95 - DANCE AND PHYSICAL EDUCATION IN PERIODICALS PUBLISHED BETWEEN 1990 AND 2010

CEPHORA GOMES SILVA
Centro Universitário Vila Velha, Vila Velha/ES, Brasil, cephoratop@hotmail.com

DIOANALLISE TRINDADE DE PAULA
Centro Universitário Vila Velha, Vila Velha/ES, Brasil, diodio_18@hotmail.com

KALLINE PEREIRA AROEIRA
Universidade Federal do Espírito Santo – UFES, Vitória/ES, Brasil, aroeiraka@hotmail.com

RENATA DUARTE SIMÕES
Universidade de São Paulo – USP, São Paulo, Brasil, renasimoes@hotmail.com

INTRODUCTION

This paper makes an effort to map the studies on the inclusion of dance in Physical Education, and analyzes how Brazilian academic production has discussed this issue. Our objective with this research is to reflect on the dance as content of Physical Education, approaching the historical theoretical debate that marked his field from the 1990s, the current debate that goes beyond the walls of universities and reflect in dance education in schools.

From this initial concern, including the challenge of mapping and discuss a determined academic production, we undertook a survey of research in which we detected the presence of three main approaches: those that deal with popular and/or scholarly dances, those relating to the history dance and that discuss the theory and education in dance, interesting us, for now, those researches that seek to reflect on the inclusion of dance in Physical Education.

The time frame of this study encompassed the period extending from 1990 to 2010, with the start date to 1990 to understand that in the area of Physical Education, from that period, increased the incorporation of pedagogical, philosophical and social discourses, resulting in many questions, breaking with reductionism and valuing more the research and reflection of body culture (OLIVEIRA, 1994). Moreover, until the end of the 1980s there wasn't a publicized systematization on the dance teaching. The need to talk, reflect, write and study this theme expanded from the 1990s, exposing a weakness in the area (RIBEIRO, 2004). The year 2010 was set as the deadline depending on the time scheduled for closing of cataloging the material selected for implementation of research.

The analysis documentary corpus covered articles published in periodicals of expressiveness of Physical Education, cataloged by Proteoria group of Physical Education Center at Federal University of Espírito Santo. From the survey of this set of texts, we stopped on the analysis of that deal, with greater or lesser depth, the inclusion of dance in physical education classes. It was found a total of 206 articles on dance, but after the time and thematic cut, 25 were selected for analysis. The remaining articles, published since 2000, were selected from CAPES periodicals database, available on the Internet.

Were also used works such as theses, dissertations and books to support the aspects covered in this study.

RESULTS AND DISCUSSION

The mapping found, as had been pointed out by Ávila et. al. (2005), that the dance has been discussed by authors of Physical Education in the light of increasing understanding of its contents as body culture or movement culture. In addition, the emerging interest relates to the recent growth of knowledge production in/on the dance developed in Brazil, especially in university programs of undergraduate and graduate.

The study by Ferraz (2000, p. 14-15) notes that growth in the debates between these two fields - dance and physical education, each defending their own interests, characteristics and specific training - reveals "an undeniable tension between these professionals of these two areas, that is, dance intellectuals and teachers that consider the Physical Education professionals unable to work this content, for doing so, often of uncritically and superficial form, emphasizing its technical approach, and on the other hand, the Physical Education professionals who consider themselves the full right to develop this content due to their academic background, having studied anatomy, kinesiology, expressive activities and dealing directly with the movement".

To structure a debate on the playing field of Physical Education, Saraiva Kunz (2003), refers to the National Curriculum Parameters (PCN's) launched in 1997. In this sense, the author points out that Physical Education has been trying to include dance in its training courses and curriculum. According to the author, the Physical Education PCN's include dance as a content to be worked in class, showing its importance in the formation of critical and creative individuals to society.

The dance knowledge is planned, according to the document, in the areas of teacher training in physical education and arts, and has its own training in dance undergraduate and bachelor's degree.

It is possible to relate Art and Physical Education in schools through dance, experiencing the sensitive and breaking with the traditional processes of teaching, realizing the artistic languages and the body culture as connected terms (PORPINO, 2005; BARRETO, 2004; SARAIVA KUNZ, 1994). To Cunha (1992), the dance deserves highlighted with the Physical Education complementing the gymnastics, recreational and sports activities.

