

7 - THE DIMENSION OF DANCE IN THE PHYSICAL EDUCATION COURSES OF PARANÁ STATE UNIVERSITIES

JOICY AGUILERA DE SOUZA
VÂNIA ROSCZINIESKI BRONDANI
Universidade Estadual do Centro-Oeste - UNICENTRO
Guarapuava - Paraná - Brazil
joicy_joy127@hotmail.com

INTRODUCTION

In contemporary times a world-wide crisis of values, principles and ideologies that devastates the humanity is evidenced (ROBATTO 1994). And, as the Dance also reflects the social and cultural values of the context in which it is inserted, is at the present that it is not showed up a specific style, a predominant language, but an indistinct mixture. It is in this beat of constant change, through one systemic relational thinking, that the Dance is shaped in the present.

However, in reply to the mentioned "crisis", some reflections are being unleashed and concepts rebuilt, surfacing the viability of understanding the teaching of Dance while artistic demonstration that transcends the purely aesthetic molds of the symmetry and consequently, standardization of movements, proceeding from the assumption that it is, by nature, tied to the motor and creative capacities of the subject, falls to a professional, in the service of his function, the decisive paper in intending the development of a critical and autonomous subject that produces better conditions of life and personal interrelations, practicing citizenship.

It is affirmed, that dance is, an element able to discipline, domesticate, standardize and alienate either his performers, as well the public who gives prestige to it, which in his individualism, is concerned with the "appropriation of himself", with the self-acquaintance, without bringing this knowledge to a new dimension wider and of social die. It is believed that it might be limited in creating a dream world, utopic and when so far, it expresses only daily problems of life in society, without any compromising or claim of change.

Talking about the teaching of Dance, it is possible to remit such discussion to the extent of the formation of a professional who works with Dance, mostly of a private character, to the leading circles – non-formal education spaces (STRAZZCAPPÀ 2009). Nowadays, the formation of this professional happens mainly through graduation and post-graduation courses of Dance, Physical Education and Arts.

In this sense, when teaching Dance in course of teachers' formation, in special of Physical Education, the content can be different from what is applied to form teachers of Dance, in the Schools of Arts and Dance properly said. The concern is presumed, not in teaching the modern Dance, classic ballet, among other styles, but, yes, to teaching the dance as creative art (MARK 2003) and their repercussion in the integral development of the beings with whom these professionals will act. The paper of the professional turns to be the offering of experiences (teaching/learning) which make his pupils improve their capacity of creating. Conceiving the importance of the art as cultural redemption, providing to the pupils activities in which they will be able to improve these experiences of value meaning for their integral growth.

However, the Dance activities differ from those normally proposed by the Physical Education, because they do not describe the subjects' bodies as a gathered of levers and articulations of the sporting performances. On the contrary, the body which expresses itself reveals its emotions and feelings, those are subjective and they can also be shared with other people who participates in a choreography or esteem it.

Inferences, which appear interesting of being more widely uncovered and even assume the character of worrying, if added of the common sense information, which few professionals in Physical Education effectively work with Dance and these few ones, very often restricted themselves to dynamic relevant to fads (command style, through ready choreographers, dances of the media) disregarding the luggage of experiences already lived by his pupils, not providing them a bigger range of movements and acquaintances.

Showing an unfavorable picture of the professionals in question, that have just lost their space for other similar areas, even though in front of the contributions that Dance brings to the integral, critical, cooperative, participative, affective, formation, which implicates straightly in the health maintenance and improves people's quality of life, it becomes essential the formation of a professional in Physical Education enabled and mainly qualified to act in this area that yearns for its legitimating while curricular component specific of graduation courses, giving vent to the problematic for this comprised inquiry: What is the dimension that Dance occupies in the curriculum of the Physical Education courses?

