

164 - THE TEACHING OF DANCE IN PHYSICAL EDUCATION CLASSES: CONCEPTIONS OF BRAZILIAN THEORETICAL PRODUCTION¹RENATA DUARTE SIMÕES²JANAÍNA VARGAS NASCIMENTO¹Universidade de São Paulo, São Paulo/SP, Brasil²Centro Universitário Vila Velha - UVV, Vila Velha/ES, Brasil¹renasimoes@hotmail.com²janavargasnasc@hotmail.com

The study that now stands is characterized as a bibliographical research that presents as field of discussion the Brazilian theoretical production on the dance as content of education in the schools. In this direction, it objective to identify and to analyze the investigative conceptions and trends that have guided articles, theses, dissertations that discuss the inclusion of dance in physical education classes.

We chose to work with authors who understand the school environment as a place of knowledge production and cultural production, with different needs and whose educational practice depends on both the teacher and students (MOLINA, 2004).

For a long time, physical education teachers were absent from discussions of teaching, getting physical education limited to concerns with the body on the biological factor, as if the body was only an executor of exercises (PORPINO, 2005).

However, the physical education since the 1980s faces a crisis of paradigms, which resulted in several issues, breaking with reductionism and making more research and reflection of culture body (RIBEIRO, 2004).

In view of the body culture, the dynamic curriculum, as part of Physical Education, seeks to develop a pedagogical reflection on the achievements of ways of representing the world that man has produced throughout history, externalized the body expression: games, dances, fights, gymnastic exercises, sports, juggling, contortion, mime and others who can be identified as forms of symbolic representation of reality experienced by man, historically created and developed (COLETIVO DE AUTORES, 1998).

All these bodily activities were built in certain historical periods, as responses to certain stimuli, challenges or human needs. Materiality body was historically constructed and therefore there is a cultural body, the result of knowledge socially produced and historically accumulated by the community that need to be traced and sent to students in schools (COLETIVO DE AUTORES, 1998).

The Physical Education classes should consider the bodily practices such as crop yields. The dance can not be seen as a mere physical activity or exercise can improve fitness level, it should be understood as a form of knowledge that enables new forms of expression, language and communication between individuals through the gestures of the body in culture (PORPINO, 2005).

It is possible to relate art and physical education at school through dance, experiencing the sensuous and breaking with the traditional processes of teaching, realizing the artistic languages and culture body as terms interconnected (RIBEIRO, 2004).

The National Curriculum Parameters of Physical Education, launched in 1997 include the dance as a content to be worked in class, showing its importance in the formation of individuals more critical and creative for the society.

The Dance/Education helps to create the student a critical awareness related to the environment, and through your body and movements, can better understand the elements, shapes, colors, smells, and sensory stimuli, and also enables the establishment of socio-affective relations of being with himself, with others and the environment in which it is. Thus, the inclusion of dance in the school is facing the prospect of transforming and renewing education (NANNI, 1995).

However, most of the time the dance is not, in the school, being treated for a self-knowledge and for has a specific expressive language, being seen as an extracurricular activity (BRASILEIRO, 2005). Otherwise, in recent processes of discussion, the dance has been identified as a form of knowledge in the curriculum, it is necessary to reflect on the position held as knowledge to be studied in schools.

There is a consensus among many authors who seek to dance as an opportunity to teaching in school; they understand it as a means of generating knowledge that the work be so full. But they point to difficulties of working in schools that content, and others such as gymnastics, dance, "capoeira", problems closely related to prejudice, discrimination, lack of instruments, lack of incentives and the unpreparedness of teachers Education Physics.

Despite the prejudices and the prevalence of use of sports in physical education classes, the authors point to the importance of undertaking work with dance in the schools.

The dance, for expressing feelings and allow the body awareness when worked in the school environment, allows students to contact with a body knowledge essential. The dance can be created, like other bodily practices, an aesthetic that promotes the expansion of sensitivity - the ability to perceive the world, making it able to experience it, reflect it, and recreate it. But this knowledge is inaccessible to students from various schools, as the physical education teachers often overlook the dance in their classrooms.

For the teaching of dance, one must consider that its expressive aspect if collates necessarily with the formality of the technique for its execution, as well as is necessary to consider its character dichotomous constructed socially, where the "scholar" is opposed to "popular" (ABRÃO, et.al. 2006).

The dance school, usually is associated with styles that require a technical body movements encoded, which require a teaching based on moves right or wrong in a technical standards imposed by the teacher, such as ballet, tap dance and other (SCARPATO, 2001).

However, the technical perfection that is achieved through training, aimed purely aesthetic value, it must be the guiding bias in physical education classes, for the pure aesthetic value as a core understanding of art can disable the flourishing of new outbreaks in art and dance, knowing that the beautiful is also a social construction (ALDERSON, 2004).

