

## 108 - TEACHING DANCE IN THE CONTEXT OF SCHOOL PHYSICAL EDUCATION IN THE CITY OF MACAPÁ-AP

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### INTRODUCTION

Physical education is one segment of education that uses the physical, process-driven teaching and learning, with the purpose of developing the whole person, conscious of itself and the world around him. What is the role of dance in physical education? Disciplines are opposite, equivalent or similar? For Pellegrini (1988), Physical Education includes the dance, as the uses to achieve its primary purpose and not as a means for training in dance. In this way, will be guaranteed the specificity and identity of both areas.

The dance and body language were born together with humanity, having a pre-historic existence. As humans this time had a verbal set used dance and body expression with this purpose to communicate and interact. It was common to use these devices to appease a God or do a ritual (ORDON, 1990).

Considered for all people and all time, a means of communication and expression dancing to not only feel what one does, but to convey what it feels like. It is synonymous with persistence, self discipline and do exactly what you want done, releasing physical and emotional energy. Consciousness of his own body to express themselves with clarity and objectivity, exploring space, developing a rhythm and musicality. Understood to copy or interpretation of movements and rhythms inherent in the human, evolution began to be subjected to disciplinary rules and to make a formal aspect, concerned with aesthetics and with movements that were only natural to the body (Camino, 1999).

The teaching of dance in school should not be established for the training of dancers, but just be related to the lives of children and adolescents should be integrated with the physical, mental and spiritual, seeking to help people so that they become aware and reaffirm their potential, their relationships, increase their response capabilities and communications skills (VARGAS, 2007).

According Tojal (2004), Human Kinetics of embodiment emerges as a sign of who is in the world for something that is a sign of a project, and so the man's presence in space and history, with the body in the body from the body and through the body, since there is basically no difference between motor skills and physicality, given that both are part of the biological complexity of the human study aimed to investigate the importance of integrating the Dance in public schools in the city of Macapá, considering the cultural partners, children and disadvantaged youth, and great resource to develop body language, socialization and reduce shyness, Scarpato (2001) adds that the use of dance class in as it promotes creativity, body awareness, acceptance, can bring many contributions to the learning process and integration with other disciplines.

### THE PEDAGOGY OF THE MOVEMENT

Guimarães (2003) defines dance as "art movement", and the school as a formal learning environment "with the task of systematizing, socialize and spread awareness about the real world where folk dancing is part of real knowledge." It is based on the work of Laban (1978), which produced five basic questions to deal with the knowledge 'Dancing': Who dances? What dance? As a dance? Where to dance? Who dances? It also highlights the need to dominate the teacher form and content of dance that does not present "cultural production, the world view, knowledge of a particular population group in a distorted manner" (p. 28).

In studies of Rudolf Laban (1978), addressing dance in the first cycle of schooling organize knowledge dealing with the "dance" from three aspects: the forms (the technical and standardized steps), the expression (opposition to the technicality) and actions (leaving the exploration of movement as the main substrate of dance).

The practice of dance or attempts to offer it in school have made "phenomena" as the preference for girls and women, and her rejection by most boys and men. Highlighting empirically the specific context of expressive activities in schools, work is also the prospect of the dance, although she has several ratings in the social context, is excluded or neglected in formal education, but may find reinforcement especially in physical education, responsible the education of movement, transcending the models that drive action and relationships of gender (NOBREGA, 2006).

As reported Freire (1996) "Teaching is imparting knowledge, but to create opportunities for their production or construction." In the case of dance teaching, we should not restrict it to the back steps, but creating opportunities that take pleasure in creating, implementing, understanding, appreciation and contextualization of the poetic movement, for by doing so, we believe that we are dealing dance as an area of knowledge.

For the teaching of dance, one has to consider that it is not a mere transposition of life, but its stylized and symbolic representation. Like art, dance should find its foundation in their lives, establishing itself as the ability of body expression developed in a continuum of experiences that may begin spontaneously or in the interpretation of an interpretation formalized, where the body is the support of interpretation (SOARES et al., 1992).

