

95 - DANCING AND HUMAN DEVELOPMENT OUT OF SCHOOL: AN ANALYSIS OF IFPE EXTENSION PROGRAM – CARUARU CAMPUS/PE

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1 INTRODUCTION

This article addresses human development through dancing out of school. This theme was chosen due to the great pedagogic value that dancing can provide, whether with regards to the affective, cognitive, psychological, motor, social (social engagement), or expressive-artistic development, besides the esthetic appreciation.

We live in a society that contributes for the formation of fragmented people conditioned by the flood of information from media and mass culture that impose bias and influence directly on the capacity of perception and participation of society.

In this sense, dancing would be a way to rescue and amplify the perception of children and teenagers through the expansion of their conscience and corporal expression, with the aim to favor the integration of body, mind, and emotions through the contact with this artistic manifestation.

Dancing also provides the integration of people, the development of motor skills and creativity as well as can be seen as a way of esthetic appreciation present in our socio-cultural environment. In addition, education through dancing can bring important contributions to the improvement and development of the citizen in formation that, afterwards, will be an active citizen in society.

The idea of providing education through dancing, that is, dancing as the mean, arose through an extension program registered at the pro-rectory of extension of the Instituto Federal de Pernambuco – IFPE in 2015. In this program, the proposal was education to dancing, that is, dancing as the “end” (only movement), in a neighboring campus community. In 2016, the project was renewed and we realized that it had been going beyond education to dancing, what led us to expand our view to other aspects besides movement, searching for another thematic related to the interconnection between dancing and education.

In this article, however, we will not analyze education through dancing at school, thematic already studied by Silva (2012), Souza (2010), Saraiva (2006), Gariba (2005, 2007), Barreto (2004), Kunz (2003), Strazzacappa (2001), Marques (1997) and many other authors. Here, we will discuss education through dancing out of school, that is, in a non-formal space of teaching and learning, such as social programs and projects.

There are few researches that deal with this perspective, especially through social pedagogy. Thus, it is important to promote discussions and raise other studies, analyses, and reflections about how dancing, as educational practice, can contribute to the integral formation of children and teenagers.

Therefore, the project's aim was to analyze the contribution of dancing, out of school, for the integral formation of children and teenagers residing in the district of Alto do Moura, city of Caruaru – PE.

In order to bring about some contributions for the present thematic, we hope that this work can contribute to the continuous and thorough discussion and raise other questions and analyses about possible articulations between dancing and education out of school, something necessary to a permanent study of this field.

2 EDUCATION OUT OF SCHOOL AND SOCIAL PEDAGOGY

Many times, when we refer to education, the word school quickly comes to our mind. Thus, there is the hegemonic idea that education is only linked to school. Nonetheless, in our contemporary society, school is no more the only source of formation and information as it was in the past.

The concept of spaces of learning was amplified, surpassing the limits of formal schools, including other spaces such as companies, hospitals, media, and organized social movements. Thus, non-formal education is co-extended to school.

However, non-formal education is a field that the common sense and media usually do not see and treat as education, because it is not a schooling process, but Gohn (2009, p. 31) defends that:

Non-formal education appoints a process of various dimensions such as: policy learning of the citizens' individual rights; training of the individuals for work (...); knowledge of contents that provide to the individuals an understanding of the world through what happens around them (...). These are process of self and collective learning acquired from experiences in actions organized according to thematic axes: ethnic-racial, gender, generational and age questions, etc.

Thus, the practices of non-formal education are usually developed beyond the walls of schools and are associated with the idea of culture.

Supporting the vision of the author Gohn about non-formal education, Araújo and Luvizotto (2012) consider non-formal education as a type of complementary proposal to education at school, and define it as a concrete space of formation for the learning of subjects related to life in society, aiming to social development.

It is also possible to affirm, according to Araújo and Luvizotto (2012, p. 75), that “this type of education allows to its participants to be able to act within their historical and social context, especially with regards to the transformation through reflection.”