MATERIALS E METHODS

The present research is based through a descriptive and documentary inquiry, in order to map the dimension of Dance in the graduation courses of Physical Education of Parana Universities. So, intending to establishing a dialog consonant between the theory and the practice, regarding to elect important elements, presented in the curriculum of the above-mentioned courses, through documentary inquiry as methodological tool, confronting the most relevant aspects elucidated with the theoretical constructions published in the specialized literature, making it possible a better understanding of the variations of the studied object, is how the present production was unleashed.

It is conceived, then, a cutting out that is able to elect a sampling of six (6) curriculums which represent the reality to be investigated and reflect the totality in their multiple dimensions. Soon, the inquiry includes the analysis of this curriculum which competences are a Major and Bachelor's course. Being the data treated in the qualitative form without disregarding the reality of the universities in evidence.

RESULTS AND DISCUSSION

Paying attention to the purposes of the inquiry there were elected six (6) State Universities, in which the location of the Physical Education courses are: Universidade Estadual do Centro Oeste (UNICENTRO) Major course in Irati and Bachelor's course in Guarapuava; Universidade Estadual de Ponta Grossa (UEPG) Major course in Jaguariaiva and Bachelor's course in Ponta Grossa; Universidade Estadual de Londrina (UEL) either the Bachelor's course and the Major are in Londrina; Universidade Estadual do Norte do Paraná (EUNP) both are in the campus of Jacarezinho; Universidade Estadual de Maringá (UEM) both are in Maringá and Universidade Estadual do Oeste do Paraná (UNIOESTE) both courses are in the campus of Marechal Cândido Rondon.

Measured in Table I there are the disciplines that treat the contents of the Dance in the Physical Education Course-Major course.

PHYSICAL EDUCATION MAJOR COURSE		
UNIVERSITY	DISCIPLINE	OPTATIVE
UEL	- Dance and Education	
	- Theory and Methodology of Dance	
UEPG	- Rhythm and Dance	
	- Folk Dances	
	- Afro-Brazilian Dances Basements	
UENP	- Rhythm and Expression	
	- Dance	
UEM	- Rhythmical e Dance Basements	- Methods in teaching Dance-hall Dance
UNICENTRO	- Rhythmical Manifestations	- Theater and Dance
UNIOESTE	- Rhythmical	

Table I – Disciplines of the Universities major courses.

In table II there are ratified the disciplines that treat the contents of the Dance in the Physical Education course – Bachelor's degree.

PHYSICAL EDUCATION BACHELOR'S COURSE		
UNIVERSITY	DISCIPLINE	OPTATIVE
UEL	- Physical Education and Dance	
UEPG	- Rhythm and Dance	
	- Folk Dances	
UENP	- Rhythm and Expression	
	- Dance	
UEM	- Rhythmical e Dance Basements	- Dance-hall Dance Basement
UNICENTRO	- Rhythmical Activities	
UNIOESTE	- Rhythmical	

Table II - Marking of the bachelors' courses disciplines of the Universities

It was evidenced that, however Dance sets itself as one of the curriculum' components of the Physical Education courses investigated, it shows up in the limited form diluted in disciplines of different nomenclatures. Among them, the term Rhythmical appears with distinction when surfacing reflections:

It is important to stand out that rhythmical is not a dance. Restricting dance only to rhythmical aspects is to disregard all its other elements. Though the rhythm and the dance are intrinsically connected, the teaching of the rhythm, which is very important for the dance, does not mean the teaching of dance (Strazzacappa, 2009 p. 103).

Still analyzing the senses and meanings of the Dance through the recording referring to the respective disciplines, it is noticed that the Dance turns up straightly harnessed to several other dimensions as: music and rhythm, scenic arts, general gymnastics, rhythmical gymnastics and folklore. What complements it, however, takes away the Dance of the principal focus of the discipline, bringing a distance of which it is essentially relevant to the contents of Dance.

In treating of the prism of its competences, a substantial differentiation is noticed. Concerning to the Major courses, it is

observed a bigger distinction to Dance, to the detriment of the Bachelor's degree courses. Allowing understanding the approach of the applicability, since the Dance, even in a superficial form - relegated to commemorative dates most of the times, is developed and spread in the schools as content of the Physical Education School classes, which currently is a little observed in the professional practices of the bachelor's in Physical Education.

