138 - ANALYSIS OF THE TEACHING PROCESS OF BALLROOM DANCE

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INTRODUCTION

The dance, as a form of expression and communication, stimulates human capabilities and can be incorporated into the oral language. As well as the words are formed by letters, the movements are formed by elements, the expressions stimulates and develops the psychic abilities according to their contents and way to be experienced as much as the word (LABAN, 1978).

Among the various styles of dance, Ballroom Dance, which originated in the festivities of European Nobleness, brings in its communicative and expressive characteristics elements that favor the proximal relationship between people (CAMINADA, 2002).

With the passage of time, the Ballroom Dance began to gain new elements and specific rhythms bringing multiple benefits as the deeper knowledge of the body, limits, beauty, joy and motor aspects which intensify its importance as a rhythmic and expressive activity. It allows an improvement in self-esteem and breaks several psychological blockages, and also enables a better social convivial.

Currently, the Ballroom Dance is practiced by various types of public, involving from teenagers to seniors. The present expectations are not just learning to dance, but mainly to transform the practice of dance into a moment of leisure, socialization and physical activities performance.

In view of the great diversity of public, an aspect that has been much discussed by professionals is how to develop a methodology suitable to the characteristics and needs of the practitioners and that makes the teaching of Ballroom Dance more pleasurable and facilitated. One of the teachers' goals is to relate the teaching of dance to the Theories of Motor Learning.

Considering this context, the present study aims to analyze the process of teaching of Ballroom Dancing, in an effort to strengthen the role of Physical Education in the professional formation of dance teachers in the dance schools of Belo Horizonte.

DANCE TEACHING

According to Marques (1996), one aspect of paramount importance, and that needs to be considered, is that dance involves not only the execution of movements, but also, the sensitivity and creativity of the human being. Furthermore, this can be characterized as a practice that also involves socio-cultural manifestations.

Currently, it is possible to identify various styles of dance that are practiced by various types public and taught in several ways.

According to Marques (2005), it might not be ignored the fact that the level of artistic quality of cultural production in the area of dance is inevitably related to the teaching process of this art. Graduation courses in dance bring opportunities not only to train technicians in teaching this art, but educators who interfere in artistic and cultural aspects of the context in which they are inserted.

According to this perspective, with basis in the ideas of Alves (1985) quoted by Marques (2005, p. 89): "the critical and conscientious recreation of the teaching and learning processes is required for the future educator not to be a mere teacher."

Due to the fact that the teaching of dance is still very undervalued, and because there are few studies on this theme, what often occurs in this context it is a reproduction of methods and practices of teaching this art that already exist in Brazilian society, and that according to Marques (2005), is wisely automating, mechanizing and merely training dancers.

Marques (1996) suggests that, in a dance class, the three aspects of the methodology developed by Barbosa (1978) should be used for the process of teaching this art.

These processes are called by Marques of contexts, texts and subtexts of dance; the name "text" is also called dance processes and "subtext", the elements of the movement. The context is related to other aspects that are not specifically the dance, but which are close to it. What is called "texts", which can be characterized by processes of dance, refers to the practice of this art and the way the classes are developed.

MATERIAL AND METHODS

Sample

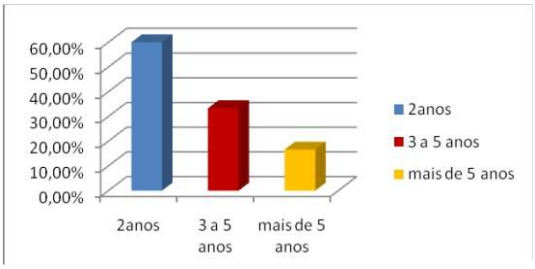
The sample was composed of 16 teachers of ballroom dancing, of both sexes, without age limitation, from eight Ballroom Dance Schools of Belo Horizonte, being two teachers per school.

Data Analysis

The data obtained had been quantitatively analyzed through descriptive statistics.

