

## 109 - "CITIZENS DANÇANTES": THE BODY AS COMMUNITY PROJECT REPORT OF AN EXPERIMENT ON THE OUTSKIRTS OF BRAZIL AND THE WORLD

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### INTRODUCTION

Our bodies, according to Johnson (1983), are "community projects" about the shape, weight, posture and health services. and rarely are we encouraged to take risks, to try again to change our movements or even to discover our own voices in them. The body brings its past history, if we happen to master it, will never know our limits, we need to fully conquer or not conquistaríamos others, someone in our lives, shows the times that we must change our way of being as a person. our way of being as a person.

We ran so much and not getting anywhere, some people need to walk to think, others need silence, to think better accommodation, are the body language, covering the privacy of each individual so that everyone can understand and get the mastery of his body, so they can be accepted in society. The motor behavior is telling people to live together with others, have the other is to know that I exist, that is not perceived by the other, the world does not exist, has died. The trip is necessary in our lives (VARGAS, 2008).

The body is the most obvious point of intersects between dance and physical education. Its importance today is unanimous in discussions applicants from newspaper. Themes that focus on body issues on physical performance, performance, cloning, plastic, fashion, implants, aging, obesity, and others. These themes circulate in the headlines of the day to day, enter the speech of the technological, aesthetic, ethical, political, cultural, and could not fail to be in academic research and fundamentally in the classroom (Souza and Pereira, 2005).

Marques (2003), says the study, research, understanding and knowledge of dance (body, intellectual) is far beyond a body sway or dance steps. This is a problem-based approach that includes content broader and complex than the learning and reproduction of any dance or choreography. Both the body and the dance are covered by secrecy that historically, the vast majority of people failed to investigate, explore, see, feel, understand or try to implement and build knowledge.

The dance is not just an art that enables the human soul to express itself in movement, but also the basis of a whole conception of life more flexible, smooth and natural. The dance is not a set of steps more or less any that are the result of mechanical combinations which, although useful as technical exercises, could not claim to constitute an art is a means and not an end (Garaudy, 1980).

The student to participate in dance classes will be learning to work with other individuals in your group, accepting responsibility, to take things to consider with each other, improving social life.

We intend in this article, make a few observations relevant to the field of dance that can be useful to think of physical education focused on the development of a social subject, a citizen who can express themselves and become the dance of contemporary life.

### CITIZEN DANCING

Since antiquity, humans use the dance in its cultural manifestations. Each culture moved their content to different areas such as art, music and painting. She always had a role in society, whether as artistic expression, as an object of worship to the gods or simply entertainment.

Since 1970, Ivaldo Bertazzo, choreographer, has been developing work with ordinary people from different classes and professions have been engaged in educating the body and processing the gesture as an expression of individuality - called him "Citizens Dancing." He began dancing at age 16, had great teachers, traveled the world, incorporating the ethnic dances and culture of various countries in their work.

Along with dance, deepened in physiotherapy, allied to the method to study the functioning of the locomotor biomechanics and human body, where they operate is always our transformations. He is our first instrument, our first limit, and teaches the primary sense of organization and disorganization. In 1975, he created the School of Movement - Method Bertazzo, in order to apply the concept he called "national body" - and his method, increase in student awareness, autonomy and structure of the movement itself. Teaching is reapplied to art teachers, aiming at the multiplication of their teachings. Since 1996, the show with Citizen Corps, he worked the "Brazilian identity movement" in a series of outstanding creations and the body on the question of citizenship (Bertazzo, available on their website).

The school dance when applied with appropriate methodology, and especially with educational awareness, becomes a very important tool in the practice of Physical Education, therefore, in addition to promoting the training body, the capacity for social interactions, attitudes to recovery, mutual respect, appreciation of cultural and mass demonstrations, there is a great improvement of school education, since it involves and develops all the principles psychomotor (FERREIRA, 2005).

Researchers from the area of dance are not satisfied with the current situation and propose new models for the school dance. Earlier this text, put the dance has been developed in a few schools, and that mostly is not worked by qualified professionals. To resolve this situation it is necessary to enforce the law, the compulsory dance on the curriculum, that teachers be licensed in dance and not ex-dancers in other areas. The dance school deserves attention, is recognized and respected if the professionals are trained in it, show their work and their real value.

Hence the need for a reflective action and critical. Thinking of bodies engaged and integrated into a do-think that dance can bring significant contributions to the formation of human beings who are capable of creating, recognizing differences and giving new meaning to the world in the form of art in dance form. Given the scope and complexity of the meanings of the dance, the objectives are to study, try and get one built by the guy dancing from problematizations involving cultural issues coupled with technical research body (MARQUES, 2003).