Disciplines carried out in annual regime of two schools weekly year periods, very often presenting itself as the only discipline and / or in some cases also offered as optional discipline or deepening. Going by, besides the observation when compared to other areas of the human knowledge expressed in the curriculum of Physical Education courses, it occupies a not much significant space.

Prevail, in the speech of many investigators from the area of Dance, the idea which "the form as the Dance is being studied by the Physical Education does not favor to a future teacher the necessary knowledge and the confidence to teach it" (MIRANDA, 1994, p. 5). that Deducing that there is no clarity of the paper of the Dance in the graduation courses in Physical Education, as it shows Miranda: "a series of criticism were noticed to the superficiality in which Dance is studied by the Physical Education and to the risk that it takes of being misrepresenting when being applied only as sequence of exercises and not as expressive movement" (1994, p. 8).

Even in full evolution process, being noticed many processes, the humanity still maintains deep-rooted certain conservative principles that, for its time, can be considered retrogrades; however, present in the context of the classrooms of Physical Education in which Dance is practiced. For instance, from this connotation it is elected the prejudice under the man or the boy who dances, in some cases it is the academics themselves of the courses of Physical Education - of the masculine sex, who still hold out and who refuse to practice certain activities because they do not admit to execute more delicate movements or perhaps being afraid of being "exposed to the ridiculous". Which also contributes negatively to the effective insertion of the Dance contents in the field of Physical Education?

Yet treating, the academic formation, it becomes perfectly understandable that it is being insufficient for the academics in terms of Dance, regarding having to handle of a gap in their corporal experience of great part of them. In other words, if the Dance contents were not quite developed - or even worked in the previous years of their schooling, consequently it brings an absence of theoretical and practical knowledge in the subject while joining the course of Physical Education. Leading to an expectation that the course will provide this lack, which will only come true if there will be a lot of effort and feeling of overcoming by the part of the academic, being also necessary a complementary teaching through courses and congresses of the area.

In case situation sets up, the same thing will tend to perpetuate through a vicious circle, which does not apprehend satisfactorily the contents of the Dance in the graduation, so it will not develop them while professional and so successively. So great is the responsibility of the Physical Education teachers who practice influence and are, very often, a reference for children and adolescents. And to revert this process, besides compromising of the educator, there will be necessary a constant search of professional improvement, which added to his experiences lived in the practice will compose a picture of subsidies for this teacher.

FINAL CONSIDERATIONS

Nevertheless, when talking about the dimension of Dance in the Physical Education courses of the Paraná State Universities, it is possible to affirm that it is relegated to a space of little meaning, due to the fact that there is little or no experience / luggage of Dance brought by the academics of the school sphere; allied to the restricted and almost absence of extracurricular practices with Dance; the content of Dance, when worked in the graduation in Physical Education incorporates several other dimensions like rhythm, physical expression, folklore, etc. in a limited period of an average of two school semesters; suffering with the hegemony of the sport in curriculum of the courses; making the teaching of Dance in the graduation be insufficient to guarantee the necessary conditions to form professionals enabled qualified to act with the Dance.

While adducing, the effective inclusion of Dance in the roll of the disciplines of the graduation courses in Physical Education with the dimension this area requests - independently of its competence, makes it surface as a compromising of the University in promoting bigger reflections and discussions in the academic environment about the specificity of Dance, of its insertion in the professional field of the Physical Education and of the paper repercussion in the society.

For so, it is concluded that it's really important the re-meaning of the teaching of Dance in the courses of teaching formation in Physical Education, approaching the reflection on the teaching practices by the light of the specialized literature. What, even having this inquiry reached its proposed objectives, it does not make this discussion exhaustible, and on the contrary - it is believed to be contributing through the dissemination of the knowledge in this persistence built for other future reflections.