The school must be sensitive to the values and experiences that body brings the subject, thus allowing content worked to become more significant. In this sense Marques (2003), states that to make meaningful choice would be interesting to take into account the context of students, respecting their own opinions, creations, characteristics, values and educational goals.

Education through dance enables the formation of citizens with a more critical view, autonomy and participation of society in which we live. The results support the idea of a dance based on the creation and testing of motion, the education of dance movement, leading to the development and personal growth that lead to a spiral motion, which will guide new dances, which will bring a new understanding of the body in space, which will produce ways to perceive and understand (MANSUR, 2003).

A very important aspect to be considered in teaching dance school is the recognition that no pattern of movement is good or bad. In their study, Fitt (1996) points out that all the movement patterns have their potential value, because it can move in appropriate circumstances. In working with people with special needs, a program that seeks to expand the repertoire of movement should be thought of as a contribution to the development body, as this work will enable you to use with more efficiency and quality of their movements.

Regarding the teaching of dance as a discipline in the school curriculum shows that in the public schools of England, as shown by Rolfe and Harlow (1992), the main goal is to motivate students to appreciate dance, lined on three actions: see, create and perform. As is common also in our context, children and young Brazilians do not always have the opportunity to go to a dance or watch plays. Knowing the importance of art as cultural rescue, we should provide activities that allow students to take ownership of these experiences significant value to their social and cultural development.

The teaching of dance in schools should not prioritize the execution of movements right and perfect duty within a technical standard, creating competitiveness among students. It must be assumed that the movement is a form of expression and communication, aiming to transform them and make it into a critical, participatory, accountable, able to express themselves in various languages of the movement (SCARPATO, 2001).

### IMPORTANCE OF DANCE IN THE CONTEXT OF HUMAN KINETICS

To (Garaudy, 1980), the act of dancing is so important to a child and speak, count or learn geography. "It is essential for the child is born dancing; do not forget that language by the influence of a repressive education and frustrating." The human movement complements the author begins by acting on the social environment before it can modify the physical environment. Contact with this, in humans, is never straightforward, is always mediated by social, both in their interpersonal and cultural dimension. To develop an education throughout the body, the proposal of dance as a pedagogical resource facilitator of the learning process goes through the understanding of the need to increase the size psychomotor, and social constructivist, a dialectical relationship between body and mind. Based on this design is that it has been discussed about the potential sources of artistic and educational teaching dance in school and the experiences of the student body in society.

Brown (1987) confirmed that individuals with low levels of physical activity tend to be less disabled than those with a physically active life, so any regular physical activity counteracts risk factors, helping to balance and health is of unquestionable biopsychosocial value.

Anthropology tells us, by Redfield (1982), that much of human activity is simply expressive. It's activity that corresponds to the impulse action of the individual and takes the form indicative of what the individual is thinking or feeling, being the result of the creative impulse of man. Dance, laugh, tell stories, paint, listen to music, among other activities, are forms of expression. "What do you dance?" - Is the first question a man of African Bantu tribe makes a stranger to that part of Africa, a man dances is the key that unlocks all of your lifestyle.

In this sense, Portinari (1985) argues that dance has served to honor the gods, warriors encourage and celebrate harvests. His character is still sacred in different cultures. In demonstrations, also served to celebrate the forces of nature, exorcising the fear and sharpening instincts. The historical overview shows that this art was a compulsory subject in the education of the Greeks, the Romans imported from military conquests and despised by Christianity. In court and in the palaces of kings, has been considered and turned ballet. Finally, dance movements are spontaneous and fun that promote socialization and well being of the performer. Because important tool in the socialization and integration of human beings, should be recommended to all, through a conscious and coherent program for your goals are achieved.

### METHODOLOGY

This research was conducted with a group of 101 subjects of both sexes, aged from 10 to 13 years, enrolled in three public schools in the city of Macapá-AP, which participate in physical education classes (which were requested through the classes of each physical education professional).

