39 - FLEXIBILITY, STRENGTH AND B.M.I. OF DANCERS CLASSICAL

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Introduction

The dance is the oldest of the arts created by man (History, 2008).

In the paintings of prehistoric caves, we can see the attempt of the first artists to show the primitive man instinctively dancing, using their movements and gestures to please victories, concluding a party, finally, the man jumped in every manifestation of life. The dance, like art for fun, began with the Greek theater that included the song and mime shows in their dance: the Greeks were the first to use the dance and gestures to explain complicated parts of the stories told. The ancient Romans combined music and dance with acrobatics and circus numbers to illustrate popular fables. Not only in Greece and Rome but also in ancient Egypt was the dance from an early age how to celebrate the gods, to entertain the people and from this ritual have developed the basic elements for theatrical art today.

The classical ballet is the development and transformation of primitive dance, which was based on instinct, for a dance formed of different steps, links, pictures of gestures of previously prepared for one or more participants.

The history of ballet began more or less 500 years ago in Italy. At that time the noble Italians play their illustrious visitors with spectacles of poetry, music, mime and dance. When the Italian Catherine de Medici married King Henry II and became queen of France, introduced this kind of spectacle in the French court, with great success.

The ballet has become a regular in the French court that the increasingly improved on special occasions, combining dance with music, songs and poetry and reaches the peak of its popularity almost 100 years later by King Luiz XIV. Luiz XIV, king with 5 years of age, loved to dance and so become is a great dancer.

In principle, all dancers were men, who also did the female roles, but at the end of the seventeenth century, the School of Dance dancers began to train women, who have won just importance, despite having their movements restricted by complicated yet costumes.

We find that much has been said about the history of dance and classical ballet, their creations, their creators and their dancers, but little is known about the morphology and function of these (Silva and Bonorino, 2008).

Motivation and justification

It is because there is little research in the area where the researcher, dancing for many years, she was drinking this water source where little leaves.

The professionals of dance that are in the market increasingly need to upgrade technical knowledge about their specific areas so that they can diagnose their students there and then try some of these needs the appropriate program.

One of the most important and current concerns with humans is related to health, but how do you know, but prevent it or at least we know what is or what was diagnosed. These are two perspectives that this search is justified.

Purpose

This study aims to determine flexibility, strength and BMI for classical dancers to establish a standard and an expectation to be achieved seeking better technical levels.

Methodology and procedures

*** Introduction**

The dance is the only art that does not require the use of materials or tools, because the body is the instrument of dance (Portinari, 1989).

According to Achcar (1998), is the art of motion, where, through the muscle control and coordination of movements, reaches to the plasticity needed to enable the completion of technical movements. The human body is the instrument of art of dance, and you need discipline and develop it so that reaches across the plasticity, purity of line and expression possible. It required dancers to a high degree of range of motion for performance and perfection of the lines of classical ballet. The movements are performed in lateral rotation of the hip joints, knees and feet, ie outside in (out), to more stability and greater ease in the execution of movements (Achcar, 1998).

The position in outside (external rotation of the femur in the pit of the acetabulum) resulted from the need of the dancer is always facing the audience. The degree of external rotation in that joint, is determined by bone and ligament structure. The normal level, adding up both sides, is 80 º to 100 º, the dancers with their feet on 1st position in arriving outside the 180 (Sampaio, 2001).

The exercise required in basic positions on outside it is often determined by the teacher of dance outside the normal physiological anatomy-of stretching, exceeding the allowable limit of angle for the student. The basic exercises of classical ballet must be promoted by a teacher conscious, respecting the priorities and natural segments of the joints of the body.

Through the correct positioning posture, of course, made the appearance of stretch desired and with the adoption of the daily practice of stretching, will be released unnecessary effort. The extent to the removal of angular legs of the dancers achieve the objective maximum angle of 180 degrees, in a position anterior-posterior and lateral distance. For excellence in performance, are also necessary in achieving broad range of flexion, extension and lateral bending of the trunk (Dantas, 1999).

Flexibility is one of the factors critical to a favorable performance in various sports. The stresses flexibility and promotes the learning, practice and performance of a skilled movement (Alter, 1999).

Set flexibility is not an easy task because it involves several concepts of different areas, representing conflicting situations when considered in clinical, educational or sporting. Many authors, as Achour Jr. (1994), Weineck (2003) and Cattelan (2002), deal as synonymous with mobility articulate because it involves the movement of joints in a wide in all directions. Others to define as the physical quality responsible for the implementation of voluntary movements of maximum amplitude within the limits morphological, without tension unfit to drive muscle-tendon dependent on both the elasticity of muscle joint mobility.

