

52 - FOLKLORIC DANCE IN CHILDREN EDUCATION: PEDAGOGICAL POSSIBILITIES THROUGH PHYSICAL EDUCATION

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Introduction

This article seeks to discuss the culture of man from the body, in order to discuss how culture is represented through body movements, and show that man and culture has a relationship from the earliest days of civilization, building disparate cultures. In this context, we envisage to discuss in this article aspects of Physical Education in the school context of children's education, in order to enhance the performance of professionals in the cultural building existing in the Brazilian territory, instrumented in physical education.

In addition, we sought to value folk dances as activities to be performed in the initial grades, also considering the importance of the sports practices practiced by Physical Education teachers.

Thus, this article in its first section entitled "Culture and Body Movements" addresses body movements as a cultural element, maintaining in Physical Education a practice that allows one to experience different body learning from different cultural manifestations. In the second section entitled "Physical and play activities through folk dance" we show the folk dances with contribution in the performance of teachers with small children, in order to value the cultures of the Brazilian territory. For the development of this article, we have the literatures of Arnold (1988), Brasil (1997), Vieira (2014), among others, that contributed a lot to the accomplishment of this work.

The focus of the study becomes significant in the cultural approach mediated by Physical Education based on the folkloric and the work of physical educators teachers with small children (from 1 to 5 years), it is not exhausted in this work, since since 1997 the Parameters National Curriculares for Physical Education, has been discussing the subject, not being evidenced professional specialists in early childhood education in the classes of the initial series in the Brazilian territory.

Culture and body movements

Brasil declares (1997, p.18), in the general context that the human being, from the beginnings of its origins, sprouted culture. His life is a history of culture, insofar as everything he does is planted in a cultural context, producing and reproducing culture. The concept of culture is covered here as a product of society, of the whole to which subjects belong, anticipating and transcending them.

In the anthropological sense of the term, it is affirmed that every individual is born in the context of a culture, there is no man without culture, even if he does not know how to read, write and do accounts. It is as if one could say that man is biologically incomplete: he would not survive alone without the participation of the people and the group that aroused him (ARNOLD, 1988).

Culture is the set of symbolic codes recognizable by the group: in them the individual is formed from the moment of his conception; in these same codes, during his childhood, he learns the values of the group; by them is later introduced into the obligations of adult life, in the way each social group conceives them (BRASIL, 1997, p. 18).

The absence of more elaborate resources in the past has caused human beings to seek to provide the necessities with creations that revolve the most effective movements, whether for "military" reasons, concerning the domain and use of space, or for economic reasons, that they will consider hunting, fishing and farming technologies, whether for religious reasons, that pertain to rituals and parties or for purely playful reasons. They derived from this a large number of information and representations that have been transformed over time, having re-signified their intentions and forms of expression, and make up what can be called body culture (BRASIL, 1997, p.18).

Among the productions of this body culture, some were triggered by Physical Education in its contents: the game, the sport, the dance, the gymnastics and the fight. These have in common the body design, with playful badges, of diverse human cultures; all of them re-signify human body culture and do so using a playful attitude. "Physical Education has a history of at least a century and a half in the modern Western world, has a tradition and a know-how and has sought to formulate its own epistemological cut" (BRASIL, 1997, p.18).

In this sense, the area of Physical Education today appreciates multiple knowledge sprouted and enjoyed by society regarding the body and movement. Among them, cultural activities of movement for leisure purposes, expression of feelings, affections and emotions, and with possibilities of promotion, recovery and maintenance of health, are fundamentally evaluated.

It is therefore necessary to find in each of these samples (game, sport, dance, gymnastics and struggle) its physiological and psychological benefits and its probabilities of use as instruments of communication, expression, leisure and culture, and to establish from there the proposals for Physical School Education.

In this context, the Physical Education school must give properties to all students to develop their potential, in a democratic and non-selective way, aiming at their improvement as human beings, as Brazil (1997) reports.

