44 - DANCING TO THE SOUND OF SILENCE: A CASE STUDY

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INTRODUCTION

This research originated by wondering how the deaf dance and what tools you use to make this happen, as well as seeking to discover the benefits achieved through this mode. For centuries were deprived of the deaf communicate in their natural language and most of them were educated in monasteries, nursing homes or boarding schools. They migrated to these institutions because the people of the time saw as the only way to teach these subjects. Studies show that schools, mostly, prohibited the use of signals for communication between them, forcing them to speak and lip-read at any price.

Dance is an art that benefits numerous forms all those who practice it. For this mode transmits success, joy, excitement, allowing them to receive positive reinforcement, once so valuable to the structuring of his personality, because they increase the self-concept, self-esteem, self-confidence, and self-image.

Initially, we conducted a bibliographic study, which formed the basis for the deepening of the theme and basis for the solutions. The investigation of this option configures itself due to the lack of studies related to dance applied to the deaf. We intend with this, collaborate with knowledge to understanding and expansion of this practice that can change lives.

OBJECTIVES

General Objective: To investigate the ability of the deaf have to dance in the silence.

Specific Objectives: Identify how sounds are perceived by the deaf; Observe how the deaf develop your body awareness and rhythm of their movements while dancing; Verify dance positively influences the body and emotional development of the deaf.

METHODOLOGY

Type of Study

This case study was conducted from the qualitative approach, since this type of research means the direct contact between the researcher and the situation being investigated, in which no development of a reflective stance, the researcher admits that support and challenge methodological principles, realizing its limits and possibilities, requiring open epistemological discussion that moves with theoretical consciousness within the limits and impossibilities of scientific research (REY, 2005 apud COSTA, 2008).

Participant Profile

We used only one male participant with 19-year-old high school student conclusive by Oscar Rodrigues Francisco School of Government (State College Maracanaú), bearer of profound congenital hearing loss, because it has lost more than 91 dB in both ears. His deafness was discovered in the early months of life.

How ethical precepts component in research with human subjects, the anonymity of the participants constituted a compromise. For this, we substitute the true name for fictional, whose it shall be identified with FJ for the hearing impaired and RP for the teacher.

Scenario Search

This study was performed at Studio Dance Raquel Pinheiro, located at Rua: 41 No. 150 A - Downtown Maracanaú - EC. Specifically, on Tuesday and Thursday night at 18:30 hours to 19:30 pm (one hour) and on Saturday mornings from 9:00 am to 12:00 pm (three hours), using space physical dance room which is characterized by a slightly wider environment, with bars, mirrors, on the cement floor, air-conditioned and well lit by fans.

Collecting Data

Then we proceeded with the initial application and directly from a dance program with 150 hours / classes, but registration for the research were observed, recorded and analyzed the first fifteen hours / classes. Since the classes were divided into stretches, bar, diagonal, and choreography class itself. Each day was a different element, and that Saturday was the only day meant only for the stretching and choreography, which took place from 9:00 to 10:00 and from 10:00 to 12:00, respectively. It is noteworthy that the FJ was the only deaf person in a group of 15 people.

Development of Dance Classes

As for the style of dance was used classical ballet, modern dance a little with the contemporary. We used the technique of classical ballet to improve posture, it is extremely important for the dancer who has the body as a work tool, present awareness of your skeletal alignment and places of asymmetry, as well as its restrictions on movement, so that you can make best use of his physique, not to exceed in an attempt to overcome obstacles (Sampaio, 1999 apud COSTA, 2008). Techniques of modern and contemporary dance were also added.

These observations and records made themselves through participant observation, which is a collection technique in which the researcher appropriates a diary to make records that are important in view of the interest of the study. For each class, highlighted by the events that were related to the research objectives, eg, change in motor development, self-esteem and perception of sounds. The entire period of classes was used to make the necessary entries.

After application of the lessons, we performed a semi-structured interview consisting of the guiding question "What changes the Dance brought to your life?".With the intention of knowing the possible contributions and / or meanings that this activity had been developed to represent the student with hearing loss, also aiming to get feedback. The student responded in sign language discourse, without interruptions, questions or answers indications.

DATA ANALYSIS

To perform a qualitative analysis, we identified the interpretative analysis of the data. Analysis involves the study of the qualitative line. In the classification presented by Lowenberg (1994), grounded theory is a kind of interpretive research as situated

within a variant of symbolic interactionism (CASSIANI, 1996 apud COSTA, 2008).

RESULTS AND DISCUSSION

Below we discuss the interview through a common digital camera in the main room of Studio Dance Raquel Pinheiro, after completion of the program classes. Is important to note that this interview was translated by an authorized interpreter. The guiding question was "What changes the Dance brought to your life?".

"I found that dance is my life, I identify a lot with the Ballet. I know because I am deaf things are a little difficult, but also think that we all have the right to have a chance. I tried too something to fill my life with dance but I'm happy, I want a chance to prove how much I am capable. "(FJ).