Conducted only for the technical aspects, the dance classes can become true prisons of the senses, ideas, pleasures, and the perception of the relationships that students can draw with the world. From the outside, rules-based postural anatomy standard, sequences of exercises prepared for all classes in the same way, directories and taxes are hard disconnect students from their own experiences and imposing both ideal body (in shape and posture) as the behavior in society (MARQUES, 2007).

To avoid the technical and aesthetic value socially constructed overlap with everything else, the teacher should encourage students with the debate on how to seize the works of art, dance, trying to move the traditional meaning and/or elitist who acquired certain work, otherwise, are reinforcing the tradition of worship and aesthetic works of art already established,

making it difficult or even rejecting the emergence of other art forms other than those already identified and named as high art (ABRÃO, et.al. 2006).

Dance is recognized as a creative activity that gets many ways - ritual, entertainment, art, socializing, therapy - and thus fulfill distinct roles that may prove alienating, liberators, oppressive, wanton. The purpose and the roles played by dance construct identities and positions of intervention in the world. Thus, not is only the understanding of dance as a form of knowledge that defines their ownership, action and perpetuation, but also and mainly the deal given that knowledge (RIBEIRO, 2004).

In physical education, the content of education, of course, is shaped by the bodily activities in institutions. However, the vision of historicity on the bodily practices has one objective: the realization that the human production is historic, unfailling and provisional. This realization should motivate the student to assimilate the position of producer of other bodily activities that, throughout history, can be institutionalized. The dance, being a social product, has a rich symbolic universe that differs from culture to culture. Such differences must be considered, valued and resignified on the education (COLETIVO DE AUTORES, 1998).

The do/experience dance, without being tied to a particular image, it can allow people a greater sensitivity in both the discovery of other dances, and the possibility of extending the expressiveness.

The dance is a symbolic form of honor and celebration of the human being and for this reason, related to its history, or rather, with their stories. It is the result of human needs and desires, cultural phenomenon established in/by time and social space. Thus, the dance has the character of knowledge, is a way to relate and see the world, and then to know also (RIBEIRO, 2004).

In the case of an artistic expression, teaching dance to get the very foundations human living. His biggest challenge is to break with the dichotomy between technique and expression avoiding attitudes that lead to technicality or spontaneity. Physical education often reduces to a closed training session dance repertoires of movement or random people that do not make clear the specific nature of it. Or the dance is very close and falls on technicality or very open and falls in spontaneity, it is not considered all the knowledge on the dance experience. It is usually treated as a spontaneous feeling, or physical ability and prodigious (BRASILEIRO, 2005).

Despite the large accumulation of mistakes made, dance in Physical Education can and should be understood as a cultural creation, and therefore, as art, aesthetic experience can create new meanings for those who experience the dance and enjoy the dancing of others. In this context, Physical Education and Art as components in school curricula can enjoy fruitful dialogues. Opens here too the need for understanding of diverse cultural backgrounds in which the dance takes place outside of school, because education and culture are not unique to education systematically. Understand the dance that is done outside of school is also required for one to experience the dance at the school in context and given the reality of students (PORPINO, 2005).

The dance has a specific teaching role at the school, which entails the creation of creative movement and free expression. One of the purposes of dance in the school is to enable the individual to evolve in relation to the area of your body, and develop and improve their ability to drive, discovering new spaces, forms, overcoming the limitations and conditions to meet new challenges and motor aspects, social, affective and cognitive (BARRETO 2002).

At school, the dance must understand that education that is not necessarily the artistic goals, but which uses the expressive potential of art to contribute to the formation of human beings and with the change of values in education in order to rescue the sensitive the beautiful and playful in the pedagogical and provide access to the heritage of ancient culture through knowledge and experience (LIMA, 2001).

Improvisation allows the idea that dance is an imitation is transformed, gradually, the realization that dance is a dynamic process of physical expressiveness permeated the self that is created in dance (FRALEIGH; apud ABRÃO, et.al. 2006). A person involved in diving her private and complex relations with the surrounding world. Breaks up the search for the external motion.

To allow to arise of itself for the act to dance can extend the proper conception of choreography, that is, considering it as something constructed, exceeding the simple form and perceiving that there in the workmanship it is already a construction human being marked for the aesthetic and social value in which it dives a being to carry through it. Allow to back an image of dance guided by external models and perceiving that, to carry through it, we need allowing to interact in them with our closer sensations, to perceive the world to our return, emerging of this deep relation ours to dance.

Through improvisation, experience and understanding of dance are facilitated, since the improvisation does not favor models of motion, but rather provides the means and the tasks in the game of movement, fun and creative to meet the opportunities "every body" to dance (SARAIVA et. al. 2003).

