12 - THE DANCE AS SOCIAL MOVEMENT: HISTORY AND EVOLUTION

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At first, dance suffered with its paradigmatic existence in human society. While at the same time it was used for religious aims, it was also a label for those persons contrary to formal work and it was even connected to the image of prostitution. But, according to Dos Santos (2007), " a long time before dance presented in the known format as stage & audience, in the Middle Ages, it was performed, generally, in the streets. Actors and dancers performed their shows in markets, near the castles". During the Middle Ages, dance did not have professional character, it was seen only as an entertaining activity. The popular dances were attacked by the Catholic Church for its pagan content. Therefore theatre and dance were kept clandestine.

Only in Modern Ages, with Renaissance Movement, that dance took form. The Renaissance was a period of alteration of the world conceptions. According to Santos and Almeida (2007), in dance, "the individuality is emphasized within the collectivity". In the course of time and with the aid of important creators of art, dance began to aggregate values and status related to nobility. Discipline, handsome body, music in perfect synchrony with movements, the challenge and the overcoming of human anatomy were some of the items of what, today is known as classical ballet, originated in the state-ball, adapted to the stages of theatres by King Louis XIV, who was a great enthusiast of dance which had a large diffusion in Europe, through Russian Czarina Catherine, the Great. Times passed. From the Classical Ballet, there originated several other dances, such as jazz, the clog-dancing, modern ballet, present-day ballet and saloon dance. There are also folklore dances which are performed by large groups and in which the thematic vary according to the calendar and places. Returning in time, dance originated as a ritualistic form and according to some studies, in Superior Paleolithic period, from 25.000 to 10.000 B.C. (CASTRO, 2004), as for example, the belly dance. From the periphery places where the essence is less refined and expressive, there appeared the street dance, having several forms. Independent of being a professional dancer or only an art of dance appreciator, any one can venture oneself in this enchantment which dance promotes. For CASADO (2005), "Dance reminds that there is a body that sustained it. It completes, therefore, a good maintenance of the intellect". The human body, according to holistic views, moulds itself constantly, conditioned by the social environment in which it is integrated. In prehistoric times, the body was a tool of survival and the only means of subsistence and from the transformation which this body suffered, it is possible to demarcate advances in the evolutionary line of the species, analyzing its relation among other individuals.

Human society was already organized in order to face the adversities of the environment and in those times, dance was a way for human beings to connect themselves with gods, asking or thanking the good blessings of fertility, at that rate, dance became sacred and an essential means of connection with the divine. CAMINADA (2008) informs that " For the primitive man the dance themes were, in its essence, those related to life and survival: strength, struggle, fertility, fecundity, health, illness and so on […] All peoples that hunt have pleasure in dancing. Some tribes believe, until today, they have sanguineous ties with other animals: the totems". That shows that any event, from common ones to those not typical, happened in those times, were represented in their dances as a way of relating in form and movements what occurred.

The great civilizations established, based on a prosperous agriculture, big architectural works, but always with the human body being used as a basis for development. In this stage the magic character, which dance aggregates, remained at the mercy of the invaders, for whom the biggest glory was to impose their religion to the subdued.group and who suffered most were the priests of the temples that were molested and killed, having their bodies dilacerated and exposed to their society as a remembrance to show the dominated group who had the command.

In Greece, the human body was worshiped in an unmatched manner: athletic bodies and golden heroic, it became mythical. In the same Greece, there appeared the devotion to a god who had a lot of followers due to the luxuries exhibited in his worship. It was Dionysus, god of fertility, of freedom, of pleasure and of wine.

In Rome, dance was not much encouraged. According to CAMINADA (2008), "[…] dance had an exiguous mystical interest; what pleased the public were the fights among the gladiators or the gladiators with ferocious animals, in shows marked with bestiality, performed in enormous arenas, like the Coliseum". What had most prominence in Rome was the worship to the god Bacchus for whom were made bacchanals where the followers practiced orgies that lasted several days.

With the decadence of these civilizations, body became secondary, with several restrictions imposed by the Roman Catholic Church in the Middle Ages. Body became direct target of sinfulness, object of demoniacal beings and main point of perversion of human being. The Church invented a series of objects and techniques of flagellation that became a way to abnegate the wishes of the body, particularly the woman body that makes the man body fall in temptation of sin. Dance and body became impotent in face of the dominant action of religion. Renaissance carried out a social revolution, favoring several changes: individual freedom, the search and re-appropriation of the abnegated body, beginning to exalt it by means of impeccable sculptures and paintings. In this period, dance began to have a social sense, a new technique is consolidated, ballet. From then on, body is adapted once more and is also elaborated in a plastic manner; a series of other techniques was established without letting to express human emotions.