Physical Education allows one to experience different corporal practices from the most diverse cultural manifestations and to see how this varied combination of influences is present in everyday life. Dances, sports, fights, games and gymnastics make up a vast cultural patrimony that must be valued, known and enjoyed. Moreover, this knowledge contributes to the adoption of a non-prejudiced and discriminatory posture in face of the manifestations and expressions of the different ethnic and social groups and the people who are part of it. (BRASIL, 1997, p.19).

Therefore, it is the discipline to attend to the children from the 1st to the 5th year to promote cultural activities that offer the child full access to the cultural resources relevant to the achievement of their citizenship and that guarantee the knowledge of the culture of their city and / or nation (FREIRE, 1989).

Physical and play activities through folk dance

Brazil, as a country that has its cultural roots signed in samba or folklore as bumba-meu-boi, maracatu, frevo, afoxé,

catira, baião, xote, xaxado among many other manifestations, is astonishing the fact that Physical Education has raised only the practice of gymnastic techniques and (possibly) European and American dances in the school context, for a long time. The cultural diversity that distinguishes the country has in dance one of its most significant expressions, composing a wide range of learning possibilities. All cultures have some kind of rhythmic and / or expressive manifestation. (BRASIL, 1997, p. 34).

In Brazil it is still possible to find expressive manifestations of culture and folk dances preserving the customs of some peoples, such as dances brought by Africans in the colonization, indigenous dances, dances related to the most diverse rituals, dances that the immigrants brought in their luggage, dances which were learned from neighboring neighbors, dances that are seen on television, and these have undergone a process of hybridization in function of the relations established in several spaces of the Brazilian territory.

Dances were and are created at all times: numerous influences are grouped and dances are modified, multiplying, as Tani and Proença (1988) The authors also declare that some have preserved their properties and have not changed over time, such as forró that occur in the interior of Minas Gerais, under the light of a lantern, to the sound of an accordion. Others gain multiple influences, incorporate them, transforming them into new manifestations, as forró of the Northeast, that incorporated the Caribbean rhythms, resulting in lambada. And these last manifestations are evidenced in the schools due to the media influence that these cultures have shown in these days, albeit with new clothes. In this context, the Brazilian cultural roots are not discussed at a significant stage in the school context, especially in the initial series, where cultural formation based on play activities is widely accepted by children at this stage. (BRASIL 1997, p.18).

Thus, it is possible to find a wide range of folkloric activities in Brazilian territory, represented in dances, which can therefore be used in Physical Education practices in early childhood education. We do not want to ignore the importance of competitive games and athletic possibilities, we also seek to value within the practice of Physical Education the various cultures existing in the national territory in the school space, where physical education can be understood as a cultural mediator, a valuable tool preservation and cultural education.

Vieira (2014, p. 08) observes that understanding that popular, folkloric, and dance expression can become a medium, a link of plural directions and senses that can lead dancers to a path of readings and re-readings of the human being and their perspectives, as well as their own setbacks. Another relevant fact according to the author is the indefinite possibility of spaces and ages to live the different elements of folklore, for example, folk dance as a facilitating practice for different objectives of their teachers and practitioners helps in the development of the work of professionals of physical education.

Folk dances enrich an entire cultural context of a society whether it be on the street, in halls or in the school environment that we are highlighting, through these dances one gets to know a little of where humanity came, about the customs that each people acquired over time, the way of living of these peoples, as well as a great way to work a chain of development that aims to be achieved with the practice of these dances, motor development, cognitive, social, affective, etc., as well as developing self-confidence, makes the student feel free for body expression becoming a great way for the teacher to join these two important points "learn" and "play" is a certain success with students, hence the expression "Learning to play" or "learning to dance" or "learning to sing" (VIEIRA, 2014, p.08).

For the author to dance is one of the most fun and appropriate attitudes to teach, in practice, the full potential of expression of the human body. As they move their trunk, legs and arms, students learn about physical development. Introducing dance in school is equivalent to a type of literacy: cultural based on folk traditions that teaches, through dance, body expressions, being a kind of literacy based on movement, on the body. It is a great way to develop a language distinct from speech, writing and movement, as well as adding to the sociability of the group and dissolving shyness, and the best thing is that the work can be done with classes of all ages and in an interdisciplinary way.