The participants, taking advantage of this type of education, will be able to enjoy, share, reproduce, transform, and produce new knowledge, becoming reflexive and critical beings as well as participants of citizenship, reaching the principals of otherness.

Non-formal education, seen from another way of educational process, carries an emancipating character. From this perspective, Gohn (2010) points out that non-formal education is an array of socio-cultural practices of learning and production of learning, having intentionalities in their own field—its axe must be formed for citizenship and social emancipation of individuals” (p.33).

In this case, non-formal education must privilege the possibility of interpreting the world in its various contradictions as well as perceiving its needs and movements which create social inequalities and injustices, characterizing, according to Fank (2012), a process of conscience moved by knowledge.

And, in this tour through literature, it was perceived that there are diverse ways of naming the practices of education in the social field and this led us to concentrate in a brief reflection about the use of the expression non-formal education as well as education out of school.

Thus, sharing the thinking of Fank (2012) that the term education out of school would assume a counter-hegemonic dimension about the reproductive logic of school, perpetuating the power relations, prejudice and inequalities present in society, we will embrace, in this article, the term education out of school to the detriment of non-formal education.

Until now, we saw that the concept of learning spaces was amplified and that education goes beyond school, co-existing in other areas. But what social pedagogy has to do with the formation in spaces out of school?

Generally, when we talk about pedagogy, people only think about it at school, ignoring other educational agencies in which pedagogy can be present, such as hospitals, prisons, companies, and supporting organizations. Thus, in spite of the studies already published, there are still the lack of knowledge about the area and its socio-pedagogic intervention.

The literature defines that social pedagogy is associated with the theory and practice of social educational intervention. According to Machado (apud Fank, 2012, p.104),

(...) social pedagogy is the main reference to the social educator (...). The social educator has a character of educational intervention in reality. His or her work implies, above all, a political work of popular release. It is this that approaches, certainly, social pedagogy to practices out of school.

Both practices out of school and social pedagogy raise this point of view of transforming and emancipating education, helping in the formation of social actors/actresses conscious of his/her actions, rights and duties, really acting and transforming the society in which they belong.

Tavares e Santos (2010) explain that social pedagogy favors the transforming praxis, in the sense of educating the world to life, relationships, difficulties, and transformations, for the discernment, thinking, and discovery of time and diversity for a fairer, more pedagogic and social society.

And who is responsible for this education? We ask ourselves.

In the case of education out of school, the responsible professional is the social educator. He or she is the mediator, interlocutor and translator of cultural, ethnic, racial, gender, generational and age movements, fulfilling the role of easing the trajectory of young men and women as well as the collective, towards personal and social development, contributing for the development of an educational, participative and, most importantly, democratic environment.

Thus, the methodological conception that social pedagogy has in its dialectic the best expression (GOHN, 2009) and dialog being the communication mean, we understand that both the social educator and the participant learn and teach, configuring learning as a two-way road.

Therefore, this article elicits a socio-educational intervention through dancing, aiming for an integral formation of the individual; but why dancing?

3 DANCING AND EDUCATION

We know that the capacity of expression through the body is intrinsic to the human being as well as a characteristic that improves continually, since the oldest civilizations. In this case, movements are one of the main ways of interaction between human beings and the world around them, from the simplest actions to the array of symbolic and complex ones that compose the art of dancing.

The body in motion assumes a fundamental role nowadays, and dancing, as Marques (1997) explains, while way of knowledge becomes practically indispensable for us to live presently and critically in society.

Merleau-Ponty (apud Souza, 2010, p.1) once said that "(...) the body is the vehicle of the being in the world, (...)." Moreover, Daolio (2000, p. 39) comments that "the man, through his body, assimilates and appropriates the values, rules and social customs through a process of embodiment." Thus, he considers that there is a cultural construction of the body, defined and put into practice according to the cultural specificities of society.