To have a sense that there are similar feelings among the deaf when they encounter the world of dance, transcribe a short account of a deaf dancer, thanks to Maria Fux: "I am deaf, but does not change. I love talking, communicating with people. Five years ago I dance. I like to dance because it's part of my life. When I dance, I'm happy, away from the word rejection. "(FUX, 1996).

The participant is aware that his disability imposes some difficulties, but does not make you unable to overcome them. This is why, even if accepted as it is, and tries to fill your life with positive things that help you grow both mentally and bodily. This search found the dance. And it was dancing that managed to break many barriers that left him isolated in his world of silence. Today this silence was invaded by vibrations and dancing.

"After I started dancing something different happened in my life, through dance because I realize my body differently. Today I have a new image of who I am. I feel much more beautiful and attractive. I believe in myself and know I have potential to do what I want. "(FJ).

Body image is not mere sensation or imagination. It is the figuration of the body in our mind, where the senses come in body image as contributions anatomical and physiological (NANNI, 2003).

Through dance every individual has the opportunity to change your life, simply by creating a greater intimacy with your body. So, proceed to build a new image of themselves through rhythmic movements. Resulting in increased self-esteem and self-confidence. Because body image is related to the concept that the individual has of himself and thought this may be influenced by the environment in which it inhabits. This is why the development process is associated to various modifications of human culture, be they cultural or social. And these are experienced through the body.

"I love to dance and will dance forever. It is the dance that I can not talk all that my mouth can not tell. In dance I found happiness and now I'm not alone. "(FJ).

Ferreira (2002) apud COSTA (2008) writes that dance, to establish vestments body dimensions and regions, can be a tool for self discovery and the possibilities for social transformation; Through movement articulates the poor inwardly between feel and moves and can have dance as expression and communication; dance provides opportunities for movements in that allows the subject to signification, can indicate ways of problem solving. This does not mean, in this will avoid a deficiency as such, but that will be working the way it signified both by subject and by society as producing displacement of senses.

Dance like physical activity is a tool that works the relationship of the individual with himself and with the world. Contributing to an active social life, going to live with the certainty that is capable of doing everything that craves. Having this thought and discovering a new body image along with increased self-esteem and self-confidence, it certainly has enough tools to build a new future with their own hands.

CONSIDERATIONSFINAL

It was evident that the dance for the hearing impaired is challenging that opens doors to a new horizon for the renewal and development for human life. He can get to capture the rhythms and not audible turn them into dance.

We found that these sounds are perceived by the deaf through continuous hits, vibrations that are conducted by the best wood, percussions and all mobilizations clearly we do in space.

We observed that the deaf develop your rhythm and body awareness of their movements while dancing through bodily expression, the same and all who are around them, but also through the visualization of the movements in the mirror.

It was found that the dance influences positively the bodily and emotional development of the deaf. For the language of dance will give deaf person a knowledge of herself which translates into safety, joy and creation. The possession of the same repercussions in all spheres of life, both familial, psychological, emotional, social as well as the deaf individual.

We suggest, then, to the Physical Education professionals, aware of their responsibilities in spreading health through quality of life, investing in the dance area for deaf person, because the studies in this area are insufficient to finish the theme for this search. Therefore become necessary investments in other studies related to dance to deaf and can extend in various age groups.

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DANCING TO THE SOUND OF SILENCE: A CASE STUDY.

ABSTRACT

This study aimed toinvestigate the ability ofdeaf peopleto dance tothe silence,trying to identifyhowsounds are perceivedby them, trying to seehowdeafdevelop yourrhythm andbody awarenessindancing, check alsoa positive influence onthe dancing bodyand emotional developmentof thesepeople who are tryingto observe theintegration ofdeaf people ina group of listenersto dance andanalyzethe benefits ofphysical activitythedeaf student. Made froma qualitative approachwas usedonly onemaleparticipant, age 19. At the beginning, we conducted a literature search ondancedanceDeafanddisability, which served to deepenthe themes andsettings forsolutions.As acollection tool, an intervention was performedthrough danceand thenasemi-structured interview. The results showedthat dancefor the Deafhas a key roleincommunication throughhis body.The same candancethroughvibrations andbodily expressionsof the people aroundyou.This modeof theirmany advantages, such as self-esteem,self-image,self-image andself-confidence, which are essential forthe development andpsychic bodyof every human being.It is therefore essentialthatfurther studies areperformeddances forthe hearing impaired.Therefore, werecommend that youinvest in shareswith other researchin dancefor the Deaf, which extend in differentage groups.

KEYWORDS: Dance; Deaf; Perceptions.

DANSE POUR LE SON DU SILENCE: UNE ÉTUDE DE CAS.