Speaking in flexibility is therefore refer to larger arcs of motion possible in the joints involved. As the practice of dance requires the full use of arms articular specifically involved in his gestures, it is very difficult if not impossible, the performance of high yield without using a good level of flexibility in the muscles involved segments.

The exercises used to develop the flexibility of the exercises are stretching, using the whole range of motion, acting on the muscle elasticity, leading to maintain the levels of flexibility exercises or using that force to achieve beyond the limits of normal,

acting on the elasticity muscle and joint mobility, providing an increase in flexibility (Leal 1998).

The lightness and grace of a dancer are due in large part to the flexibility, requirement for aesthetic expression of force in movements of the body part or the whole body. Increased flexibility leads to the optimization of the movement and fluency to express them in harmony, the development of appropriate flexibility increases the chances specific technical movements and accelerates the process of motor learning. Weineck (2003) to complete a poorly developed flexibility can lead to a technical development and coordinated and subsequent stagnation of poor performance.

Dantas (1999) warns that the sooner you start a job-training flexibility, the greater the chances of reaching large arches of articular mobility.

The freedom of movement within a muscular control, united by force, gives the movement more technical beauty of classical ballet (Achcar, 1998).

Considering the physical activity as any bodily movement produced by skeletal muscle system, providing greater spending power, the practice of physical activities can lead to many health benefits of practicing when properly performed. Physical activities if they are controlled, planned and with clearly defined goals (for his role) are important modifiers of structural and physiological components of the human body.

The dancer won more balance and elasticity, because the muscles began to play their roles properly. In addition to specific technical work, the flexibility of strengthening and developing the muscles required, we also combine the main characteristic of a dancer, the appearance of lightness that assist in a better result of performance.

To get an idea of lightness or get an average of lightness of the dancers is using the body mass index (BMI) that it is a quick and easy method for assessing the level of fat in each person and which was developed by polímata (Polímata, 2008) Lambert Quetelet at the end of the nineteenth century. We have the standard in the tables below:

B.M.I. - AS A CLASS OF WEIGHT (WORLD HEALTH ORGANIZATION)	
DOWN	IN LESS 18,5
ACCEPTABLE OR IDEAL	18,5 TO 24,9
LIGHT OF OBESITY	25,0 TO 29,9
OBESITY MODERATE	30,0 TO 39,9
OBESITY SEVERE	GREATER THAN OR EQUAL TO 40.0

B.M.I. - AS THE RISKS TO HEALTH		
STANDINGS	MEN	WOMEN
LOW RISK	17,9 TO 18,9	15,0 TO 17,9
IDEAL	19,0 TO 24,9	18,0 TO 24,4
MODERATE RISK	25,0 TO 27,7	24,5 TO 27,2
HIGH RISK	ABOVE 27,8	ABOVE 27,3

Physical activity is a tool of physical educator to help in human development as well as performance and performance. The classical ballet needs a well-thought out in its entirety, in biomechanical and physical aspects, working properly the physical skills necessary for the practice, acting as minimized the damage and / or postural deviations.

Whereas a classical ballet this practice in contemporary society, in which children and adolescents are subjected to long years of practice, maybe the teacher (Physical Educator) can stimulate conscious not only technical development but also the development of motor skills and general physical and in order to facilitate an effective and practical driving less risk to athletes.

At the beginning of the learning of classical ballet, classes are geared to work for flexibility, strength and emphasizes the "lightness" of the dancers. Subsequently, the technical part begins to be increasing demand for the classes. Thus, as will improving the technical level, is the realization of movement increasingly difficult, combined and simultaneous, requiring large amplitudes, for sustaining strength and lightness to express.

*** Characterization of the search**

This is a descriptive exploratory research. The descriptive research, according to Thomas and Nelson (2002), aims to collect information on any parameters of study in groups, samples or populations. It is when dealing with a exploratória matter still poorly investigated, according to a specific population involved.

*** Population, sample and sampling criteria**

The sample to be used in the study will be obtained by intentional and accessibility, made up of dancers Pavlova Ballet, the city of Ascot - PR.

Participants of this study dancers, with their age levels who use cutting-edge shoes because they are groups that require greater performance. The dancers must continue the practice of regular classes in classical ballet (twice weekly), and then divided according to the availability of time to participate in assessments of flexibility, strength and BMI.

The lessons of classical ballet should be the only physical exercise performed by dancers selected during the search. All participants in the study agree to sign the Statement of Participation consent (including: purpose of the study, procedures for assessments, voluntary character of the subject's participation and exemption from liability of the assessor and the State University of Londrina).

Expected results

It is expected to find measures flexibility, strength and BMI for classical dancers to establish a standard and an expectation to be achieved seeking better technical levels.