In Brazil, the cultural diversity in dance has one of its most significant expressions, contributing to a wide range of opportunities for education, inclusion of this modality as a factor of fundamental importance in Brazilian schools. The presence of dance in the city of Macapá, while art takes place in certain areas, such as clubs, academies, specialist schools of dance, in some

private schools, while extra curricular activities in some public and private schools when the physical education teacher or Arts inserts in their classes. The intention is to make it real in schools and become an educational project, so that contributes to the integral formation of our students.

Therefore, the State School Dr. Coaracy Nunes, dance is a reality, but it is necessary to further studies on the various dance styles, such as ballet, modern dance, contemporary dance, jazz and other, the creation of new choreography for the development of new work in pursuit of other issues, the design optimization of dance, in all senses, especially in questions pedagogy and science of human movement.

Project Dance Coaracy Nunes has a long way to go a long way, much larger than the geographical distance that separates Macapá of Sao Paulo. Anyway, is in Macapá that the Project is seeking to create "students dance", "dancing school", "community dance", in short, "public dance". Your goal is to encourage the body expressive possibilities, contact forms and symbols of their own, extending these experiences to a new body and a dance itself, providing value-generating situations as part of construction and the cultural experience of the subject.

Surely, this is a task for generations of macapaenses. The important thing is that the first step - with the project - is already being given.

Finally, developing research and knowledge about dance and considering they are still minimal, less known and less access to a limited number of people in Macapá-AP. The idea is to make room for both the initiated and for educators entered in the various cultural segments, and for all and anyone interested in studying, researching and trying to dance in the context of physical education through Project Dance Coaracy Nunes.

### **THEORETICAL PRESUPPOSED**

The progress and evolution of dance throughout history are not random. They meet social and economic standards or are born of man's latent need to express their feelings and emotions, desires and interests, dreams or reality, through various forms of dance (NANNI, 1995).

Inclusion of dance and rhythmic activities and expressive content of physical education classes, as its help in psychomotor development, cognitive, affective and social schooling, points to the expressive body movement as a way of improvement and of the human body, the structure spatial and temporal orientation, these elements are fundamental to teaching and learning of adolescents (FERREIRA, 2005).

Thus, the education program at a school that enter the dance as the artistic process in their curriculum is a school project that envisages the training of individuals prepared to assume its responsibilities within an aesthetic sensibility rooted in manufacturing, and beauty as an essential quality of freedom, the form is not focused on self-realization and self-determination, but in setting goals to increase, protect and standardize life on earth (FERREIRA, 2003).

Recognized as an art of execution, which is characterized by the intention and ability to use movement symbolically in order to create meaning, alongside the other arts, dance develops an extensive area of intellectual capacity, which provides children, adolescents, one special way of using your imagination to explore their experiences in the world, giving them meaning (Freire and ROLFE, 1999).

### **HISTORY AND MINORITY PROJECT DANCE COARACY NUNES**

The dance project in School Dr. Ng Coaracy originated in 1989 from the Physical Education classes through aerobics and art, using materials such as balls, bows, ribbons and ropes. The success of a presentation of the group fitness in school-related event has raised the interest of mount up a small dance group, with the improvement of the technique in classic and modern styles.

Initially covered a small group of students at a time parallel to the Physical Education. The group grew gradually, and although the gym also be part of physical education classes, had a relative success as a dance.

With the support of school administrators, teachers and parents were held several events to build an adequate dance room, which is the main obstacle, since the project's origins to the present day to practice the dance.

In the following years, in addition to continue performing at school, took five samples of dances, as follows: The first two have been presented at the school, the third place in a gym in the state and fourth and fifth samples occurred in Bacabeiras Theater, the only one in the city of Macapá-AP.

After the fifth sample of dances, in 2004, came the idea of developing themes for the annual submissions, which would not be more simple s The theme of the first year was "Life, Work and Death of Coaracy Nunes", followed by several editions of the festival. The following year of 2005 came "The Dream Dancer," in 2006, "World Rhythms", due to the World Cup.

In 2007, developed the environmental issue of prominence in the world: "The Dance and the Amazon," people, some endangered animals, against water, fire and its aftermath, and the Amazon rainforest. The Legend of the Vitoria Regia "took place in 2008.

In the year 2009, presented "The Best Moments in Dance School, which took place in three acts: the 1st act, was the daily lives of dancers in class, 2nd in the ballet classic, and 3rd presented a dance show, ending with everyone, dancers and audience dancing together.