REFERENCES

- MARQUES, Isabel. **Dançando na escola**. São Paulo : Cortez, 2003.
- MIRANDA, Maria Luiza de Jesus. **A dança como conteúdo específico nos cursos de educação física e como área de estudo no ensino superior**. Revista Paulista de Educação Física, v. 8, n. 2, p. 3-13 jul./dez. 1994.
- NÓVOA, António. **Formação de professores e profissão docente**. In: NÓVOA, A. (org.) Os professores e sua formação. Lisboa : D. Pixote, 1997, p. 15-33.
- PACHECO, Ana Julia Pinto. **A Dança na Educação Física: uma revisão da literatura**. Revista Brasileira de Ciências do Esporte, Porto Alegre, v. 21, n. 1, p. 117-124, set./ 1999.
- ROBATTO, Lia. **Dança em processo, a linguagem do indizível**. Salvador: Centro Editorial e Didático da UFBA, 1994.
- STRAZZACAPPA, Márcia. **Entre a arte e a docência: A formação do artista da dança**. Campinas, SP : Papyrus, 2ª Ed. 2009.

RUA CAPITÃO ROCHA, 3326 - AP 13
CEP: 85035-170
GUARAPUAVA - PR - BRASIL

THE DIMENSION OF DANCE IN THE PHYSICAL EDUCATION COURSES OF PARANÁ STATE UNIVERSITIES**ABSTRACT**

The present article intends to express the dimension of Dance in the graduation courses (Major course and Bachelor's degree) in Physical Education of Paraná State Universities. Through inquiry carried out in official documents and in the specialized literature, it was realized that Dance in the formation of the Physical Education professionals is configured in a limited space, restricting the existences and so compromising the professional formation of these subjects. For so, the Dance is an area that yearns for a re-meaning in the Physical Education context.

KEY-WORDS: Dance; Physical Education; Professional Formation

LA DIMENSION DE LA DANSE EN COURS DE L'UNIVERSITE DE L'EDUCATION PHYSIQUE Etat du Paraná**SOMMAIRE**

Cet article se propose d'exprimer l'ampleur de la danse dans le premier cycle (BA et BS) en éducation physique de l'Université d'Etat de Parana. Grâce à une enquête sur les documents officiels et de la littérature, il s'est rendu compte que la danse dans la formation de l'éducation physique est configuré dans un espace limité, en restreignant les expériences et compromettant ainsi la formation de ces personnes. Par conséquent, la danse est un domaine qui aspire une nouvelle signification dans le contexte de l'éducation physique.

MOTS-CLÉS: danse, éducation physique, de la Formation professionnelle.

LA DIMENSIÓN DE LA DANZA EN LOS CURSOS DE EDUCACIÓN FÍSICA DE LAS UNIVERSIDADES ESTADUALES DE PARANÁ**RESUMEN**

El presente artículo intenta expresar la dimensión de la danza en los cursos de graduación (licenciatura y diplomatura) en educación física de las universidades estadales de Paraná. A través de pesquisa realizada en documentos oficiales y en la literatura especializada, se percibió que la danza en la formación de los profesionales de educación física se configura en un espacio limitado, restringiendo las vivencias y, así, comprometiendo la formación profesional de estos sujetos. Por lo tanto, la danza es un área que aspira por una "resignificación" en el contexto de la educación física.

PALABRAS-CLAVE: Danza; Educación Física; Formación Profesional.

A DIMENSÃO DA DANÇA NOS CURSOS DE EDUCAÇÃO FÍSICA DAS UNIVERSIDADES ESTADUAIS DO PARANÁ**RESUMO**

O presente artigo intenta expressar a dimensão da Dança nos cursos de graduação (Licenciatura e Bacharelado) em Educação Física das Universidades Estaduais do Paraná. Através de pesquisa realizada em documentos oficiais e na literatura especializada, percebeu-se que a Dança na formação dos profissionais de Educação Física se configura em um espaço limitado, restringindo as vivências e assim comprometendo a formação profissional destes sujeitos. Portanto, a Dança é uma área que anseia por uma resignificação no contexto da Educação Física.

PALAVRAS-CHAVE: Dança; Educação Física; Formação Profissional