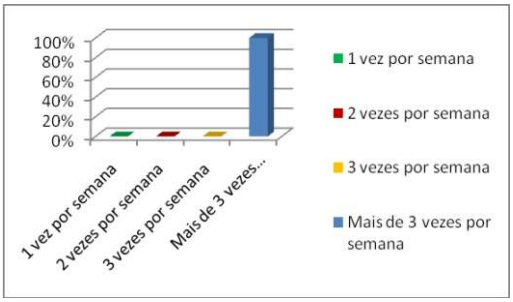
RESULTS AND DISCUSSION

The Graph 1 covers the time that teachers teach Ballroom Dance lessons. It was found that time of practice of Ballroom Dance teachers in teaching this art is on average of 2 years in this area. In this sample:



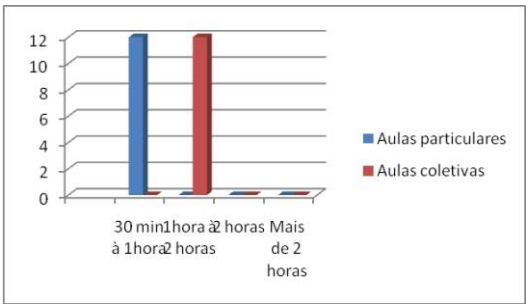
Graphic 1-Total time of professional activity

Regarding the frequency and duration of Ballroom Dance lessons, it was found that 100% of the sample (12 teachers) teaches classes more than 3 times per week.



Graphic 2-Frequency and duration of the Ballroom Dance lessons

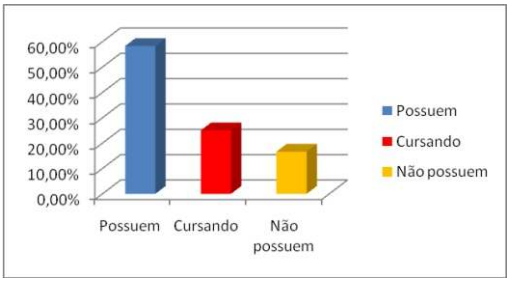
The Graph 3 shows a ratio of duration of Ballroom Dance lessons in the styles of tutoring and collective dancing. It is predominant in 100% of the samples that the private classes have an average duration of 30 minutes to 1 hour depending on the needs and expectations of students and the collective lessons have duration of 1 to 2 hours.



Graphic 3- The duration of lessons

In relation to the academic formation of professionals who work in the process of teaching of Ballroom Dance, it was possible to notice that 58,3% of the teachers participants in this study had complete academic formation, 25% were coursing their academic formation and 16,6% of the sampling had no academic study, as seen in Graph 4.

These results corroborate with the ideas of Marques (2005) that observes on the master degree courses in dance the possibility to bring opportunities not only to develop technicians in teaching this art, but educators who interfere in the artistic and cultural aspects of the context in which they are inserted.

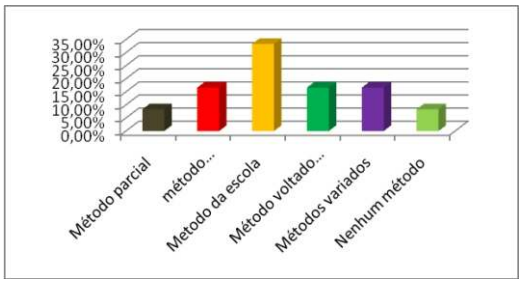


Graphic 4- Individuals with an academic background

The results related to the methods applied to the teaching of Ballroom Dance were quite diverse as shown in Graph 5. The most significant data were 33,3% of the sampling using the independent methods of the schools and in 3 topics with 16,6%, the overall and partial way to teach movements, applied to dance, methods directed to a good technical execution and varied methodologies. Nearly 8,3% of the sample adhered to the partial method of teaching and 2 sampling equivalent to 83% of the total, did not use methods for teaching dance.

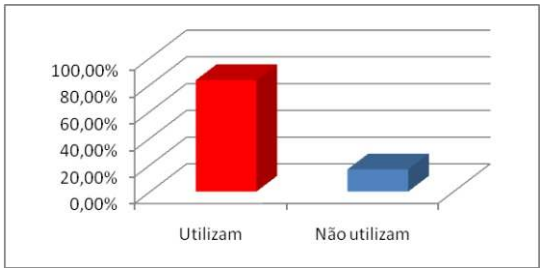
It is possible to relate these variables to the ideas of Alves (1985, quoted by MARQUES, 2005, p. 89), whom gives importance "to a critical reworking and awareness of the teaching and learning processes that are required for the future educator is not to be a mere teacher."

Specifically related to the teaching of dance, one can find the proposal of Marques (1996) of a proper methodology, but related to that developed by Barbosa (1978). Marques (1996) suggests that in a dance class the three aspects of the methodology developed by Barbosa (1978) might be used in the teaching process of this art.



Graphic 5- Teaching methods

According to Graph 6, with regard to the use of theoretical benchmarks to plan the teaching of ballroom dancing, it was found that 83,3% of the sample (10 teachers) were using theoretical benchmarks and 16,6% (2 teachers), were not using.



