

42 - EFFECTS OF THE COREOGRAPHIC PRACTICE IN THE BODY IMAGE OF UNAMI'S STUDENTS

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INTRODUCTION

The recovery of self-esteem and health of people from the age group, in which the signs of aging become evident, is a precious chapter with indispensable commitment of those who dare to dedicate themselves to the maintenance of potential and the recovery of what has been lost.

The problem that gave rise to this study arose based on the interest regarding the effect of music in classes choreographed for the elderly.

The objectives of the study in question were to provide conditions for integrating their experiences with the programmed activities; to promote the expansion of individuality with the diversification of choreography; allow the adaptation and maintenance of possible, diversified and complex motor actions, and their use in expressive, artistic and recreational activities.

As an expressed hypothesis, if to elderly people were offered activities that promote joy of living, and which recognize the potentialities of being-able and to see-do, then the path of elaborated activities, respecting the individuality of the participants of the classes, would improve health in all aspects as well as their relationship with themselves and others..

THEORETICAL FRAMEWORK

Each society has an "age structure", according to McPherson (1994), based on the different stages of the life cycle. Using hurdles makes us be out of the routine, and Spirduso (1995) adds the influence of external factors such as habits and life behavior as significant, allowing us to dare in our practices..

The following quotes are pertinent to our training, which is health care. Taking care of health does not mean getting sick and then looking for a healthy program of activities, while at the same time being pleasurable. As a characteristic of human being, aging is a phenomenon evidenced by differences and moments in the ontological process (MOTA in BARBANTI, 2002).

The human being has a relation with body movement influenced by the music, which facilitates the daily activities. The repetitions and the combination of strength, time, space and fluency in movements are seen as a response to a silent expression of the meanings of language, according to Laban (1978).

It is a process that does not occur simultaneously to the chronological age, except that several are the influences mainly of the external environment and of lifestyles (SPIRDUSO, 1995).

Getting out of the routine requires overcoming obstacles, in order to expose ideas, to make imaginary thoughts public, and, perhaps, to open path for more creative and useful things (OECH, 1994).

In this way, to avoid rehabilitation, it is necessary that we make a re-reading of reality of people with dysfunctions to reformulate both concepts and methodologies in order to maintain the capabilities and skills from the participants of such projects, as Carmo (1991) points out.

Regarding the satisfaction of the elderly when it comes to self-respect, a study by Stefanelo et al (2016), with elderly beginners from an extension project, made of choreographed aerobic activities, was carried out at the State University of Mato Grosso do Sul. The results show that 94.5% feel satisfied as they are, but 67.5% are afraid and fear the impression that the change of the physique can make them ugly and disgraced, and 56.7% said they do not feel tired.

Lifestyle is cited by almost all studies concerning the advanced age of the human being, either for good health or for wrongs caused by improper habits.

In this context, Mendes and Antonelli (2011) emphasize that quality of life improves with elevated levels of physical conditioning, giving personal fulfillment and avoids stress and depression.

According to Faria et al. (2017), the physical activities that are most appreciated by the elderly are those that use manipulative materials, since older people like to overcome themselves when they reach targets or those ones that help in the development of social, cognitive, physical aspects, and make them proud of themselves..

The analysis of filming in a study conducted by Stefanelo et al (2017), emphasized the participants' progress related to improving physical capacity, especially in flexibility, balance, motor coordination and agility, boosting the visualization of educational practices, in order to improve the life style, as well as the rescue of self-esteem and the coexistence with relatives and other people.

When verifying if the program from the Open University to the Elderly from São Paulo University opens a space of sociability to the elderly, the information obtained through a qualitative methodological approach – through an interview in the School of Communications and Arts -, pointed out that this space, within the group studied, is small, since students are not registered at the University. The elderly have little knowledge of their rights and that Brazil "has little concern for people over 60" (PAULA, 2009).

In Brant's view (2003), it is the State's obligation to provide resources for the promotion and "implementation of public policies capable of increasing access to the creation and enjoyment of cultural goods and the right to information ..." (BRANT, 2003, p.).

Katz (2000), when discussing about positive aging, convincingly discusses the benefits of physical and social activities for those who seek to avoid illness, loneliness and disability, as well as being criticized within gerontology itself.