The author Ossoona (1988) also had once referred to the formative and creative values of dancing, which leads to an amplification of bodily actions. Pereira et al (2001, p.61), complements this by saying that "(...) dancing is a fundamental content to be worked at school: it can lead students to understand themselves and/with others, explore the world of imagination and emotion, create, and explore new directions, free movements (...)."

Gariba (2005; 2007) refers to dancing as an activity capable of broadening the knowledge of the individual, through the relationship with himself/herself, others, and the world in the development of his/her human potentialities.

We also cannot fail to mention Rudolf Laban (1978, 1990). His proposal about dancing considers the freedom that allows the man to expose himself through his movements as well as find self-sufficiency in his own body, something that contributes for the emotional, physical and social development of the individual. In order to support this development, we have the pedagogic "techniques" proposed by Freinet (1991), bringing to the class interest, joy, and cooperation, constituting a pedagogic practice that leads to action. These two proposals can merge, integrating a proposal of Educational Dancing (SCARPATO, 2001).

So, dancing can be a precious tool for the individual to deal with needs, desires, and expectations; it also can serve as instrument for social and individual development. We must be sensitive about the values and bodily experiences that the individual brings with himself/herself which allows the movements to become more significant.

4 WAYS OF THE RESEARCH

The project was developed through the combination of bibliographic and empirical research in a qualitative approach. It was also made a case study of ethnographic inspiration.

The target audience was children and teenagers with ages between 10 and 18, residing in the district of Alto do Moura, Caruaru/PE, and known as "the largest center of figurative art in America." The participation of these children and teenagers was made under the approval of their legal representatives whom monitored their attendance on the project and at school. The project's classes were held in the Clube da Associação dos Artesãos em Barro e Moradores do Alto do Moura and had the duration of 2 hours per week in the morning.

During the classes the children and teenagers experienced artistic and expressive movements; games for integration, individual exercises for the improvement of their conscience and bodily expression, as well as educational interventions through the utilization of videos, short text readings, discussions, testimonies of the participants and appreciation of videos from other groups, in order to stimulate their curiosity and capacity of discovering or rediscovering concepts. A dancing group from IFPE – Caruaru Campus was also invited to perform in the project, with the aim to foster exchanges and reports.

There was the participant observation (research-action), and photography, audio recording and field diary were utilized as registration form, with the previous authorization of the participants and legal representatives. Lastly, the data was

analyzed and interpreted through the theoretical reference adopted.

5 PRESENTATION AND ANALYSIS OF THE RESULTS

In this session, we will present the experiences lived during the classes as well as the presence of the aspects that contributed for the participants' development, according to the fusion of proposals of Laban and Freinet, presented by the author Scarpato (2001).

Dancing and Education: aspects that contribute to the development of the human being

The classes began with rounds of conversation in which the children and teenagers shared the experiences they already had with their body and then, we described what would happen in the class. Here we can highlight that it was the beginning of our work with regards to the aspect "involvement."

Quite often, the classes generated a lot of anxiety in the children and teenagers, what caused their agitation and inadequate plays. In these moments, it was necessary stopping the class and calling the attention of everyone for a conversation, making them rethink/reflect about their attitudes as well as reminding them of the rules. These moments characterized aspects like commitment and responsibility.

The first time that we proposed a dynamic called "human sculpture," the children and teenagers were very shy and afraid of exposing themselves, primarily for the fact that the dynamic should be made individually. When the same activity was proposed in group, they felt less shy and more confident to participate. As the classes advanced, the activity became exciting and increasingly more challenging, since the children and teenagers had already socialized knowledge, cooperated with their colleagues and their spontaneous participation increased. At the end of every class, they always exposed what they had lived in the day, pointing out improvements, insecurities, and suggestions. Here we have the presence of aspects like learning, socialization, communication, autonomy, and why not, cooperation?