Graphic 6 - Use theoretical referentials

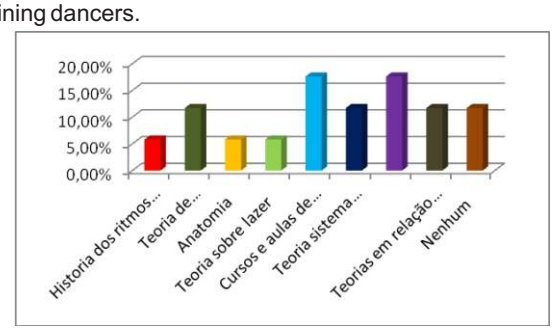
The Graph 7 displays the variables in relation to theoretical benchmarks used by teachers who participated in this study.

Courses and lessons of other teachers and the didactics related to the teaching of dance, represented 2 of the 17 variables analyzed and represent each one, 17,6% of the sample.

The theories of Motor Learning and Dynamic System were also mentioned by professors and represent separately 11,7% of the sample.

In the same, there are still identified the use of knowledge of anatomy, history of dance the appropriated to the rhythms of ballroom dancing and theories of leisure.

These results corroborate with the statements of Marques (2005) concerning the fact that the teaching of dance is still very undervalued, and because there are few studies on this theme, which occurs a lot in this context, it is just a reproduction of methods and practices of teaching this art that already exist in Brazilian society, and that according to Marques (2005) is wisely automating, mechanizing merely training dancers.

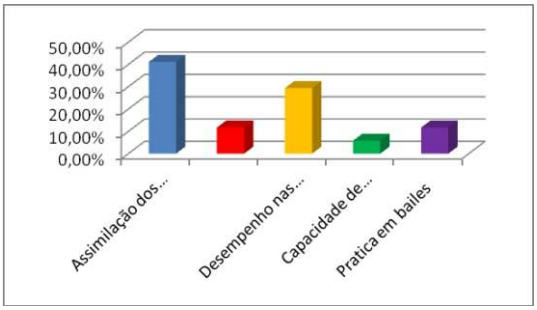


Graphic 7-Theoretical referencial

Question 6 refers to how the teacher evaluates student learning. In the sample, there were found five variables, with 41,1% of the responses being related to the assimilation of movements. On the other hand, the performance in lessons represents 24,9% of the sample, 11,7% are results of what had been mentioned about personal satisfaction of students and practice in festivities and 5,8% of the sample is composed by the ability of improvisation of the students as seen in Graph 8.

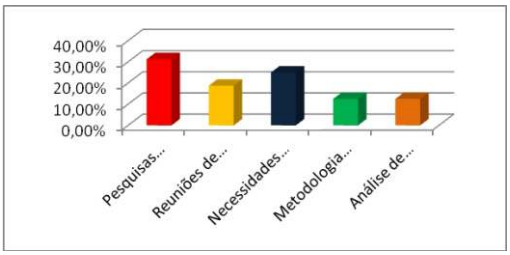
These data can be compared to what Ferreira (1995) reports, featuring the dance as a sequence of body movements performed rhythmically, in general to the sound of music, dance, ballet, festivities, choreography, shaking and movement being, thus, important for the body training of its practitioners.

Still according to these data, in relation to the personal satisfaction and practice in festivities, Baêta (2003) points out the social characteristic of the dance when identifies its performances in social background which is worked by it in aspects such as: feelings, emotions, imagination, knowing the colleagues and, therefore, relating to them and forming the world and enriching society with new cultural proposals.



Graphic 8 - Evaluation of student learning

According to the planning of the content to be developed in Ballroom Dance classes, Graph 8, points out that 31,25% of the sample plan their lessons taking as parameter researches developed for the teaching of dance. Twenty-fifth percent (25%) of the answers were of a planning targeted to the needs and expectations of students. Meetings of teachers, for discussion and practical classes represented 18,76% of the sample. School methodologies and analysis of movements, each accounted for 12,5% of the sample.



Graphic 8-Planning of the content to be developed in lessons

These results corroborate with statements of Nani (2003) that points out the extreme importance in any process of learning\teaching, the professor has as a starting point a relationship between the content that will be taught and the characteristics and possibilities of the students.

CONCLUSION

From the development of this study, it was possible to conclude that the process of teaching of ballroom dancing in dance schools of Belo Horizonte has characteristics quite diversified.

