would be peace, Brovetto (2002) believes that the West built the concept of peace without losing their connection with a political content and to some extent, inter-subjective, and it is also assigned a condition of gradual privatization. Thus, the notion of peace charges in Western common sense, something private, particular, that only individuals in their particularity reach. Moreover, some theorists, such as Purity (2001), indicate that in this way, the reduction of the concept of peace to the feelings of security and tranquility eventually deplete its concept. In another current debate, Brandão (1995) believes that peace must stamp collective and not just individual:peace is a creation of the generous exercise of dialogue between people who can not be granted. Thus, it is considered a duty that we have,

for who we are individually and collectively responsible, human society, peoples and nations of the earth (Brandao, 1995, p. 48).

The author attributes to man the responsibility for determining principal purpose of peace. Possibly a first instance that a peace would be conquered by individual initiatives, and then from there to be won in collective levels. In accordance with still Brandão (1995), there are cultures of peace, a view that, for him, there is only one kind of peace, but different levels and specific cases for the promotion of peace, which is not feasible and a unique interpretation universal concept of peace. Cardoso (2000) rescues the debate by pointing out that in the face of many problems related to the issue of peace, this is not just the resolution of military confrontations (wars) or achievement of certain rights. For him, to understand the peace you need to see it as a multidimensional phenomenon conceptually. So that line, argues for the existence of peace understood in all dimensions: a) interior, achieved individually, b) social, depends on good interpersonal relationships, c) environmental presupposes harmony with the environment in which we live, d) nations, established when there is no military battles. Thus, the understanding of Cardoso (2000), peace is not merely the absence of differences and conflicts, as for the author, these factors are part of the diversity and differences that characterize the human species, and are therefore intrinsic to the phenomenon of life. In other words, each individual has its peculiarities, each being different from each other. Based on this basal principle is that the author supports the hypothesis that peace should be understood in subjective senses too, and not only the entrenched attitudes of the violence or human reactions. Following this line of studies, Guimarães (2004) explains that the studies related to peace put forward, especially in its exclusive reference to the just war and the elimination of structural violence. Also the current hearing the need to implement solutions to problems in a short time to get to peace is also being dropped. Today, as you understand the specificity of the subject, the study has to be deepened. Only then, for him, values will be reviewed and processed, allowing the understanding of peace in its broadest sense. For this bias, fit multiple approaches that seek to underpin the development of peace. Education as a scientific basis for their production seems to be a consensus among professionals in various areas of knowledge (Damasio, 2000). As his relationship with the arts, Gandhi in his teachings related to non-violence, has already mentioned a relationship between art and peace. Considered including the peace as an expression of art (Nair, 2000). Specifically related to dance, you can also evoke the historical traditions that worship peace with the practice dancer, but also evoked for this purpose (DE CUNTO and MARTELLI, 2005).

DANCE, ART AND PEACE

Dantas (1999) reports that the dance is the oldest of the arts created by man, one of the artistic events through which the human body reveals itself, and through an exploration of movement, awakens the sense and develops bodily sensations. Klauss (2005), in the same line of approach, notes that this artistic expression was used by the Romans to illustrate popular fables. Also the Egyptians practiced this ritual to celebrate the gods, enjoy the people and also the dance was the basis for the current theatrical art.

being the activity that promotes body awareness, the conscious and harmonious development of muscles and motor coordination, and encourage creativity and self-esteem. Dances known as classical technique are employed, music and performance, giving the dancer great discipline of mind and spirit and body, as in classical ballet. This is developed through the transformation of primitive dance, instinctive, for the development of different steps, links, gestures of figures. For over 500 years came the ballet in Italy, where he structured. The first happened in 1489 to celebrate the wedding of the Duke of Milan, Isabella of Argon. This dance was developed in France.

The dance teachers traveled many places to teach people to dance in marriage, won the war, political alliances, etc.. Because it was the members of the court who danced and were amazed. The ballet culminates in the French court with King Louis XIV. Initially, the dancers were men. Only at the end of the seventeenth century, came the women dancers. From the development of the art of dance and professional performances, the ballet looked a truer expression in movement. To this end, the end of the eighteenth century, Noverre, implemented the "Ballet of Action", where the dance came to have a narrative, completely transforming his style. Throughout its history, the ballet has changed many times, because it is an artistic expression (DE CUNTO and MARTELLI, 2005).

