76 - SELF-NAMING PROFESSIONAL IN DANCE: QUESTIONS, PROBLEMS AND REPORTED

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INTRODUCTION

There are several versions about the rise of dance, however, is commonly thought that men dance since its existence. In primitive society, human beings did not speak and had to mime and body movement to communicate (devices that often use today), and needed to use the contact with nature and keen senses to understand your body, already that depended on it to survive. At this time, during the prehistoric man began to jump, throw, tackle, defend and developed hunting, fishing, fighting and also dance.

Over time, the dance was evolving along with the humans, and become an identifying characteristic of people who spend their knowledge and cultural distinctions for generations.

From Faro (1988), we can say that by the fourteenth century began to surface dance performances, and soon after formed the image of a "dancing master" thus initiating the teaching and dissemination of the different dance styles and gave rise to different styles of dance, nowadays commonly seen in many schools fit for teaching them.

We consider approaches to teaching dance taking as its starting point the strict classical ballet lessons of the past, where dance teachers demanded, authoritatively, advances and specific patterns of students. And students were regularly exposed to verbal humiliation and even physical punishment (Alvarenga, 2006). In approximately 1950, begins to develop different methods, proposals and visions for classes, who opposed these principles, where dance and movement would be derived pleasure and well-being, opening doors for all types of practitioner, may serve as a rehabilitation and new technique of working body awareness. (RAMOS, 2007). However we realize that different schools and dance studios are still working with an old-fashioned pattern of authoritarianism in the dance classes that in general, such as physical activity serves to encourage the full development of the practitioner in the fields affective, cognitive and psychomotor. From the standpoint of affective, promoting integration, socialization and self-confidence, cognitive issues, exercise concentration, memory and psychomotor dimensions in creativity and develops all physical valences globally. For that he will need a professional who minister with knowledge activities. However, we note that in many cases, the profession is practiced even by students amadoramente areas in gyms, dance studios and in the extracurricular school. This paper then aims to understand how they act non-professional dance classes that teach self-titled because teachers and educational institutions accept them in undue functions.

We will discuss factors primarily educational, aimed at teaching methodologies and pedagogical knowledge, without excluding the biomechanical and physiological issues that directly affect the evolution of the movement, but also in preventing injuries.

TEACHING METHODOLOGIES DANCE.

During a time to dance as a discipline was transmitted through authoritarian methods as reported by Merrill Ashley (1984 apud NANNI, 2003): B. entered the studio in a very formal. No compliance [...] Balanchine took a quick look around and spoke his first words "nobody knows standing" had not done anything and we were wrong.

In reviewing the description of the study confirmed Ashley Nanni (2003b) that in making an adaptation of the teaching styles of dance for Mosston Muska, diagnosed using the command style in dance classes. As indicated by the name command, the method is based on learning through imitation made with depleted teaching situations and formal relationship between teacher and student.

Citing the styles discovery oriented and problem solving, also described by Mosston, the author notes that in both, the focus is no longer the teacher, and thus for the student with emphasis on dimensions and cognitive, affective and psychomotor, and therefore , more appropriate styles in the contemporary world.

Nanni (2003b), based on studies of Mooston, characterizes the style problem solving as the highest level of importance in the teaching and learning. It also states that the dance teacher must take into account not only the collective vision of the class, but also the individuality of each student, so it should adapt the methodological strategies.

Other authors have come up with methodological proposals for the teaching of dance, for example, Ferreira (2005). This author argues that dance should be a system of social relationships, and enhancing national culture and its origins, promoting the scientific conception of the world and seeking citizenship of the student work. For this, emphasizes the importance of focusing everyday activities, feelings, and cognitive aspects related to creativity and motor skills.

Ferreira (2005) also points out that the physical education teacher should abandon the formal techniques of dance, since such a procedure would be facing the valuation technique and the fundamentals needed for training of professional dancers.