METHODOLOGY

The classes were developed on Wednesdays in the afternoon at UEMS in Dourados/MS, in the classroom of Block D, and sporadically in the auditorium of Block G or in the Amphitheater from Block A. Regardless the students' conditions, the choreographed classes with music were composed by a theoretical part that underlies the practice.

The contents related to verbal and non-verbal discourse, natural movements, physical qualities, and performance plans were worked during the planning, rehearsing and execution of the elaborated choreographies and with musical accompaniment, since when moving, a person is charged in a direction of space, over a given duration of time, which depends on the speed regulated by the creep of the movement.

In addition to being evaluated by the performance verified by the filming of all classes, to the choreographies presented at the end of each semester, in the light of the proposed objectives, a structured research instrument was applied in the theoretical framework, evaluating questions regarding the use of the same for the project developed.

ANALYSIS AND INTERPRETTION OF THE RESULTS

Each society has an "age structure", according to McPherson (1994), based on the different stages of the life cycle. Using hurdles makes us be out of the routine, and Spirduso (1995) adds the influence of external factors such as habits and life behavior as significant, allowing us to dare in our practices.

Regarding to the values assessed with the number of participants per age group in relation to the influence felt by the use of the music in choreographed classes, it was verified that 71% of the participants stated that the music used in the choreographed classes reminds them of past events, 4% reported joviality and good times, and no significant differences were observed between participants of different age groups. As for the reason for the memories, several of them appeared: 21% promote well-being, 12.5% bring remembrance of the past, 12.5% calms and makes travel, 8.3% rejoices the environment, 8.3% is soothing for the soul, 8.3% is relaxing, 8.3% sensitizes and excites, the other 16.5% said to be balm for the soul, to pack life, release the adrenaline and be passionate. Regarding the musical genre preferred during class, 37.5% did not have a specific genre as a preference, 33% preferred the popular genre, 8.3% from the country, 8.3% rock and roll, 4.2% instrumental and 4.2% depending on the exercise.

When asked if the music's rhythm influence on the way how they perform the activities, 75% said that all rhythms influence, 12.5% say that slow music is weak, 4% said that it does not influence, and the remaining others answered slow and fast, only 4%. 70.8% said that if they could choose, they would do the whole class with music, the other 29.2% would choose with and without music. Asked if listening to the music what part it influenced, 66.7% said it was rhythm, 16.7% rhythm and style, 8.3% said it was style, while others said it was thinking and happiness. In relation to listening to music at home, everyone answered that they do listen. When asked if the songs they listen to during class match with their preferred style, 50% said yes, 12.5% said no, 12.5% said partially not always and sometimes, and the others diverged in response.

The meanings of moving body language, according to Laban (1978), are a response from a silent speech, where repetitions and the combination of strength, time, space, and fluency allow. The development of the taste for music in the preparation of the choreographies keeps the abilities and capacities of the participants in the rambling's fluence. It is emphasized that the physical movement allied to music, is a medium and vehicle for human activities. If our mind is able to perceive the simple and make connections to find the new and useful, this is age-independent, and reformulating lifestyles means to make a reading of reality and awareness during classes.

Regarding the proportionate feeling, the reactions when watching themselves from the choreographed classes in the media were the most diverse, with 33% saying to receive as incentive, achievement and well-being, 29% felt joy, satisfaction and good humor, 8.3% proud to be able, 8.3% emotion, 8.3% achievement, 4.1% disposition and socialization, 4.1% agitation and calm and 4.1% did not watch. There was no difference between the participants of the different age groups. The reflections of the presentations in the media, gives us some light about the discovery of new ideas or those we already have. The encouraging to public exposure favors conditions that enhance the integration of project's participants, expressive, artistic and recreational activities.

As for the musical genre used during classes related to student preference: 50%, that is, 12 people said that their styles match; 8.33% like it very much; 8.33% have pointed out that it is their style; 4.16% pointed out the alternative makes them dream and revive; 4.16% would like the country genre; 8.33% said that sometimes the songs are their style; 4.16% do not always prefer the style used, and 12.5% have no reference to their preferred styles. Age group differences can be a determining factor concerning the songs' styles heard during the earlier stages of each one's life. The region of the country, where they lived their childhood, their youth, as well as the adult stage, is preponderant in relation to the events in which they were present and the musical rhythms to which they were used to listen. The data indicated serve as a guide for the teachers of each group of students to be able to please all tastes, diversifying the musical genres used during the lessons. The students' preference of rhythm compared to the way they perform the movement: from the 24 respondents, 18 of them, that is, 75%, said that all musicals influence on choreographed movements; 12.5%, that is, 3 people prefer slow and weak pace; one person, that corresponds to 4.16%, likes both slow and fast, another person prefers fast pace and the last person said that it does not influence the execution of the movement. If students are informed about the rhythm of each part of a class, even with a choreographed characteristic, it is necessary to respect the stretching, heating, main part for physiological benefits. In other words, the more accelerated, there is a return of the calm, or proper relaxation to a session of physical activity, considered for any age group. The rhythm questions related to the expression of moving body generate greater awareness of possibilities of creative and challenging execution of their potentialities.