Schools related to the investigation are located in different neighborhoods of the city, with one school in the east, one in the center and a third in the south. The institutions were chosen because they are targeted at children and adolescents with low income and social situation of need (the need or lack of one set of resources for their livelihoods) and the opportunities for acceptance by the leadership and educators in the area of Physical Education in deploying the design of dance in those schools. To get a better reality of the facts, data collection was performed without the need for identification by the students, through the questionnaire.

We developed a questionnaire containing eight questions, which was validated by professionals of the Ethics in Research (COMEP) University of Castelo Branco. The project was approved by the Sub-Committee of Ethics in PROCIMH 28/08/08, with questions about free dance for students and interviews in Physical Education and Educators, containing seven questions about physical education, inclusion of dance in the context school and the importance of implementing the project in the institution.

### STAGES OF DATA COLLECTION

The meetings to address the subjects and their data collections were to mandate that the researcher was backed by the teachers of Physical Education, who scored with children and adolescents of every school day, time and place where they should be held, which should come dressed appropriately for the practice of class, because they would participate in a survey that would be a dance class.

On request began collecting data in schools, one at a time, as planned. First the researcher explained how the class would be and that the end would have to answer a questionnaire about dance. Shortly thereafter held the class in the style of modern dance, with music, lasting 45 minutes.

### DISTRIBUTION OF THE CONTENT OF THE CLASS

The contents of the class were distributed as follows:

**Stretching** (sitting side by side, subjects are invited to start stretching first the feet, legs, hips, chest, arms, hands and head);

**Heating body** (even with their eyes closed, subjects are encouraged to exercise to the music with slow and fast, with each body part);

**Activities of motor control** (standing, moving in various ways, forward, sideways, backwards, through improvisation, the rhythm of the music);

**Aerobic activities** (standing, in rows, subjects are encouraged to skip, gallop, jump in different ways, always the sound of music);

**Activities of relaxation** (sitting in circles, eyes closed and the sound of a slow song, the guys with hands on his chest carefully observe your breath);

**continued sitting it was explained** on the questionnaire that they would meet on the dance class that just participate, and the importance of the sincerity of their responses.

### THE SCHOOLS WHICH TOOK PLACE SEARCH

The 1st institution that performed the data collection was the State School Deuzuíte Cavalcante, located on the banks of the Amazon River in the district of Perpetual Help, considered the outskirts of the city of Macapá, running from 1st to 8th grade elementary school in three shifts, with 719 students enrolled in 2008, with approximately 200 students enrolled in the 10 to 13 years. Attended by 37 subjects, 19 aged 10 years and 18 aged 11 years, among which 12 male and 25 female classes in grades 5 hours of physical education classes against the turn. The institution has political pedagogical project, but is restructuring.

The 2nd institution was the State School St. Agnes, also located the banks of the Amazon River, in front of the city, the Barrio Santa Ines, considered neighborhood of the city of Macapá, serving from 5th to 8th grades of elementary school, the 1st and 2nd shift and 3rd shift given the EJA, 3rd and 4th stage (elementary education) and 1st and 2nd stage (secondary), with 625 students enrolled in 2008, with 120 students aged between 10 and 13 years. Attended by 34 individuals aged 11 to 13 years, 10 aged 11 years, 18 aged 12 years and 06 aged 13 years, all female classes of 6th, 7th and 8th grades school hours in physical education from the turn. This institution has the political pedagogical project and has developed over the past three years the project "Encounters with the Arts (music, theater and dance) which involved teachers, students and teaching staff.

The 3rd institution was the State School Maria de Nazaré Pereira Vasconcelos, located at the Rhinestone neighborhood on the south, considered the outskirts of the city. It runs from 1st to 8th grade elementary school in 1st and 2nd shift and 3rd shift given the EJA, with 1800 students enrolled in 2008, with 757 students aged between 10 and 13 years. Participated in 29 subjects aged 12 to 14 years, and 09 aged 12 years and 20 aged 14 years all female classes of 6th, 7th and 8th grades in school hours in Physical Education from shift, however, were excluded twenty students older than the age provided. And for all these deadlocks, we had 80 subjects for data collection. The institution has political pedagogical project, but is restructuring.