According to Vieira (2014, p.08) it is very significant that these activities are directed to a pedagogical sequence that starts from the simple to the complex, from concrete to abstract, from spontaneous to specific, from activities of shorter duration to those of long duration and an initially slow pace, progressing to "joy." To allow the student to perform individual self-reflection in order to reflect on the activities of participation in pairs, trios and larger groups to promote an evolution in the body experiences that contribute to the socialization of the child and its integration with the national culture.

The stimulation of folk dance in early childhood education, as well as the respect to the movements of the children considering the rhythm and time of each one, is a mechanism that can be adopted for a didactic didactic, that eliminates the mechanized element of the physical activity, valuing the individuality of the child and avoiding blocks of creativity and spontaneity of the student, real objectives of early childhood education, which seeks to prepare children to other educational segments.

Final Considerations

The practice of physical education focused on children's education is not evidenced as a common curricular practice throughout the national territory. However, we can not refute the lack of education policies or programs aimed at children, which contributes to the lack of specific agendas that add physical education aimed at children, the target audience of children's education.

In this sense, to consider the playfulness that resides in the folkloric practices based on the traditional dances of the national folklore instrumented by Physical Education, a new *condão* can be conferred to physical education, evidencing it as a cultural and socializing instrument, maintainer of the national cultural traditions.

In this way, it is possible to consider dances as an important cultural artifice of humanity. Brazilian folklore is rich in dances that conceive the traditions and culture of an originated region, linked to religious aspects, festivals, legends, Brazilian events are distinguished by animated songs with simple and popular rules, as well as costumes and representative scenarios, this type of dance in the school is a box of surprises and it is up to the physical educator to dismember each important episode of our culture, to instruct through dancing about the importance of the knowledge of the national culture, to educate physically and at the same time to keep the local culture alive through the manifestations of body in early childhood education.

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FOLKLORIC DANCE IN CHILDREN EDUCATION: PEDAGOGICAL POSSIBILITIES THROUGH PHYSICAL EDUCATION

Abstract

The presente essay deals with the human cultural production from innumerable codes that embrace its life and that leads them to the collectivity. In this context the body is perceived as an essential instrument in the process of socialization among participants in cultural activities. Thus, this article aims to address the importance of Physical Education based on folk dances in early childhood education, considering small children as a target audience, who have a playful profile and who still do not discern physical activities as being athletic. However, we will talk about the practice of Physical Education as an important educational resource among the children of the initial series, in the sense of promoting folkloric activities that bring dance in its content. When we highlight folk activities as being important for physical activities, we also seek to value the cultures existing in our national territory, as well as to deal with the cultures of the existing societies, which have a great deal to contribute to the dance activities that are important to be exercised with children in the educational context. In this way, popular expression, dance folk, has the ability to become an element of plural directions and senses that can lead to readings and re-readings of the human being and their cultural-pedagogical integration, collated under the aegis of body expressions. In this way, we demonstrate to elevate the elements of the folk dances as a facilitating practice for different pedagogical objectives, directed towards cultural, corporal and social education.

Key words: Physical Education, Basic education, Folklore.

LA DANSE FOLKLORIQUE DANS L'ÉDUCATION DES ENFANTS: DES POSSIBILITÉS PÉDAGOGIQUES PAR L'ÉDUCATION PHYSIQUE

Résumé

Le présent ouvrage traite de la production culturelle humaine a partir d'innombrables codes qui embrassent sa vie et qui les amène à la collectivité. Dans ce contexte, le corps est perçu comme un instrument essentiel dans le processus de socialisation des participants aux activités culturelles. Ainsi, cet article vise à aborder l'importance de l'éducation physique basée sur les danses folkloriques dans l'éducation de la petite enfance, considérant les petits enfants comme un public cible, ayant un profil ludique et ne discernant toujours pas les activités physiques comme étant sportives. Cependant, nous parlerons de la pratique de l'éducation physique en tant que ressource pédagogique importante parmi les enfants de la série initiale, dans le sens de promouvoir des activités folkloriques qui intègrent la danse dans son contenu. Lorsque nous mettons l'accent sur les activités folkloriques comme étant importantes pour les activités physiques, nous cherchons également à valoriser les cultures existant sur notre territoire national et à traiter les cultures des sociétés existantes, qui contribuent beaucoup aux activités de danse importantes. les enfants dans le contexte éducatif. De cette manière, l'expression populaire, danse folklorique, a la capacité de devenir un élément de directions et de sens pluriels pouvant conduire à des lectures et des relectures de l'être humain et de son intégration culturelle et pédagogique, rassemblées sous les expressions corporelles. De cette manière, nous démontrons que les éléments des danses folkloriques sont une pratique facilitatrice pour différents objectifs pédagogiques orientés vers l'éducation culturelle, corporelle et sociale.