The process of choreography creation/reconstruction was something highly requested by the children and teenagers, where they presented a song chosen along with a group, having time to create a sequence of movements. For many times, this activity had to be interrupted for interventions, due to some groups that had been undone because the participants had not come to an agreement for the creation of movements. We had a lot of conversations and reflection about the ideas of other participants. In these moments, we had the development of aspect like critical sense, creativity, free speech and, above all, mutual respect. There is also a construction of the group's collective identity.

From the development of the aspects identified in this work and from the approach of education out of school, it can be said that we expanded the participants' knowledge, through the relationship with themselves, others and the world, in the development of their human potentialities, ratifying the studies of Gariba (2005, 2007).

Yet, as we deal with the needs, desires, and expectations of the individuals, we must also be sensitive about the values and bodily experiences that they bring with themselves, which allows the movements to become more significant, acting as instrument for the individual and social development.

We cannot fail to mention the strategic factors for the formation of citizens that have as principle the four basic pillars of education, according to Delors (2003): learn to know, to do, to live together and to be. Such pillars were present during all classes, even if in an implicit manner through the activities and intervention made, since we believe that these factors are essential for the transformation of society.

Finally, the relationships made during the classes broadened the horizons and conscience of the children and teenagers, changing the way they saw, lived, and interacted with the world. This was an enriching factor for the development and formation of this target audience.

6 CONSIDERATIONS

We conclude this article by taking up one of the initial premises that education out of school or in non-formal spaces, expression defined by Gohn (2009), is an important tool in the process of formation of the human being and construction of citizenship, at any social and educational level.

Thus, out of the school environment are present social-educational needs that can be able to reach any age groups as well as that can be related to culture, leisure, supply of basic needs, care of populations at risk, work, continuing training, human rights, among many other relations.

It can be said that the participants' knowledge was expanded through the experiences lived and interventions made, providing other and new viewpoints about the world, involving the awareness of values, attitudes and actions, autonomy, besides criticality.

With the educational intervention through dancing we intend to continue bringing about other and more contributions for the development of children and teenagers, leading them to action-reflection, contributing to the "learning to know, to do, to live together, and to be." We believe that these factors are essential to human formation and emancipation and, consequently, to the transformation of society.

We also have in mind that comprehending educational action, as formative action, is an activity extremely complex and of high social responsibility. Yet, we cannot abstain from this commitment.

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DANCING AND HUMAN DEVELOPMENT OUT OF SCHOOL: AN ANALYSIS OF IFPE EXTENSION PROGRAM – CARUARU CAMPUS/PE

This article addresses human development through dancing out of school. Therefore, the project's aim was to analyze the contribution of dancing, out of school, for the integral formation of children and teenagers residing in the district of Alto do Moura, city of Caruaru – PE. The project was developed through the combination of bibliographic and empirical research in a qualitative approach. The target audience was children and teenagers with ages between 10 and 18, totalizing 30 participants, residing in Alto do Moura. The classes took place in the Clube da Associação dos Artesãos em Barro e Moradores do Alto do Moura, two hours per week. There was the participant observation (research-action), and photography, audio recording and field diary were utilized as registration form. It is concluded that the participants' knowledge was expanded through the experiences lived and interventions made, whether with regards to the relationship with themselves or with others, providing other and new viewpoints about the world, involving the awareness of their values and attitudes, serving as instrument for individual and social development.

Keywords: Dancing. Human Development. Social Pedagogy.