Based on these assumptions, suggests a methodology for dance classes, where they would undergo three stages: the first would be the heating function with relaxation and concentration creating a motivation for the second part, appointing as psychomotor work, where as its name implies, are worked psychomotor domains with organization and integration of movements, taking into account the individuality and personal experience for each student. The last part, identified by communication, students would interpret the rhythmic movements, which may create a choreography, or sequence of movements, working with a body awareness.

The processes involved in body awareness enable the development of psychomotor skills, allowing, through self-knowledge, the mastery of one's body. It also enables the discovery of new possibilities body intertwined with understanding their limits and respect the limits of classmates. Since then, the learner can create their own moves and share with everyone without shame, fear, punishment or distinction of right and wrong, working both motor dimensions as the cognitive and affective members. Already course (1988) to seek for alternative techniques that could contribute to the teaching of dance, as feldenkrais, Eutonia, Alexander, Biodanza, Xiatsu among others.

According to Nanni (2003b), dance is art, education, recreation and therapy. From this thought, depending on the

case, the teaching of dance can be taught not only by physical educators, teachers and graduates in art, dance, experts focused on study area or even therapists.

SEARCH

To examine the question proposal was developed from a descriptive exploratory nature. Descriptive therefore aims at the description of processes or characteristics of certain groups or phenomena and exploration by getting more familiar with the problem (GIL, 2002).

Five establishments were visited, including three dance studios and two schools that have dance classes offered so extraclassroom, the capital of Rio de Janeiro.

Two of the sites visited did not have any teacher teaching graduate classes, and the other three found the predominance of professional or undergraduate students of physical education, dance, art or any other degree or training in health.

We interviewed the director responsible for each institution in order to understand the admission criteria of these employees from the following questions: How is the selection of lecturers? How is hiring a non-professional in the area to feature dance teacher? How to analyze the quality of the service contract? Being good means being a good dancer dance teacher?

It was noted that the dance studios do not work as a company, but a workplace standalone set of directors themselves, so employees are service providers, with only verbal agreements and contracts without the need to suspend the bureaucratically the degree of the service provider. The same goes for schools, responsible for managing part of this extracurricular same way.

Two of select professional dance studios in possession of a DRT, record dancing on a technical level which enables the possessor to work as a dancer, giving him the title of a professional dancer. We seek to know what questions to obtain such registration, responsible for an institution then said, practice tests are performed a certain dance style, which is evaluated the memory capacity of the sequences danced, creativity and improvisation in the assembly of other and the technique in executing movements. What leads us to this: Being a good teacher means being a dancer? One of the directors said so directly, and concluded that commenting on the issue of teacher dance almost always works this way, already responsible for the second dance studio claimed the difficulty of finding a graduate teacher with experience in the area to teach the classes, showed preference to the dancer and completed technical surveillance of not commenting on the activities in the area. As the analysis of work efficiency, both demonstrated not follow the daily classes taught by such teachers, but are interested in the final product, this product mentioned, this is a dance show mounted at the end of each school year.

The third dance studio has a large number of graduates and their teachers not without at least this DRT cited in previous establishments, and faculty is made up of former students of the institution that stood out as dancers in different dance styles. The direction in question ensures the quality of their work as the action of teaching because reproduce what you were taught in the nstitution, likewise, a good teacher would soon be formed by the dance studio, also improperly titling the institution, as a trainer teachers.

The two institutions were visited schools with their extracurricular dance courses. In both cases the direction has not demonstrated knowledge in the specific area of dance, and claimed by the hiring of indications and analysis of curriculum where time working and living in the area allowed the confidence in the work of the service provider, even without a diploma or record. As for the quality of classes, institutions showed analyze the activity as recreation and leisure time activity, eliminating the need for a specialist.

They were then interviewed five of the teachers who do not teach dance classes, one from each institution visited. The conversation revolved around questions like: What is the reason for the non-specialization in the area? How to assemble lesson plans and course plans disciplines? What is the teaching methodology ideal for the sport taught? Uses pedagogical progression in class? What are the most common injuries among the practitioners of the dance styles taught? How to prevent them?

We perceive great similarity between the self-styled teachers. In all cases, it was demonstrated slight progression pedagogical knowledge while not technical or result of studies on the subject, but by third parties and analyze guidance and practical experiences.