Today Dance Project Coaracy Nunes serves about 120 students in each of the three shifts (morning, afternoon and evening), developing classes in styles: Classical Ballet, Modern Dance, Contemporary Dance, Jazz and others. There are six classes attended dances at school with 20 students in each class, three classes per week, lasting 60 minutes. Distributed as follows: two beginner classes, three classes started and an intermediate, which is the Co. Dance Coaracy Nunes, formed by former students who continued in the project.

Tests are conducted every year-end to form two new groups, one at 1 and another in the 2nd round. It is important to note that the School Coaracy Nunes serves students through eighth grade of elementary school. Thus, every year students from last year drop out of school. As some of these students do not continue dancing, new places for children from 1st to 5th grades and students from other schools.

### **PARTICIPATIONS:**

Currently, the school is recognized by the Amapá and elsewhere out of state, such as Belém, Brazil, where he participated in several issues of IFAD - International Dance Festival of the Amazon, conducted by the School of Dance Clara Pinto (2001, 2004, 2006, 2007 and 2008), in the junior and youth categories, getting 2nd place in the number of dancers enrolled in workshops (12), the only public school visits;

During those twenty years, the Dance Project Coaracy Ng participated in several events in the city of Macapá, such as: Social Actions Sesi, that has a partnership with Globo TV, academic events at the State University of Pernambuco, the

University of Vale watershed, at the Federal University of Amapá, participation in school projects, the ceremonial opening of the Cycling Federation of Macapá, among others;

All issues of Dance Evolutions (1st to 15th year), where he won several awards as the 2nd place among several competitors in 2004, 1st place in two classes free, modern / contemporary in 2006, 3rd place free category in 2007, made by Co. Dance Isadora Dunces;

Best group in 2004 in the category "Revelation" at the Artists' Ball;

FEMDAE - Festival of Music and Dance State School Zolito Nunes, participated in the 2nd, 9th and 10th editions, obtaining in 2007 the 1st and 2nd places in the category of Modern Dance in 2008 the 1st and 3rd place in the same category.

The dance school deserves attention, respect and should be valued by everyone, because every year that passes, one acquires new experiences that will serve as a basis for other projects to come. With this language the dance up in the school Coaracy Nunes and add strength to the structure, and in this hope we would like to see teachers promoting this opportunity for the student. Therefore, it is necessary to conduct further studies and on other dance styles, creating choreographies for mounting shows, the search for other topics, the improvement project in every way, especially in terms of structure and teaching science of human movement.

In this line of reasoning BARBOSA (1999), maintains the excellence of a "process of literacy through dance, that is, for this author to dance in school should emphasize the reading of words and gestures, actions, images, needs, desires expectations of ourselves and the world in which we live. Thus, states that the purpose of dance classes, and arts in general, the school should be to transform students into "best minds" of art. In search of improvement based on the positive trend of the project, improve it, strengthen it and consolidate it, it is important to present a summary of their positive results, as follows:

Children who had difficulty concentrating in studies started to get better grades because, according to the school regulations only remain in the dance classes, students who have good grades in other subjects, and before that, no one gives up the project;

Some students begin the dance classes with poor posture, harmful, and over time correct your posture, as well as improve their self-esteem, hygiene and discipline means to reflect on practice, improving the application and seek meaningful activities;

The dance helps them in the pursuit of knowledge involving the concentration, perception, feeling, imagination, creation, interpretation, reasoning, self-expression;

Over time, the project narrowed the bond of friendship between the community and school, with the collaboration increased the mothers of the students in organizing the festival, particularly in publicizing the event and making props and costumes to the choreography;

There are former students of design, concluding the 3rd degree, Degree in Physical Education, who participated in the project in school and continue volunteer work, which led them to choose this area was the motivation, identification with the practice of dance and have this initiation;

The school is visited by several academic degrees in Physical Education as a reference to assist classroom practice and observation of classes;

Testimonies of mothers of adolescents who were rebels say that, after their children participate in the project, improved family behavior.

It is difficult to speak of the result when the process seems to be more than one way to go, when every gesture and every experience everything is loaded with feelings and emotions.

The move is part of a whole, being finite and lacking that transcends. The Motion is the meaning of the whole and are therefore present in the fundamental dimensions of the human being, upgrading them. The move is an activity repeated and repeatable, though never in a perfectly identical (Sergio, 2008).