### DISCUSSION AND RESULTS

All the participants, the research aimed to raise if they had knowledge of the dance, their interests to engage in them, motivate yourself to see someone dancing ability to interpret the answers and see their profiles in this area and its benefits, the questionnaire without any problems, questions needed an acceptable degree of interpretation, thus, their responses were accurate, objective related to the theme presented.

As analysis of the results of this research with the groups from pretest to posttest was found that the run time of the first was minor, a class, while the second was higher three classes. Still, the differences were not significant for the two groups. This finding suggests that it would take a longer period of intervention for the more striking differences were found between the groups.

Faculty and technical services were conducted semi-structured interviews to obtain information about your academic background, knowledge of the project at the school dance and the possibility of implementation in institutions.

The results obtained through the questionnaire and interviews, found that professionals, the participants were unanimous in accepting the project implementation dances in schools and suggest that the experiment was greater.

The practical activities were based on elements worked in dance classes, ie, in conducting the classes in schools.

The effectiveness of Project Dance for teenagers throughout the research confirmed the literature data, as presented by Morato (1986), the development of boys and girls through the art of dance helps develop the personality of a balanced and allow for the acquisition of knowledge, concepts, understanding and acceptance of oneself. It turned out the comments and responses of the subjects involved in research, supporting the existing literature, that the wealth of the use of dance in school activities in this multidisciplinary approach is what is learned unconsciously and subliminally conceptualize rules about gender, race, ethnicity and social class.

### FINAL CONSIDERATION

The inclusion of dance in the School is essential as the practice contributes to the formation of the human being in the physical, social and psychological. Referenced in the above mentioned authors and collaborating on daily observations during the course of dance in school, and considering that this expression is inherent in culture with features multi-disciplinary body, it was necessary to this research. This research has relevance in the construction of knowledge, revealing a little known fact that deserves attention and respect, and can be valued by all, especially by the authorities. It is concluded that physical education, dance, an area of knowledge go together looking for new directions, its identities, in stock with the other disciplines, influenced ways of seeing values and standards. The challenge is to insert dance projects with goals of stirring interest for all, changing the appearance of physical education in public schools.

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#### **TEACHING DANCE IN THE CONTEXT OF SCHOOL PHYSICAL EDUCATION IN THE CITY OF MACAPÁ-AP**

This study deals with the nature of dance in school, with a view to transformation through the practice of physical education. These various combinations of influences are present in everyday life of human beings. The dances, sports, wrestling, gymnastics and games make up a vast cultural heritage that should be valued, known and enjoyed. The objective was to encourage the creation of projects that allow body language towards the seizure of movement skills, rhythms, contact forms and symbols of their own, and the cultural experience of the human being, were organized educational activities (intervention), and the its application in the schools, with a group of 101 subjects of both sexes, in bands of 10 to 13 years, enrolled in three public schools in the city of Macapá-AP. Considering that these matters are still minimal, limited access to a limited number of people in the city, that from this research has a major contribution to make integration with other disciplines, but it also becomes necessary in preparing the program education, aimed at promoting full of essential school, encouraging the opening of new places for anyone interested in knowing, learning, and participate in the art of dance in the context of physical education.