Mots clés: éducation physique. Éducation de base. Folklore

DANZA FOLCLÓRICA EN LA EDUCACIÓN INFANTIL: POSIBILIDADES PEDAGÓGICAS A TRAVÉS DE LA EDUCACIÓN FÍSICA

Resumen

El presente trabajo versa sobre la producción cultural humana a partir de innumerables códigos que abarcan su vida y que los lleva a la colectividad. En ese contexto el cuerpo se desprende como instrumento esencial en el proceso de socialización entre los participantes en las actividades culturales. En este artículo se pretende abordar la importancia de la Educación Física pautada en danzas folclóricas en la educación infantil, considerando a niños pequeños como público objetivo, que tienen un perfil lúdico y que aún no discernen las actividades físicas como atléticas. Sin embargo, hablaremos sobre la práctica de la Educación Física como importante recurso educativo junto a los niños de las series iniciales, en el sentido de promover actividades folclóricas que traen la danza en su contenido. Al evidenciar actividades folclóricas, como siendo importante para actividades físicas, buscamos también valorar las culturas existentes en nuestro territorio nacional, además de tratar sobre las culturas de las sociedades existentes, que mucho tiene que contribuir con las actividades de danzas que son importantes para ser ejercidas con niños pequeños en el contexto educativo. De este modo, la expresión popular, folclórica danzante, tiene el condón de convertirse en elemento de plurales direcciones y sentidos que pueden conducir lecturas y relecturas del ser humano y su integración cultural-pedagógica, cotejadas bajo las égides de las expresiones corporales. De esta forma, evidenciamos enlazar los elementos de las danzas folclóricas como práctica facilitadora para diferentes objetivos pedagógicos, orientados a la educación cultural, corporal y social.

Palabras clave: Educación Física. Educación básica. Folklore.

DANÇA FOLCLÓRICA NA EDUCAÇÃO INFANTIL: POSSIBILIDADES PEDAGÓGICAS ATRAVÉS DA EDUCAÇÃO FÍSICA

Resumo

O presente trabalho versa sobre a produção cultural humana a partir de inúmeros códigos que abarcam sua vida e que os leva a coletividade. Nesse contexto o corpo depreende-se como instrumento essencial no processo de socialização entre os participantes nas atividades culturais. Assim sendo, esse artigo visa abordar a importância da Educação Física pautada em danças folclóricas na educação infantil, considerando crianças pequenas como público alvo, que têm um perfil lúdico e que ainda não discernem as atividades físicas como sendo atléticas. Todavia, falaremos sobre a prática da Educação Física como importante recurso educacional junto às crianças das séries iniciais, no sentido de promover atividades folclóricas que trazem a dança em seu teor. Ao evidenciarmos atividades folclóricas, como sendo importante para atividades físicas, buscamos também valorizar as culturas existentes em nosso território nacional, além de tratarmos sobre as culturas das sociedades existentes, que muito tem a contribuir com as atividades de danças que são importantes para serem exercidas com crianças pequenas no contexto educacional. Deste modo, a expressão popular, folclórica dançante, tem o condão de tornar-se elemento de plurais direções e sentidos que podem conduzir leituras e releituras do ser humano e sua integração cultural-pedagógica, cotejadas sob as égides das expressões corporais. Desta forma, evidenciamos enlazar os elementos das danças folclóricas como prática facilitadora para diferentes objetivos pedagógicos, voltados para educação cultural, corporal e social.

Palavras chave: Educação Física. Educação básica. Folklore.