As a means of communication, the dance reaches the public in several sensory levels, particularly in the visual that can capture and decipher messages and body gestures. But the dance can not be a universal language that viewer, as the lexical spec says you see depends on vision. Not having a vision, a carrier of blindness, the message - the dance as a text - will be transmitted, but not be perceived and not received, so do not be decoded. Therefore, the dance can not be a universal language. However, when considering the sense of sight, this may be perceived to convey wishes of a particular group, but also reflect a historical era, in short, can be characterized as a transmitter of messages.

The dance expresses the fears and anxieties of each stage of history, revealing the agreement and disagreement between his speech and the historical context in which it operates. It has this sense, the role of bearer of reality and the imagination of man, giving visibility to your needs (Cerbino, 2001, p. 9).

Used as a strategy of legitimacy and existence in various societies, dance, through several sets of languages, it is restated as "language games". These games used in the preparation of a spectacle (Cerbino, 2001). In another embodiment, for example, in dance halls, are combined games (dance, music and pantomime - mimesis body) in a representation which contains a plot capable of being clearly expressed through gestures and movements. The dancers perform a sequence of moves well defined, in which all steps begin and end at precise positions. It is a kind of dance directed to an audience who enjoys different tastes and unique ranging from memories of days gone by, as relaxed practices and leisure environments that somehow reveal casual and informal, although some requirements are met in their exercise, as also, in some cases, there is the recommendation of appropriate clothing and shoes (ZAMONER, 2005). It is worth considering that the dance hall and the technology is, above all, poetic inspiration (AMOEDO, 2002). This style has been popularized, not only with marketing, but also the culture of values related to quality of life and well-being routine, and receive public appreciation for the elderly (ZAMONER, 2005).

CONCLUSION

Simultaneously there is a multiplicity of doctrinal lines in the understanding of social values. Among them are proposals for responsibility for peace. Theorists seek to contextualize it as a phenomenon caused by man and that contribute to the absence of violence. Others have attributed a holistic character. Although, today show clearly the individual aspects in a context of fierce competition, stress is also collective issues and policies for the development of a culture of social relations that value to true peace. The dance was presented in this paper as a proposal for consideration and a new look to encourage a culture of peace. Since its practice classical method known as the ballroom, it is believed that their essentiality encourages development and maintenance of social values related to interpersonal relationships, the warmth, the interaction with the environment etc.. Issues that these well understood and assimilated, certainly contribute to the distinction of feelings related to demand and achieve peace. This is the construction and preservation of models stuck with principles of human welfare.

REFERENCES

AMOEDO, H. Dançando com a diferença: a dança inclusiva. In: SILVA, R. Lições de dança 3. Rio de Janeiro: Universidade Ed., 2002.

BRANDÃO, C. R. Em campo aberto. São Paulo: Cortez, 1995.

BROVETTO, J. O Estado da Paz e a Evolução da Violência. São Paulo: Editora UNICAMP, 2002.

CAMINADA, E. História da dança: evolução cultural. Rio de Janeiro: Sprint, 1999.

CARDOSO, C. M. Tolerância e seus limites: um olhar latino-americano sobre identidade e diversidade cultural; algumas implicações na educação. Marília: (Tese de Doutorado) UNESP, 2000.

CERBINO, B. Uma cela pós-moderna. In: KATZ, H. e GREINER, C. A natureza cultural do corpo. Lições de Dança 3. Rio de Janeiro: Universidade Editora, 2001.

CERQUEIRA, F. V.; GONÇALVES, A. T. M.; VARGAS, A. Z.; SILVA, G. J. NOBRE, C. K. Guerra e paz no mundo antigo. Pelotas: Lepaarq, 2007.DAMASIO, C. A dança para crianças. Lições de dança. Rio de Janeiro: 2000.

DANTAS, M. Dança: o enigma do movimento. Porto Alegre: Ed. da UFRGS, 1999.

DE CUNTO, Y.; MARTELLI, S. A história que se dança: 45 anos do movimento da dança. Brasília: Lumem Argo, 2005.

GUIMARÃES, M. R. Um novo mundo é possível. São Leopoldo: Sinodal, 2004.

HOUAISS. Dicionário Houaiss da Língua Portuguesa. Rio de Janeiro: Instituto Antônio Houaiss. Ed. Objetiva, 2001, Versão em cd-rom, atualizada em 2008.

KLAUSS, V. A dança. São Paulo: Summus, 2005.

MAGNÓLI, D. (org). A história da paz. São Paulo, Contexto, 2008.

MALDONADO, M. T. Os construtores da paz: caminhos da prevenção da violência. S. Paulo: Moderna, 1997.