DANSE ET FORMATION HUMAINE DANS L'ESPACE NON SCOLAIRE: ANALYSE DU PROJET D'EXTENSION DE L'IFPE – CAMPUS CARUARU/PE

Cet article traite de l'éducation humaine à travers l'enseignement de la danse spatiale non scolaire. Ainsi, l'objectif de cette étude était d'analyser la contribution de la danse, dans l'espace non scolaire, à la formation intégrale des enfants et des adolescents vivant dans le quartier Alto do Moura, municipalité de Caruaru - PE. Le travail a été développé à travers une combinaison de recherche bibliographique et de terrain dans une approche qualitative. Le groupe cible était constitué d'enfants et d'adolescents âgés de 10 à 18 ans, totalisant 30 participants, vivant dans le quartier d'Alto do Moura. Les cours ont eu lieu à l'Association des Artisans en Argile et Résidents d'Alto do Moura et ont duré 2 heures par semaine. Il y avait l'observation participante (recherche-action) et comme une forme d'enregistrement de la photographie, l'enregistrement audio, l'enregistrement vidéo et le journal de terrain ont été utilisés. Nous concluons que le tableau des connaissances des participants a été amplifié par les expériences et les interventions réalisées, que ce soit par rapport à soi-même ou par d'autres, apportant de nouvelles et nouvelles perspectives au monde, impliquant la prise de conscience des valeurs, des attitudes et servant d'instrument de développement individuel et social.

MOTS-CLÉS: Danse. Formation humaine. Pédagogie sociale.

DANZA Y FORMACIÓN HUMANA EN ESPACIO NO ESCOLAR: UN ANÁLISIS DEL PROYECTO DE EXTENSIÓN DEL IFPE – CAMPUS CARUARU/PE

El presente artículo aborda la formación humana por medio de la educación por la danza en espacio no escolar. Luego, el trabajo tuvo como objetivo hacer un análisis de la contribución de la danza en un espacio no escolar para la formación integral de niños y adolescentes que viven en el barrio Alto do Moura, en la ciudad de Caruaru – PE. El trabajo fue desarrollado a través de una mezcla entre pesquisa bibliográfica y de campo en una abordaje cualitativa. El público alvo fue niños y adolescentes entre 10 a 18 años, totalizando 30 participantes. Las clases fueron realizadas en el Clube de la asociación de artesanos en barro y población del Alto do Moura, con duración de 2 horas semanales. Hubo la observación participante (pesquisa/acción) y como forma de registro fue utilizada fotografía, audiograbación, videograbación y el diario de campo. Se concluye que el grado de conocimientos de los/las participantes fue ampliado por las experiencias vividas e intervenciones

realizadas, en las relaciones personales y con los otros, proporcionando una nueva mirada hacia el mundo, involucrando la sensibilización y concienciación de valores y actitudes. Sirviendo como instrumento para el desarrollo social e individual.

Palabras clave: Danza. Formación humana. Pedagogía social.

DANÇA E FORMAÇÃO HUMANA EM ESPAÇO NÃO ESCOLAR: UMA ANÁLISE DO PROJETO DE EXTENSÃO DO IFPE – CAMPUS CARUARU/PE

O presente artigo aborda a formação humana por meio da educação pela dança em espaço não escolar. Assim, o trabalho teve como objetivo analisar a contribuição da dança, em espaço não escolar, para a formação integral de crianças e adolescentes residentes no bairro Alto do Moura, município de Caruaru – PE. O trabalho foi desenvolvido por meio de uma combinação entre pesquisa bibliográfica e de campo numa abordagem qualitativa. O público-alvo foi crianças e adolescentes entre 10 a 18 anos, totalizando 30 participantes, residentes no bairro Alto do Moura. As aulas foram realizadas no Clube da Associação dos Artesãos em Barro e Moradores do Alto do Moura e tiveram duração de 2 horas por semana. Houve a observação participante (pesquisa-ação) e como forma de registro foi utilizada fotografia, audiogravação, videogravação e o diário de campo. Conclui-se que o rol de conhecimentos dos/as participantes foi ampliado pelas experiências vivenciadas e intervenções realizadas, seja na relação consigo mesmo/a e com os outros, proporcionando outros e novos olhares para o mundo, envolvendo a sensibilização e conscientização dos valores, atitudes e servindo como instrumento para o desenvolvimento individual e social.

PALAVRAS-CHAVE: Dança. Formação humana. Pedagogia social.