To teach this style of dance classes, teachers were still using methodologies related to the teaching of movement, pedagogical processes developed in the surveyed schools by it owns and also reproducing knowledge acquired in lessons and courses taught by other professionals of Ballroom Dance, the main aspect observed in the present research, through the questionnaires and literature used, was the need to develop educational methodologies specifically dedicated to the teaching of this style of dance.

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ANALYSIS OF THE TEACHING PROCESS OF BALLROOM DANCE

ABSTRACT

The Ballroom Dance is increasingly present in society. Currently considered fashionable, it arouses the interest of a broad audience. Nowadays, it is practiced as a form of entertainment, physical activity and even with therapeutic purposes.

One of the main concerns of Ballroom Dance teachers is to develop a methodology that meets the needs and is suitable to the characteristics of practitioners. The present study aims to analyze the process of teaching of Ballroom Dancing in dance schools of Belo Horizonte.

This research was comprised of a sample of 16 teachers of Ballroom Dancing from 8 dance schools of Belo Horizonte. Based in the questionnaires applied and literature used, it was possible to observe as the most meaningful result to the process of teaching of Ballroom Dance, only a reproduction of the format and methods of classes of other professionals and the need to develop specific methodologies for teaching of Ballroom Dance.

KEYWORDS: Dance, teaching, methodology

RÉSUMÉ

La Danse de Bal est de plus en plus présent dans la société. Considérée à la mode, actuellement suscite l´intérêt d´un publique très diversifié et est pratiquée comme une forme de divertissement, comme activité physique et aussi pour des fins thérapeutiques.

Une des principales préoccupations des professeurs c´est de développer une méthodologie qui répond aux besoins des élèves et que soit adaptée aux caractéristiques des pratiquants. Le présente étude vise à analyser les processus d´enseignement de la Danse de Bal dans des écoles de danse à Belo Horizonte.

Cette recherche à compté sur un échantillon de 16 enseignants dans 8 écoles de Danse de Bal de Belo Horizonte. À partir des questionnaires appliquée et de la littérature utilisée, a été possible de trouver comme résultat plus significative pour le

processus de l´enseignement de la Danse de Bal, juste une reproduction de méthodes et de format de cours d´autres profissionels et la nécessité de développer des méthodologies spécifiques à enseignement de la Danse de Bal.

MOTS-CLÉS: danse, méthodologie, enseignement

RESUMEN

El Baile de Salón está cada vez más presente en la sociedad. Considerada actualmente moda, se puede decir que despierta el interés de un público muy diverso, y hoy su práctica es utilizada de manera variada como entretenimiento, actividad física y hasta con fines terapéuticos.

Una de las principales preocupaciones de los profesores de Baile de Salón es desarrollar una metodología que sea adecuada a las características de los practicantes y atienda sus necesidades.

El presente estudio tiene como objetivo analizar el proceso de enseñanza del Baile de Salón en Escuelas de Baile de Belo Horizonte a través de la observación de 16 profesores de 8 Escuelas de Baile.

A partir de cuestionarios aplicados y de la literatura utilizada fue posible encontrar como resultado más significativo para el proceso de enseñanza, apenas una reproducción de métodos e formas de clases de otros profesionales del área y la necesidad del desarrollo de metodologías específicas para la enseñanza del Baile de Salón.

PALABRAS LLAVES: Danza, enseñanza, metodología

ANÁLISE DO PROCESSO DE ENSINO DA DANÇA DE SALÃO EM ESCOLAS DE DANÇA DE BELO HORIZONTE - MG.

RESUMO

A Dança de Salão está cada vez mais presente na sociedade. Considerada moda atualmente, desperta o interesse de um público bastante diversificado e é praticada como forma de entretenimento, atividade física e até com fins terapêuticos. Uma das principais preocupações dos professores de Dança de Salão, é desenvolver uma metodologia que atenda as necessidades e seja adequada às características dos praticantes. O presente estudo teve como objetivo analisar o processo de ensino da Dança de Salão em Escolas de Dança de Belo Horizonte/MG. Esta pesquisa foi composta por uma amostra de 16 professores de Dança de Salão de 8 Escolas de Dança de Belo Horizonte. A partir dos questionários aplicados e da literatura utilizada, foi possível encontrar como resultado mais significativo para o processo de ensino da Dança de Salão, apenas uma reprodução de métodos e formato de aulas de outros profissionais da área e a necessidade de se desenvolver metodologias específicas para o ensino da Dança de Salão.

PALAVRAS CHAVE: Dança, Ensino, Metodologia.