From Modern Ages until Contemporary Age, body, once more, suffered visible changes, being exposed excessively, losing its real sense of totality. Today, physical work decreased due to technological advances, leaving the body invalid due to intellectual activities and capitalist society establishing actions which abolished physical movement. BAIAK (2006) points out: " What happened historically with this body? It always represented a cultural emancipation, it always communicated itself and expressed something and searched an ideal. And it was this ideal that has changed for years and made this body different in each age and culture".

What we have to observe is that the body and the ideas are plastic and they have the power of transformation through History of mankind and from this change that new concepts arise. With the advancement of several technological displays, we ended, a little indirectly, by abolishing the action of the body. The body, which was a tool of survival, remains asleep, today, due to the excessive interest in games of electronics and internet. Without mobility, the great epidemic in globalized world is obesity and a series of pathologies related with the lack of movement. According to SANTOS (2007), " Each dance, therefore, is part of a cultural

identity that reflects symbols of cultural process of the body. Dance may be observed as a cultural phenomenon of human gender".

And the benefits for the body that dances are several: physical welfare, the improvement of self-esteem, increasing the self-reliance and the decrease of the levels of anxiety and depression. It increases the quality of communication and expression, liberating tensions and favoring the overcoming of shyness. Education and social integration, stimulating socialization and the spirit of collectivity. It acts beneficially upon several factors of coronary risks, as, for example, obesity, hyper-liperdimias, arterial hypertension and sedentary life, increase of the aerobic metabolism, with better oxidation of fats and larger demand for nutrients for active tissues. It strengthens the skeleton structures, muscles and articulations. It improves posture and bodily expression. According to BAIAK (2008), "Within its benefits are the control of weight […] improvement of muscular tension and insomnia, motor coordination, of the rhythm, of the reasoning […] of creativity; among other factors that help the individual to have a more healthy life".

The visual deficients dance, the auditory deficients dance, the physical deficients also dance. How does music reach the body? For the listeners, the hear is the first support, but not the only one. And for those who ask how the deficient auditory can move themselves according to the music, once music possesses rhythm and cadence it can be perceived.

It is not only a problem of hearing the music, but to feel it, that in essence it beats rhythm, the same rhythm of heart, of blood circulation, of viscera. According to FUX (1988): "The body is stimulated by music and produces images that do communicate among themselves. In proportion as one knows the music, one goes deepening oneself and it is as if the blood that nourishes our body and joins to in a wonderful simbiose".

We feel that we can communicate something, a message through the body and express in a primitive way the feelings and change them in movement. It is a poetry that is moulded in space, that is reinvented, that is present by means of the body. We can say, then, that really there is necessity of reinventing, of changing by means of movement, and thence questions springs up: Why does oneself move? Why does one dance for? As Barbosa (2006) put it: "What irresistible impulse does make man dance?"

Normally, there are groups of dances with individual of all ages and it is observed that there are two types of groups: The group of individuals who have dance as a gift and by means of this gift, they can have professional and personal ascension, without artistic shame and the other group of individuals who have their body as something clandestine, out of the standard which society imposes, full of hypocrisy and probably with some motor deficit. According to BAIAK (2006): "Today the ideal which we search for is the young body, handsome, thin; we can watch this trilogy in Greek (mythology) culture and, nowadays on through the means of communication".

This rule would be like a formation of mechanical and passive bodies, without active command, longing for an imposition of stereotyped human beings even ideologically, acting like a extensive scale production, present in all places and in all social strata. CAMINADA (2008) warns: "Remember: Art has an engagement with sensibility and with beauty; mathematical truth is an axiom of science, not of art. Look with all strength in order to prevent that dance be transformed in a mere hollow show of athletic marks or in a ' pseudo-art' that would be nothing more than beautiful words supported by means of communication, but deprived of the essential: the bodily liveliness of dance".

It is necessary to remember that human beings have differences, that we are product of a combination of factors (feeding, genetic, environment and so on) and together with his cognitive part, which completes this complex machine, that feels, moves and gives a more ample sense to his own existence by means of movement. And dancing is exposing his feelings, it becomes something inexplicable so that words become unnecessary.