Despite this recognition in the area, the texts analyzed are unanimous in emphasizing the difficulties of working in schools this content, problems closely related to prejudice, discrimination, lack of instruments, lack of incentive and unpreparedness of teachers. All authors have pointed out, more or less prominent, obstacles in the insertion of this content in physical education classes, both at school and in higher education.

Miranda (1994) points as problematic in her text the prejudices of physical education teachers to dance as well as the fact that these teachers did not have sufficient training to enable them to teach that content. She said that the fact of dance is not included in school lesson plans is due mainly to lack of professional training. The reduced workload for the study of dance in training courses in Physical Education not provides necessary knowledge and safety for its education.

For Barreto (2004), not only licensed in Physical Education, but also the Arts graduates do not feel able to teach dance at schools because not receiving subsidies to exercise such content as the curriculum of these courses, she argues, presents a gap in relation to issues specific to that education.

This is undoubtedly one of the most critical points for Marques (1999) when she states that both the Physical Education teacher as the Arts teacher and Educators are working with the dance without a background and preparation for it. In

addition, the university education would not be forming enough professionals to meet the market demands.

Marques (1997), in addition to teacher training, indicates a preference for sports and the fear of experiencing the "new" as the cause of absence of dance at school. For the author, proposed working with dance creative aspects so unpredictable and indeterminate, yet "scare" those who learned and are governed by traditional teaching.

For Rangel (2002) the fact that dance is not widely used in physical education may be related to three different reasons: the situation in undergraduate courses in Physical Education (degree), the view that the undergraduate students have about the dance and, consequently, the approach that it has received, besides the lack of higher education degree in dance.

In addition to the deficiency in training, the social "prejudices" about the practice of dance

for males are significantly discussed by the texts to explain the small number of educators who work with dance at schools and to elucidate its unacceptability by the students. The prior images, full of stereotypes, acquired in social life and that students, as well as teachers, directors and other school subjects carry to school are not unnoticed by the academic literature.

In our society, the corporeity and movement are very impregnated by a standardization that is focused on standards of conduct and social representations. In these integrate movement ways that relate to quality and/or characteristics related to sex of the people who develop, whether man or woman, leading to the different body positions and representations of the body in dance and in sport tend to match the availability body traditionally attributed to men and women (SARAIVA KUNZ, 1994). The companies have specific means - including dance - to send messages of sexual identity and show us ways of qualifying as a man or woman (HANNA, 1999).

Leitão and Souza (1995, p. 250) have as their central concern the sexism related to dance. According to the authors, the prejudice that revolves around the man who dances has its roots in the conservative ways of acting and thinking. They recognize that there are biological differences, but argue that these differences are not reason to have segregation. Adding to this, they emphasize the role of schools as supportive of discrimination, spreading ideas, "such as, 'the girl is born to dance, to be docile, domestic and man to play, to work and to tough'".

The article points out the transmission of stereotypes through generations as a determinant of different behaviors and even opposite, between boys and girls. These standards are incorporated initially to family life, reinforced by society and school, including in physical education classes. However, the article points out the own physical education as a means of trying to turn these established models and chooses dance as a possible route.

Duarte (1995) and Ribeiro (2004) when treat the issue of sexism, they point to changes in male behavior. Ribeiro (2004) notes that this change in behavior may to occur from the teacher training and indicates that often, at colleges, students enroll in course Physical Education motivated by the affinity with the sport and they are surprised with the teaching and learning of dance.

Another issue pointed out by texts as motivating of the absence of dance in the school context, refers to the fact that in education and society in general the dance has a tradition of marginality, from the standpoint of scientific and political interests which might arouse because its contents are considered superfluous (PACHECO, 1998).

While on the way of arte the dance is gaining space, going deep into the investigative field, expanding its borders, embracing in its practice the human diversity with all its existence, in other social spaces, referring especially to the school, the dance is still neglected. Underestimated, it is often limited to decontextualized reproductions of representative dances, at Junina parties or at parties year-end, or reproductions of the dances presented by the media, without a smartening discussion about practices (FIOMONCINI; SARAIVA, 1999).