MARQUES, I. A. Ensino de dança hoje: textos e contextos. São Paulo: Cortez, 1999.

NAIR, K. A arte da paz: lições de Mahatma Gandhi. Rio de Janeiro: Campus, 2000.

PUREZA, J. M. Para uma cultura de paz. Coimbra: Quarteto, 2001.

SILVA, J. V. A verdadeira paz: desafio do estado democrático. São Paulo Perspec, vol 16, nº. 2, abr-jun 2002.

UESHIBA, M. A Arte da Paz. Trad.: Murillo Nunes de Azevedo. Rio de Janeiro: Rocco, 2000.

WERTHEIN, J. As idéias da UNESCO no Brasil. Construção e identidade. Brasília: UNESCO, 2002.

ZAMONER, M. Dança de salão, a caminho da licenciatura. Protexto, 2005.

DANCE AND CULTURE OF PEACE
RESUME
The planet for some time has been the stage for various scenes of violence. The twentieth century was marked by disputes and wars between countries, motivated by different interests. The violence at home, at work in the community among individuals and between countries leads to horrors, which directly and indirectly affect the daily lives of human beings. The biggest challenge is stopping the violence and all its forms. The search for peace has joined the staff of the companies and several. His promotion and maintenance became the mission of all. We need change, but real peace still seems far away. Some paths are being saved to the attainment of peace and the arts have a history of contribution to this. In this article, we attempt to relate the possibility of influence of dance as art, in building a culture of peace.

KEY-WORDS: dance , culture of peace, art

DANSE ET CULTURE DE LA PAIX
RÉSUMÉ:
La planète il y as dèjà quelques temps, est la scêne des violances varièes.

Le xxème siècle as ètè marqué par disputes et guerres entre les Pays, motivèe par interêts dintincts.La violence ala maison,aux travail, a la communauté, entre les induvidues, et entre les pays, occasionne des horreurs qui prejudiquentdirect et indirectementle cotidiende l` être humain.Le plus grand défi `c´est de freiner la violenceet toutes ses formes. La recherche pour la Paix à passer´à intégrer le cotidien des autorités et des diversses sociètès. Sa promotion et manutention ont passer a êtrela mission de tous. ´Cést naicessaire changer!mais la Paix efective semble être loin. Quelques chemins sont défendues pour que la Paix et les arts préserntent un historique de contri buison en ce sense. Dans cet article ont cherche relationner la possibilitée de l´influence de la dance a la constructionde la Paix.

MOTS-CLES: Dance, de la Culture de la Paix, art

LA DANZA Y LA CULTURA DE LA PAZ
RESUMEN:
El planeta hace algún tiempo ha servido de palco para muchas escenas de violencia. El siglo XX fué marcado por disputas y guerras entre paises motivados por distintos intereses. La violencia en casa, en el trabajo, en la comunidad, entre los individuos y entre los paises causa horrores, que afectan directa e indirectamente la vida cotidiana del ser humano. El mayor desafio es frenar la violencia en todas sus formas. La busqueda por la paz pasó a ser parte de la agenda de las autoridades y de las diversas sociedades. Su promoción y mantenimiento pasaron a ser una mision de todos. Es realmente preciso cambiar, pero la paz real y efectiva aun parece estar lejos. Algunos caminos estan siendo defendidos para alcanzar la paz y las artes presentan una linea historica de su contribución en este sentido. En este articulo, se busca relacional la posibilidad de la influencia de la danza, en cuanto al arte, en la construcción de una cultura de la paz.

PALABRAS CLAVE: Danza, cultura de paz, arte

DANÇA E CULTURA DE PAZ
RESUMO:
O planeta há algum tempo tem servido de palco para cenas variadas de violências. O século XX foi marcado por disputas e guerras entre países, motivados por interesses distintos. A violência em casa, no trabalho, na comunidade, entre os indivíduos e entre os países acarreta horrores, que afetam direta e indiretamente o cotidiano do ser humano. O maior desafio é frear a violência e todas suas formas. A busca pela paz passou a integrar a pauta de autoridades e de sociedades diversas. Sua promoção e manutenção passaram a ser a missão de todos. É preciso mudar, mas a paz efetiva ainda parece estar longe. Alguns caminhos estão sendo defendidos para que se alcance a paz e as artes apresentam histórico de contribuição nesse sentido. Nesse artigo, procura-se relacionar a possibilidade de influência da dança, enquanto arte, na construção da cultura da paz.

PALAVRAS-CHAVE: Dança, cultura de paz e arte