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FLEXIBILITY, STRENGTH AND B.M.I. OF DANCERS CLASSICAL

Abstract

We find that much has been said about the history of dance and classical ballet, their creations, their creators and their dancers, but little is known about the morphology and function of these (Silva and Bonorino, 2008). It is because there is little research in the area where the researcher, the dance many years, she was drinking this water source where little leaves. The professionals of dance that are in the market increasingly need to upgrade technical knowledge about their specific areas so that they can diagnose their students there and then try a program suited to these needs. One of the most important and current concerns with humans is related to health, but how do you know, how to prevent it or at least we know what is or what was diagnosed. These are two perspectives that this search is justified. This study deals with an exploratory and descriptive research aims to verify flexibility, strength and B.M.I. for classical dancers to establish a standard and an expectation to be achieved seeking better technical levels.

Key words: flexibility, strength, B.M.I.

SOUPLESSE, DE FORCE ET DE L'B.M.I. DE DANSEURS CLASSIQUE

Résumé

Nous avons constaté que beaucoup a été dit sur l'histoire de la danse et de ballet classique, leurs créations, leurs créateurs et de leurs danseurs, mais on sait peu de choses sur la morphologie et la fonction de ces (Silva et Bonorino, 2008). C'est parce qu'il ya peu de recherches dans la zone où le chercheur, la danse de nombreuses années, elle a été de boire cette eau source où peu de feuilles. Les professionnels de la danse qui sont sur le marché de plus en plus besoin de mettre à niveau les connaissances techniques au sujet de leurs domaines afin qu'ils puissent diagnostiquer leurs élèves et puis il y essayer un logiciel adapté à ces besoins. L'une des plus importantes préoccupations actuelles et avec les humains est liée à la santé, mais comment savez-vous, comment le prévenir ou au moins nous savons ce qui est ou ce qui a été diagnostiqué. Ce sont deux perspectives que cette recherche est justifiée. Cette étude porte sur un descriptif exploratoire et de recherche vise à vérifier la souplesse, de force et de l'B.M.I. pour les danseurs classiques à établir une norme et une attente à atteindre une meilleure technique.

Mots clés: flexibilité, la force, la B.M.I.

LA FLEXIBILIDAD, LA FUERZA Y EL IMC DE BAILARINES CLASICA

Resumen

Nos parece que se ha hablado mucho de la historia de la danza y el ballet clásico, sus creaciones, sus creadores y sus bailarines, pero poco se sabe acerca de la morfología y función de estos (Silva y Bonorino, 2008). Es porque hay poca investigación en el ámbito en el que el investigador, la danza desde hace muchos años, ella estaba bebiendo esta fuente de agua que sale poco. Los profesionales de la danza que se encuentran en el mercado cada vez más necesidad de actualizar los conocimientos técnicos sobre sus áreas específicas a fin de que puedan diagnosticar a sus estudiantes y, a continuación, existe un programa intenta adaptados a estas necesidades. Uno de los más importantes y preocupaciones actuales con los seres humanos está relacionada a la salud, pero ¿cómo saber, cómo prevenirlo o por lo menos sabemos lo que es o lo que se ha diagnosticado. Son dos perspectivas que esta búsqueda se justifica. Este estudio trata de un descriptivo, exploratorio y de investigación tiene por objeto verificar la flexibilidad, la fuerza y el I.M.C. para bailarines clásicos para establecer un estándar y una expectativa de que deben alcanzarse en busca de mejores niveles técnicos.

Palabras clave: flexibilidad, fuerza, índice de masa corporal.

FLEXIBILIDADE, FORÇA E I.M.C. DE BAILARINOS CLÁSSICOS

Resumo

Percebe-se que muito se tem falado sobre a história da dança e do ballet clássico, suas criações, seus criadores e seus bailarinos, mas pouco se conhece a respeito dos aspectos morfológicos e funcionais desses (Silva e Bonorino, 2008). É por haver poucas pesquisas na área em que a pesquisadora, dança a muitos anos, que ela foi beber nessa fonte onde ainda pouca água sai. Os profissionais de dança que estão no mercado precisam cada vez mais de conhecimentos técnicos atualizados sobre suas áreas específicas, para que possam diagnosticar seus alunos e ai então procurar algum programa adequado às necessidades destes. Uma das preocupações atuais e mais importante com os seres humanos está relacionada a saúde, mas como saber, como prevenir se nem ao menos se sabe o que é ou o que foi diagnosticado. São nessas duas perspectivas que essa pesquisa se justifica. O presente estudo trata-se de uma pesquisa descritiva exploratória e tem como objetivo verificar flexibilidade, força e I.M.C. de bailarinos clássicos para que se estabeleça um padrão e uma expectativa a ser alcançada buscando melhores níveis técnicos.

Palavras-chave: Flexibilidade; força; I.M.C.