"The [...] imagination and creativity, then, are key points in an education project which has the goal to train people not only learn the knowledge produced by mankind as absolute and immutable, but they know and reflect they feel able to intervene on such knowledge, reworking them " (FIAMONCINI; SARAIVA, 1998, p. 98).

In addition, trigger the imagination and creativity in dance also has the function to retrieve a play area in our lives, seen as a potential transformer. The novelty is marginalized in this society possibly transforming role. Each participant has previous body experiences that can be scaled to the dance.

For these reasons, we conclude that, to understand the dance beyond the technical, through improvisation and free expression of the student, it represents new significance, rework their movements, changing its image. This is possible because the dance is not crystallized, and there is a constant transformation in human productions as the reality in which they operate. Improvisation allows changes in the images of dance already acquired, allows the student to become a producer and subject of transformative actions.

In this sense, improvisation and other stimuli can come to dance to provide a maturing of the "student/dancer/citizen" walking for autonomy in their relations in the world.

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THE TEACHING OF DANCE IN PHYSICAL EDUCATION CLASSES: CONCEPTIONS OF BRAZILIAN THEORETICAL PRODUCTION

The study is characterized as a bibliographical research that presents as field of discussion the Brazilian theoretical production on the dance as content of education in the schools. In this direction, it objective to identify and to analyze the investigative conceptions and trends that have guided articles, theses, dissertations that discuss the inclusion of dance in physical education classes. It concluded that understanding the dance beyond the technical, through improvisation and free expression of the student is giving it new meaning, transforming its movements, changing its image. This is possible because the dance is not crystallized, had and has a constant transformation in the productions human beings in agreement the reality where if they insert.

KEYWORDS: dance; physical education; brazilian theoretical production.

L'ENSEIGNEMENT DE LA DANSE DANS DES CLASSES D'ÉDUCATION PHYSIQUE: CONCEPTIONS DE PRODUCTION THÉORIQUE BRÉSILIENNE

L'étude se caractérise comme une recherche bibliographique qui présente comme champ de discussion la production théorique brésilienne sur la danse comme contenu d'enseignement dans les écoles. Dans ce sens, objectif identifier et analyser les conceptions et les tendances investigatrices qui ont guidé les articles, thèses, dissertations qui discutent l'insertion de la danse dans des classes d'éducation physique. Il a conclu que la compréhension de la danse au-delà de la technique, par l'improvisation et la libre expression de l'étudiant, représente donner à elle de nouvelle signification, en transformant leurs mouvements, en modifiant son image. C'est possible parce que la danse n'est pas cristallisée, a eu et a une constante transformation dans les productions humaines comme la réalité où s'ils s'insèrent.

MOTS-CLÉS: danse; éducation physique; production théorique brésilienne.

LA ENSEÑANZA DE LA DANZA EN CLASES DE LA EDUCACIÓN FÍSICA: CONCEPTOS DE LA PRODUCCIÓN TEÓRICA BRASILEÑA

El estudio se caracteriza como investigación bibliográfica que presente como campo de discusión la producción teórica brasileña sobre la danza como contenido de la enseñanza en las escuelas. En esta dirección, objetiva identificar y analizar los conceptos y las tendencias de la investigación que han dirigido los artículos, tesis, las disertaciones que discuten la inclusión de la danza en clases de educación física. Concluyó eso que la comprensión de la danza más allá de la técnica, a través de la improvisación y la libre expresión de los Estudiantes, está dando un nuevo significado, cambiando sus movimientos y su imagen. Esto es posible porque la danza no se cristaliza, tenía y tiene una transformación constante en las producciones humanas de acuerdo la realidad donde si insertan.

PALABRAS CLAVE: danza; educación física; producción teórica brasileña.

O ENSINO DA DANÇA NAS AULAS DE EDUCAÇÃO FÍSICA: CONCEPÇÕES DA PRODUÇÃO TEÓRICA BRASILEIRA

O estudo caracteriza-se como uma pesquisa bibliográfica que apresenta como campo de discussão a produção teórica brasileira sobre a dança como conteúdo de ensino nas escolas. Nesse sentido, objetiva identificar e analisar as concepções e tendências investigativas que tem norteado os artigos, teses, dissertações que discutem a inserção da dança nas aulas de educação física. Concluiu que compreender a dança para além da técnica, por meio da improvisação e da livre expressão do aluno, representa dar a ela novo significado, transformando seus movimentos, modificando a sua imagem. Isso é possível porque a dança não está cristalizada, houve e há uma constante transformação nas produções humanas conforme a realidade em que se inserem.

PALAVRAS-CHAVES: dança; educação física; produção teórica brasileira.

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