Brasileiro (2005) arrives at a similar conclusion reached by Fiomoncini and Saraiva's study (1999) and they expose that most of the time the dance is not, in the school, treated by having a proper knowledge and an expressive language specific, being seen as extracurricular activity. This is undoubtedly an explicit limit in the area of Physical Education, which has been treated as a do without knowing.

In spite of the "marginal" character given to dance in the socio-cultural context, in general, it is one of the manifestations of movement more appreciated by children, youth and adults and is spreading in many and varied forms (ballet, jazz, folk, popular, salon, therapy, religious, so on) that it is almost impossible in one or another form, to escape the cultural identification and assessment (ABRÃO et. al., 2005).

In this sense, the texts demonstrate the efforts of researchers to present the potential of dance education in schools. Despite the prejudices and the prevalence of the use of sports in Physical Education classes, the importance of undertaking work with dance school is recognized by the academic literature. In this sense, one must question: What authors have proposed as referrals to overcome the problem of teaching dance at school?

As proposed, Vargas (2003) notes that changes must occur from the formation of Physical Education teachers, arguing that universities as training providers, must include in their curriculum, theoretical and practical studies, didactic teaching of dance to meet the needs of these professionals interested in working with it. In this sense, the question refers to the need for further discussion about dealing with the knowledge "dance" in training courses for teachers of Physical Education.

According to Ferreira (2003), a proposal for a school dance must be grounded in order to seek a form of dance that can be free from stereotypical images and of scholarship showing that it is not restricted to learning techniques and styles.

Cunha (1988) points out in his work that the dance is taught in all schools of the first and second degrees, and the teacher must know the tastes and needs of students, making an observation and planning its lessons with a selection and adaptation of content.

Fiamoncini and Saraiva (1999) and Avila (2005) argue improvisation as a methodology and content of the dance school, believing that through it all, with their abilities and differences, can dance, without requiring of the movement the technique formality. The do/experience dance without being tied to a particular image can allow people greater sensitivity in both the discovery of other dances, and in the possibility of expanding the expression.

Improvisation and other stimuli to dance can come to provide a maturing of the subject on the road to autonomy in his relationship in/with the world. Thus, education through dance enables the formation of citizens with a more critical view of autonomy and participation in society (SHUSTERMAN, 1998).

Another point to be thought of is that whatever the dance and regardless of the series to be worked out, becomes necessary for its practice, a discussion during Physical Education classes, for student and teacher about its background, its ratings, its historical moment, its transformations, finally, it is essential to the print studied dance a sense, a meaning. It is essential to encourage the teacher to his students discover spontaneous movements and recreate what is already known to them (GALLARDO, 2002; FERREIRA, 2003).

This vision only comes to offer an additional option to the Physical Education professional, assisting him in building a diversified curriculum to reach his goals. This just goes to show how the area of Physical Education is rich opportunities.

FINAL CONSIDERATIONS

Throughout this study we observed that despite the progress made with regard to the inclusion of dance in Physical Education classes, this content is still sidelined and the authors point out some reasons for this marginalization, among them: the poor training courses offered by Physical Education and Arts, gender bias, the predominant use of sports and the fact that the dance to be seen treated as a do without knowing.

We stare, as points of congruence between the referrals offered by the texts: 1) investments in training courses for teachers of Physical Education and Arts; 2) development of educational practices in schools more committed to enable the development of a subject with a more critical, autonomy and participation view; 3) use of dance in Physical Education classes as an incentive to overcome paradigms and stereotypes constructed socio-culturally.

Thus we conclude that the theoretical production in Brazil in certain consensus is presenting resolution proposals to problems that consider impede the full involvement of the dance at school. The same production notes that these efforts must go beyond the theoretical limits and into schools and universities, enabling new practices in these areas and the development of emancipated subjects with a more critical, autonomy and participation view of society in which they live.