**KEY WORDS:** physical education, dance, movement

#### **ENSEIGNEMENT DE LA DANSE DANS LE CADRE DE L'EDUCATION PHYSIQUE SCOLAIRE DANS LA VILLE DE MACAPÁ-AP**

Cette étude porte sur la nature de la danse à l'école, en vue de la transformation à travers la pratique de l'éducation physique. Ces différentes combinaisons d'influences sont présentes dans la vie quotidienne des êtres humains. Les danses, les sports, lutte, gymnastique et les jeux constituent un vaste patrimoine culturel qui doivent être valorisées, connu et apprécié. L'objectif était d'encourager la création de projets qui permettent le langage du corps vers la saisie des habiletés motrices, des rythmes, des formulaires de contact et des symboles qui leur sont propres, et l'expérience culturelle de l'être humain, ont été organisées des activités éducatives (intervention), et le son application dans les écoles, avec un groupe de 101 sujets des deux sexes, dans les bandes de 10 à 13 ans, inscrits dans trois écoles publiques de la ville de Macapá-AP. Considérant que ces questions sont encore minime, d'un accès limité à un nombre limité de personnes dans la ville, qu'à partir de cette recherche est une contribution majeure à faire de l'intégration avec d'autres disciplines, mais il devient également nécessaire dans la préparation du programme éducation visant à promouvoir le plein de l'école essentiels, encourageant l'ouverture de nouveaux lieux pour quiconque est intéressé à connaître, apprendre et participer à l'art de la danse dans le contexte de l'éducation physique.

**MOTS-CLÉS:** éducation physique, de la danse, le mouvement

#### **ENSEÑANZA DE LA DANZA EN EL CONTEXTO DE LA ESCUELA EDUCACIÓN FÍSICA EN LA CIUDAD DE MACAPÁ-AP**

Este estudio trata de la naturaleza de la danza en la escuela, con miras a la transformación a través de la práctica de la educación física. Estas diferentes combinaciones de influencias están presentes en la vida cotidiana de los seres humanos. Los bailes, deportes, lucha, gimnasia y los juegos constituyen un vasto patrimonio cultural que debe ser valorado, conocido y disfrutado. El objetivo era fomentar la creación de proyectos que permitan el lenguaje corporal para la toma de destrezas de movimiento, ritmos, formas de contacto y símbolos propios, y la experiencia cultural del ser humano, se organizaron actividades educativas (intervención), y la su aplicación en las escuelas, con un grupo de 101 sujetos de ambos sexos, en las bandas de 10 a 13 años, inscritos en tres escuelas públicas en la ciudad de Macapá-AP. Teniendo en cuenta que estas cuestiones siguen siendo mínimos, el acceso limitado a un número limitado de personas en la ciudad, que a partir de esta investigación tiene una importante contribución para hacer de la integración con otras disciplinas, pero también se hace necesaria en la preparación del programa la educación, destinado a promover el pleno de la escuela fundamental, fomentar la apertura de nuevos lugares para cualquier persona interesada en conocer, aprender y participar en el arte de la danza en el contexto de la educación física.

**PALABRAS CLAVES:** educación física, la danza, el movimiento

#### **O ENSINO DA DANÇA NO CONTEXTO DA EDUCAÇÃO FÍSICA ESCOLAR NA CIDADE DE MACAPÁ-AP**

Este estudo trata da natureza da dança na escola, numa perspectiva de transformação, através da prática da Educação Física Escolar. Essas variadas combinações de influências estão presentes na vida cotidiana do ser humano. As danças, esportes, lutas, jogos e ginásticas compõem um vasto patrimônio cultural que deve ser valorizado, conhecido e disfrutado. O objetivo do estudo foi incentivar a criação de projetos que possibilitam expressões corporais no sentido da apreensão de habilidades de movimentos, ritmos, contato com formas e símbolos próprios, e da experiência sociocultural do ser humano; foram organizadas atividades didáticas (intervenção), tendo a sua aplicação nas próprias escolas, com um grupo de 101 sujeitos de ambos os sexos, nas faixas de 10 a 13 anos, regularmente matriculados em três escolas públicas da cidade de Macapá-AP. Considerando que estes assuntos, ainda são mínimos, escassos de acesso limitado a um número de pessoas na cidade; que a partir dessa pesquisa, tenha uma grande contribuição a dar na integração com outras disciplinas, mas que também se torne necessário na elaboração do programa de ensino, visando a essencial promoção integral destes escolares; incentivando a abertura de novos lugares para qualquer pessoa interessada em conhecer, aprender, e participar da arte da Dança no contexto da Educação Física Escolar.

**PALAVRAS CHAVE:** Educação Física, Dança, movimento

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