RESUME

Cette étude visait àétudier la capacitédes sourdsontà danserau milieu du silence, en essayant d'identifierla manière dont lessonssont perçus pareux, en cherchantà observerla façon dontles sourdsdévelopper votrerythme etla conscience du corpsen dansant, vérifierégalementune influence positive surle corps dansantet le développement émotionneldecespersonnes qui tententd'observer leprocessus d'intégration despersonnes sourdesdans ungroupe d'auditeursà danser et àanalyser les avantagesdel'activité physique pour quel'étudiant sourd. Réaliséeà partir d'uneapprochequalitative a été utiliséeun seul participantde sexe masculin,âgé de 19 ans. Au début,nous avons effectué unerecherche documentairesur la danse, la danse du handicapet sourd,qui a servi àapprofondir les thèmeset les paramètres pourlessolutions. Commeun outil de collecte, une interventiona été réaliséepar la danse etpar la suite,uneentrevue semi-structurée. Les résultats ont montréque la dansepour les malentendantsa un rôleclé dans la communicationà travers son corps. La même chose peutdanserà travers lesvibrationset les expressionscorporellesdesgens autour de vous. Ce mode deleur offrede nombreux avantages,tels quel'estime de soi, image de soi, image de soi etla confiance en soi, qui sont essentiels pour le développementet le corpspsychique dechaque être humain.Il est doncprimordial quedes études approfondiessont effectuéesdansespour les malentendants. Par conséquent, nous vous conseillons d'investirdans des actionsavec d'autres recherchesen dansepour les personnes sourdes, qui s'étendent dansdifférents groupes d'âge.

MOTS-CLÉS:danse, sourds, les perceptions

BAILANDO CON EL SONIDO DEL SILENCIO: UN ESTUDIO DE CASO.

RESUMEN

Elobjetivo del estudio fueinvestigar la capacidadde las personas sordastienen que bailaren medio del silencio, tratando de identificar la forma en quelos sonidosson percibidos porellos, tratando de observarcómolos sordosdesarrollansuritmo yla conciencia del cuerpoal bailar, comprobartambiéninfluye positivamente en elcuerpo debaile yel

desarrollo emocionalen estas personasque tratan deobservar el proceso deinclusión de lapersona sordaenun grupo de oyentesa bailar yanalizarlos beneficios de laactividad físicacomopara el alumnosordo.Realizadaa partir de unenfoquecualitativose utilizósólo un participantemasculino,de 19 años.En un primer momentose realizó unabúsqueda bibliográficaen la danza, la danza de la discapacidady sordos, que sirvió para profundizar enlos temasy los parámetros paralas soluciones.Como una herramienta derecolección,la intervenciónse realizóa través del bailey después deeso, unaentrevistasemiestructurada.Los resultados mostraronque la danzaparapersonas con discapacidad auditivatiene un papelclave en la comunicacióna través desu cuerpo.Lo mismo sepuede bailara través delas vibracionesy las expresionescorporales dela gente alrededor deusted.Este modoles proporcionamuchas ventajas,como el aumento dela autoestima,autoconcepto,autoestima yconfianza en sí mismo, que son esenciales para el desarrolloy el cuerpopsíquicode cada serhumano.Por tanto, esde suma importancia quelos estudios a fondose realizanbailesparapersonas con problemas auditivos. Por lo tanto, sugerimos que la inversión en accionesconotras investigaciones endanzapara personas sordas, que se extienden endiferentes grupos de edad.

PALABRAS CLAVE: danza, sordos; percepciones

DANÇANDO AO SOM DO SILÊNCIO: UM ESTUDO DE CASO.

RESUMO

Este estudo teve como proposta investigar a capacidade que os surdos têm de dançar em meio o silêncio, procurando identificar a maneira pela qual os sonssão percebidos pelos mesmos, buscando observar como os deficientes auditivos desenvolvem o seu ritmo e consciência corporal ao dançar, verificando também se a dança influencia positivamente no desenvolvimento corporal e emocional desses indivíduos, procurando observar o processo de inclusão da pessoa surda em um grupo de dança para ouvintes e analisar os benefícios da mesma como atividade física para o aluno surdo. Conduzido a partir de uma abordagem qualitativa, utilizou-se apenas de um participante do sexo masculino, com 19 anos. A princípio foi realizada uma pesquisa bibliográfica sobre dança, deficiência e a dança para deficiente auditivo, a qual serviu para o aprofundamento da temática e parâmetros para as respostas encontradas. Como instrumento de coleta, foi realizada uma intervenção por meio da dança e após a mesma, uma entrevista semiestruturada. Os resultados demonstraram que a dança para o deficiente auditivo tem papel fundamental na comunicação por meio de seu corpo. O mesmo consegue dançar através das vibrações e expressões corporais das pessoas a sua volta. Esta modalidade fornece-lhes inúmeros benefícios, tais como o aumento da autoestima, do autoconceito, da autoconfiança e autoimagem, que são fatores essenciais para o desenvolvimento corporal e psíquico de todo ser humano. Logo, é de fundamental importância que sejam realizados estudos aprofundados sobre dança para deficiente auditivo. Portanto, sugere-se investimento em outras pesquisas com ações em dança para pessoas surdas, que se estendam em diversas faixas etárias.

PALAVRAS – CHAVE: dança; deficiente auditivo; percepções.