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Renata Duarte Simões
Rua dos Comerciários, n. 155
Ibes, Vila Velha/ES
CEP: 29108-490
e-mail: renasimoes@hotmail.com

DANCE AND PHYSICAL EDUCATION IN PERIODICALS PUBLISHED BETWEEN 1990 AND 2010

The work makes an effort to map the studies on the inclusion of dance in Physical Education, approaching the historical theoretical debate that marked his field from the 1990s. The analysis documentary corpus, covering the period 1990 to 2010, consists of 25 articles published in periodicals of expressiveness of Physical Education, cataloged by Proteoria group of Physical Education Center at Federal University of Espírito Santo, and articles published in CAPES periodicals database, available on the Internet. It concluded that despite the progress achieved with regard to the inclusion of dance in Physical Education classes, this content is still marginalized. In contrast, Brazilian theoretical production is presenting resolution proposals to problems that consider impede the full involvement of the dance at school, suggesting that efforts should go beyond the theoretical limits and into schools and universities.

KEY-WORDS: dance; Physical Education; academic production.

DANSE ET L'ÉDUCATION PHYSIQUE EN PÉRIODIQUE PUBLIÉ DE 1990 À 2010

Le travail fait un effort pour cartographier les études sur l'inclusion de la danse dans l'Education Physique, approcher le débat théorique histoire qui a marqué son domaine depuis les années 1990. Le corpus de documents d'analyse, couvrant la

période 1990 à 2010, se compose de 25 articles publiés dans des revues de l'expressivité de l'Education Physique, catalogué par le groupe Proteoria de l'Centre d'Education Physique à l'Université Fédérale de Espirito Santo, et des articles publiés dans la banque les données de périodiques CAPES, disponibles sur Internet. Conclu que malgré les progrès accomplis à l'égard de l'inclusion de la danse dans les cours d'Education Physique, ce contenu est toujours marginalisé. En revanche, la production théoriques brésilienne est présentant propositions de résolution des problèmes qui considérer que empêche la pleine participation de la danse à l'école, suggérant efforts qui devraient dépasser les limites théoriques et dans les écoles et les universités.

MOTS CLÉS: danse ; Éducation Physique; production académique.

DANZA Y EDUCACIÓN FÍSICA EN PERIÓDICOS PUBLICADOS DESDE 1990 HASTA 2010

El trabajo hace un esfuerzo para mapear los estudios sobre la inclusión de la danza en Educación Física, acercándose al debate teórico histórico que marcó su campo desde la década de 1990. El corpus documental de análisis, que abarca el período 1990 a 2010, consta de 25 artículos publicados en revistas de expresividad de la Educación Física, catalogados por el grupo Proteoria del Centro de Educación Física en la Universidad Federal de Espírito Santo, y artículos publicados en el banco de datos de publicaciones periódicas de la CAPES, disponible en Internet. Se concluyó que a pesar de los progresos realizados con respecto a la inclusión de la danza en las clases de Educación Física, el contenido sigue siendo marginado. Por el contrario, la producción académica brasileña ha demostrado propuestas de resolución para los problemas que impiden la plena integración de la danza en la escuela, lo que sugiere que los esfuerzos deben ir más allá de los límites teóricos, adentrando en las escuelas y universidades.

PALABRAS CLAVE: danza; Educación Física; producción académica.

DANÇA E EDUCAÇÃO FÍSICA EM PERIÓDICOS PUBLICADOS DE 1990 A 2010

O trabalho realiza um esforço no sentido de mapear os estudos sobre a inserção da dança na Educação Física, abordando o debate teórico histórico que marcou seu campo a partir da década de 1990. O corpus documental de análise, que abrange o período de 1990 a 2010, é constituído por 25 artigos publicados em periódicos de expressividade da Educação Física, catalogados pelo grupo Proteoria do Centro de Educação Física da Universidade Federal do Espírito Santo, e artigos publicados no banco de dados de periódicos da CAPES, disponível na internet. Concluiu-se que apesar dos avanços alcançados no que se refere à inserção da dança nas aulas de Educação Física, esse conteúdo ainda é marginalizado. Em contrapartida, a produção teórica brasileira vem apresentando propostas de resolução para problemas que considera impeditivos da inserção plena da dança na escola, sugerindo esforços que devem ultrapassar os limites teóricos e adentrar as escolas e universidades.

PALAVRAS-CHAVE: dança; Educação Física; produção acadêmica.