CONCLUSION

The images' projections to the students had effects, mainly what concerns to the classes' presence that, in 2017 they were all filmed and photographed, and with the visualization of themselves, these students were able to improve their postures and their performances. Choreographed classes with music resulted in a DVD of the final presentations of each semester, since 2014, starting year of the project, registered in the National Library under the number ISBN 978-85-99540-63-3 and available online at the State University of Mato Grosso do Sul Publishing Press website.

Teaching institutions have the responsibility to rescue the self-esteem, health and coexistence with family and other people. Therefore, the project sought to approach the age segment in reference at UEMS, in order to minimize the effects of aging.

Keywords: Choreographed classes. Music. Aging. Filming.

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ABSTRACT

The main goal of this project was to verify the effect of music in choreographed classes for 24 elderly people at UEMS. The classes were composed of a theoretical part to base the practice, respecting the dictates of a physical activities' session. In addition to being evaluated by the performance verified by the filming of all classes, to the choreographies presented at the end of each semester, in the light of the proposed objectives, a research instrument was applied, evaluating questions regarding their harnessing in the developed project. The study resulted in the recovery of self-esteem, health's, artistic activities', family and social circles' relationships' improvement. The marks of aging should be minimized by actions, especially at universities.

RÉSUMÉ

L'objectif principal de ce projet était de vérifier l'effet de la musique dans les classes chorégraphiées pour 24 personnes âgées de l'UEMS. Les classes composites, basées sur une partie théorique qui fonde la pratique, respectaient les préceptes d'une séance d'activités physiques. En plus d'être évalué par la performance vérifiée par le tournage de toutes les classes, les chorégraphies présentées à la fin de chaque semestre, à la lumière des objectifs proposés, un instrument de recherche a évalué les questions d'utilisation des mêmes sur le projet développé. L'étude a permis le rétablissement de l'estime de soi, l'amélioration de la santé et des activités artistiques, les relations avec les membres de la famille et les gens dans leurs cercles sociaux. Les marques du vieillissement devraient être minimisées par des actions, en particulier dans les universités.

RESUMEN

Verificar el efecto de la música en clases coreografadas para 24 idosos en UEMS fue el principal objetivo de ese proyecto. Las clases compuestas, por una parte teórica que fundamenta la práctica, respetaran los dictámenes de una sesión de actividades físicas. Además de ser evaluados por la actuación verificada por la filmación de todas las clases, las coreografías presentadas al final de cada semestre, a la luz de los objetivos propuestos, fue aplicado un instrumento de investigación que evaluó cuestiones referentes al aprovechamiento de los mismos cuando al proyecto desarrollado. El estudio resultó en el rescate de la autoestima, en la mejora de la salud y de las actividades artísticas, en la relación con familiares y con personas de sus círculos sociales. Las marcas del envejecimiento deben ser minimizadas con acciones principalmente en las universidades.

RESUMO

Verificar o efeito da música em aulas coreografadas para 24 idosos na UEMS foi o principal objetivo desse projeto. As aulas compostas, por uma parte teórica que fundamenta a prática, respeitaram os ditames de uma sessão de atividades físicas. Além de serem avaliados pela atuação verificada pela filmagem de todas as aulas, as coreografias apresentadas ao final de cada semestre, à luz dos objetivos propostos, foi aplicado um instrumento de pesquisa que avaliou questões referentes ao aproveitamento dos mesmos quanto ao projeto desenvolvido. O estudo resultou no resgate da autoestima, na melhora da saúde e das atividades artísticas, no relacionamento com familiares e com pessoas de seus círculos sociais. As marcas do envelhecimento devem ser minimizadas com ações, principalmente nas universidades.

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