If the Project Dance Coaracy Nunes had a patron or a project to emulate, it would be Michael Jackson or Pina Bausch, stars in universal, but most likely Ivaldo Bertazzo.

### FINAL CONSIDERATION

The areas discussed here are distinct and fight for the establishment of its own borders and the recovery of their field of training and activities in the country. Working with children and adolescents has provided enriching educational experiences in the field of teaching practices for both teachers and pupils.

In schools where the dance began to be experienced and developed, teachers, counselors and principals felt the difference in behavior of their students. In general, teachers are unanimous in stating that the student's interest in teaching has improved, as if, through the activities of dance in school, he had rediscovered the pleasure of being in school.

From this perspective, the Project Dance Coaracy Nunes in Macapá-AP, the periphery of Brazil and the world, has provided opportunities for other institutions to develop bodily experiences, self-expression and self-knowledge in dance and physical education. This is the meeting of "citizens dancing" with the rhythm of his own body, taking the first steps to cross a tightrope, the space between the living and survival and to achieve their human dignity.

Key words: school, dance, body

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**"CITIZENS DANÇANTES": THE BODY AS COMMUNITY PROJECT  
REPORT OF AN EXPERIMENT ON THE OUTSKIRTS OF BRAZIL AND THE WORLD**

The Physical Education to address, in addition to sports and games, dance, enabling experiences and knowledge of the body, which is beneficial for formation of an integral education. This report describes the experience of the project's dance school in the outskirts of Brazil in the city of Macapá-AP, some reflections relevant to the field of dance, its contribution to thinking in physical education toward the development of a social subject, its benefits, similarities, constraints on the subject, chances for people to discover their bodies dancing and dance as protagonists of their unique and inimitable experience center stage in the world.

**KEY WORDS:** school, dance, body

**"CITOYENS DANÇANTES": LE CORPS DE LA COMMUNAUTÉ DU PROJET  
RAPPORT D'UNE EXPÉRIENCE À LA PÉRIPHÉRIE DU BRÉSIL ET DU MONDE**

L'éducation physique à l'adresse, en plus de sports et les jeux, la danse, permettant d'expérience et la connaissance du corps, qui est bénéfique pour la formation d'une éducation intégrale. Ce rapport décrit l'expérience de l'école de danse du projet dans la périphérie du Brésil dans la ville de Macapá-AP, quelques réflexions pertinentes au domaine de la danse, sa contribution à la réflexion en éducation physique à l'élaboration d'un sujet social, ses avantages, les similitudes, les contraintes sur le sujet, les chances pour les personnes à découvrir leur corps et la danse la danse en tant que protagonistes de leur stade unique et inimitable center experience dans le monde.

**MOTS-CLÉS:** école, la danse, le corps

**"CIUDADANOS DANÇANTES": LA COMUNIDAD COMO ÓRGANO DE PROYECTO  
INFORME DE UN EXPERIMENTO EN LAS AFUERAS DE BRASIL Y DEL MUNDO**

La Educación Física a la dirección, además de los deportes y juegos, baile, permitiendo disfrutar de experiencias y el conocimiento del cuerpo, que es beneficioso para la formación de una educación integral. Este informe describe la experiencia de la escuela de danza del proyecto en las afueras de Brasil en la ciudad de Macapá-AP, algunas reflexiones de interés para el ámbito de la danza, su contribución a pensar en la educación física hacia el desarrollo de un sujeto social, de sus beneficios, las limitaciones sobre el tema, las posibilidades de las personas a descubrir su cuerpo de baile y la danza como protagonistas de su único e inimitable fase de experiencia del centro en el mundo.

**PALABRAS CLAVES:** escuela, la danza, el cuerpo

**"CIDADÃOS DANÇANTES": O CORPO COMO PROJETO COMUNITÁRIO  
RELATO DE UMA EXPERIÊNCIA NA PERIFERIA DO BRASIL E DO MUNDO**

A Educação Física escolar permite abordar, além dos esportes e jogos, a dança, possibilitando vivências e conhecimentos do corpo, o que traz benefícios para formação de uma educação integral. O presente relato descreve a experiência do projeto de dança da escola pública na periferia do Brasil na cidade de Macapá-AP, algumas reflexões pertinentes ao campo da dança, sua contribuição para se pensar na prática da educação física voltada para o desenvolvimento do sujeito social, seus benefícios, similaridades, limitações sobre o assunto, possibilidades para que cidadãos dançantes descubram seus corpos e dancem como protagonistas de sua vivência única e inimitável no centro do palco do mundo.

**PALAVRAS CHAVE:** escola, dança, corpo

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