According to BAIAK (2008) "Dance goes beyond its artistic function, it develops the psycho-motive aspects (cognitive, physical and affective), helping one' s education. Dance integrates body and mind bringing to the pupils relations of the world around him and the world that exist within him". But what most call our attention is to watch that by means of encouragement of the professional in ministering a class, dynamic activity and a good relationship among the participants, we can reach very good results. The conscious purpose of a professional who knows techniques of bodily expression, basic activities that dance aggregates, like the spatial localization and bodily scheme, helps the pupil, independently of his age, to reorganize and improve his motor liveliness and, depending on the period and the regularity of such activities, this process becomes more visible.

Acceptance and self-esteem and feeling oneself aggregated to a group, doing what one likes and without feeling shame for oneself is: real results achieved through dance that can be a means for social inclusion and psychological health for several groups with deficiency. According to KALIL (2005): "The biodance is a method resulting from several studies upon the effects of music and of movement, promoting health and affective ties with others and the environment, through the harmonization and the integration between feeling, thinking and acting". The biodance or life dance, created by Rolando TORO who understands that in dance activity, people may not worry with the technique but with the feeling that arises when they are dancing.

Dance does not dispense with time, space, reason or technique, emotion, athletic and human strength, appearance of fragility of our bodies, of the transitoriness of the moment in which the movement is performed and of the eternity in which it fixed itself in the soul of those who watch it. According to CAMINADA (2008): "We are artists of dance, we try to fly, but nobody, like us, loves so strongly the floor where one evolves, dances, sits, chats, studies and even rests.

Dance is something that even the other animals perform and even before human being began to speak, he already danced in order to communicate and until today, we dance to express what we feel. The necessity to overcome the anatomical and social limits, sharpening the imagination of the onlooker, showing a hard and slow work of how the body is part and his tool of work. We raise flight and return to the floor, the same floor which gives him impulse to shine, the floor that supports in the falls and serves as a space for lenghtening and ballet.

For all that was mentioned above, we can understand that dance has intimate ties with social changes, aggregating existent values of each historical phase. Nowadays its artistic value finds itself in second ground, once that the main concern is the exhibition of athletic bodies, but liable to attitudes and feelings to complement the movement. We must always remember that dance, since its origin, was a means of communication and, as such, ought to receive an attention not only with the body that performs it, but also with the sensibility that arises with it. And it is worth remembering that dance, besides improving social and psychological states, also promotes the gradual physical conditioning and larger physical resistance to antibodies. And, at long term, the dance activity can act as a tool of the stability of bodily weight. At that rate, we can declare that dance is an excellent complement of health and of social welfare.

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THE DANCE AS SOCIAL MOVEMENT: HISTORY AND EVOLUTION

ABSTRACT:
This article traces, in outline, the history and evolution of dance along History of mankind. It also stresses its social changes and functions from prehistoric times till Contemporary age, emphasizing that nowadays dance can serve not only as an artistic entertaining activity but also as a collective or personal activity for communication and physical, social, psychological welfare development.
Key words: dance, body, movement.

LA DANSE COMME MOUVEMENT SOCIAL: HISTOIRE ET EVOLUTION

RÉSUMÉ:
Cet article trace les lignes générales de l'histoire et de l'évolution de la danse au long de l'Histoire de l'humanité. Les transformations et ses fonctions sociales sont détachées, en suivant un trajet depuis la Préhistoire jusqu'au présent, en mettant en relief que, à présent, la danse peut servir pas seulement comme divertissement artistique, mais aussi comme activité collective ou personnelle de communication ou développement du bien-être physique, social, psychologique.
Mots-clés: Danse, Corps, Mouvement.

EL BAILE COMO MOVIMIENTO SOCIAL: HISTORIA Y EVOLUCIÓN

RESUMEN:
Este artículo trata, en líneas generales, de la historia y evolución del baile atraves de la historia de la humanidad. También resalta sus modificaciones y funciones sociales desde la prehistoria hasta la época contemporánea, destacandose que en la actualidad, el baile puede servir no apenas como entretenimiento artístico, como también puede ser practicado como actividad colectiva o personal, para comunicación o desarrollo del bienestar físico, social y psicológico.
Palabras clave: Baile, Cuerpo, Movimiento.

A DANÇA COMO MOVIMENTO SOCIAL: HISTÓRIA E EVOLUÇÃO

RESUMO:
Este artigo traça, em linhas gerais, a história e a evolução da dança ao longo da História da humanidade. Também ressalta suas modificações e funções sociais desde a Pré-História até a época contemporânea, destacando que, na atualidade, a dança pode servir não só como entretenimento artístico como também pode ser praticada como atividade coletiva ou pessoal para comunicação ou desenvolvimento do bem-estar físico, social, psicológico.
Palavras-chave: Dança, Corpo, Movimento.