None of the respondents had knowledge about teaching methodology, and were unable to point to a method and an ideal author for the formulation of dance classes.

Regarding injuries, tendonitis all pointed to a higher incidence of injury, but no method for prevention, and at least two of the respondents actually knew the meaning of the injury.

On grounds of non-specialization or in-depth study in the area the response was diverse. Only one of the teachers had completed an undergraduate degree, yet in distinct area, and claimed to be acting this, having no time for in-depth study in dance. Two other students are from other areas of knowledge, and showed no interest in investing in the teaching career. The fourth respondent claimed financial hardship for investment, however desire to study and formalize the profession exercising. The fifth and last showed full satisfaction with the technical record, negating the need for higher education in the area.

CONCLUSION

We can note the devaluation of the professional in the field of dance by the owners of educational institutions, teachers and the self titled, in all cases investigated there was a difficulty in the separation of professional action with the action of the dancer's dance teacher. The dancer does not have the knowledge on biomechanics, not educational, educational, didactic, methodological, psychological, anatomical, physiological need for understanding and dissemination activity. It can be seen then a unanimous reproduction and imitation of undue ministering to pass the contents assimilated by their teachers to their students without in-depth studies, critical analysis or preparation of lesson and course.

This bad division of functions in the world of dance can cause affective disorders as well as cognitive engines to students, since the activity acts directly in all aspects.

However, it can be seen clearly by both the indifference of both parties involved in deepening the professional practice area, deeming it unnecessary.

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SELF-NAMING PROFESSIONAL IN DANCE: QUESTIONS, PROBLEMS AND REPORTED

ABSTRACT

This study aims to report cases of self-entitlement as professional dance teachers in the city of Rio de Janeiro, bureaucratic issues presented, and educational practices. How do the institutions that delegate actions teachers in dance activities not graduate teachers or experts in the field? And as the self titled work? We will analyze the reasons, difficulties and dangers of such action.

KEYWORDS: Professional/ Dance/ self-Naming

AUTO-NAMING PROFESSIONNELLE EN DANSE: QUESTIONS, LES PROBLÈMES ET LES RAPPORTS

RÉSUMÉ

Cette étude a pour but de signaler les cas d'auto-droit en tant que professeurs de danse professionnels de la ville de Rio de Janeiro, les problèmes bureaucratiques présentés, et des pratiques éducatives. Comment les institutions que les actions des délégués des enseignants dans des activités de danse non des enseignants diplômés ou experts dans le domaine? Et comme l'éponyme de travail? Nous allons analyser les raisons, les difficultés et les dangers d'une telle action.

MOTS-CLÉS: Dance / professionnelle / auto-dénomination

AUTO-NAMING PROFESIONAL EN DANZA: PROBLEMAS, LOS PROBLEMAS E INFORMES

RESUMEN

Este estudio tiene como objetivo denunciar los casos de auto-derecho como profesores de baile profesionales en la ciudad de Río de Janeiro, las cuestiones burocráticas presentadas y las prácticas educativas. ¿Cómo hacer que las acciones de las instituciones delegadas profesores en actividades de danza no docentes de posgrado o expertos en el campo? Y como el mismo nombre del trabajo? Vamos a analizar las razones, las dificultades y los peligros de tal acción.

PALABRAS CLAVE: Dance / profesional / Auto- Naming

A AUTO-INTITULAÇÃO PROFISSIONAL NA DANÇA: QUESTÕES, PROBLEMAS E RELATOS

RESUMO

O presente trabalho tem como objetivo relatar casos de auto-intitulação profissional como docentes de dança na cidade do Rio de Janeiro, apresentado questões burocráticas, educativas e práticas. Como funcionam as instituições que delegam ações docentes nas atividades de dança a não professores graduados ou especialistas na área? E como trabalham os auto intitulados? Analisaremos os motivos, dificuldades e perigos de tal ação.

PALAVRAS-CHAVE: Dança/ Profissional/ auto-Intitulação