151 - PERCEPTION OF CLASSICAL DANCER ON BODY POSTURE DURING THE IMPLEMENTATION AND *SOUPLESSE* AND OF *CAMBRÊ*

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Introduction

With the need for quality of life, so this in the contemporary world, the dance came to be regarded as a means to address ills that modern life brings the day-to-day life of people, however, the classical ballet requires a specific technique, so , The pleasure and satisfaction to dance, opposing pain and unpleasant sensations of ongoing efforts, with the excess of tests, among them, one of the most common, the vices posture, causing violations of spine and back pain. This study evaluated the perception of the quality posture of classical dancers, aged from 13 to 35 years, from an academy of ballet in Fortaleza.

The idea of doing a search on the issues posture not only broke the fascination that the dance has on people, but also, to know how disturbing it is for teachers, choreographers and dancers, body posture, and how damaging their performance in view of the threat to their technical performance.

Methodology

The research was a qualitative-descriptive, in which the objects of approach, are allies in terms of meanings, motives, feelings, ideas, attitudes, beliefs and values, which are expressed by the common language for day-to-day of the interviewees and requires a researcher's understanding of intersubjective meanings made (MINAYO, 1998; SILVA, 1996 apud LIMA, 2006).

The location of the study was the academy Ballet Goretti Quintela, located on the street Sao Paulo, 1718 Jacarecanga in the city of Fortaleza, Ceara state, specifically in a room for dance and large ventilated. Has been at pains to provide a cozy and pleasant environment, conducive to the dancers them feel the will, during the interview.

We interviewed twelve participants, eight dancers and four dancers, with ages between 13 and 35 years, which are on average III, technical and vocational training in classical dance, being in the preparatory phase of show. The dancers have been invited previously, and informed of the reasons the search, and the reason why were chosen, and agreed to be part of this study. Vale stressed that the choice of this group is justified by their representation in the dance scene Cearense, is seen that this is a school with more than thirty years in the teaching of classical dance.

Data Collection and Analysis

To obtain the data, was used as a technique of data collection, individual semi-structured interview, adapted from Leal (1998), previously scheduled, with the following question: "How do you perceive your column during the conduct of exercises that require more than spine, as the souplesse and Cambra? "(See Figures 1 and 2). The interviews were recorded in their entirety, transcribed, categorized and analyzed by using content analysis, specified by Bardin, 2004 apud Lima, 2006, which is linked to the direction of the talks. After exhaustive reading came two categories, identified by lines of reality and meaning of each dancer.

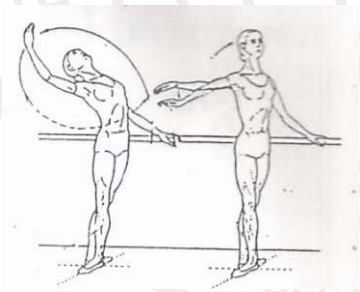


Figura 1: *Cambrê*
Fonte: SAMPAIO, 1999.

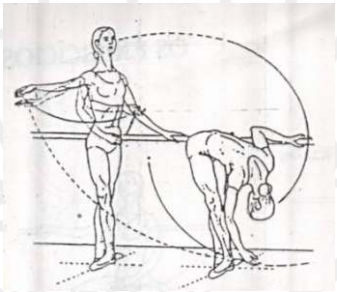


Figura 2: *Souplesse*
Fonte: SAMPAIO, 1999.

Results and Discussion

After the questioning, represented by the question "**How do you perceive your column, while conducting exercises that require more of the spinal column such as the *souplesse and cambrê*"?** There were answers to which have understood the meaning of the dancers on the effort made by the spine when performing the movements cited. Respecting the anonymity requirement for ethics in research, the names of those interviewed will be replaced with fictitious names. The content of the speech came two categories empirical: "**If I do this to be done, I feel pain" and "I give a good" stretched "in *souplesse Cambrê* in the abdomen and taken**", which will be discussed:

Category 1: **"If I do this to be done, I feel pain."**

In this category was explicit that the interviewees, knows that these exercises need for greater caution in its implementation, which should be alert to the correct posture, breathing and the contraction of the abdomen, so you do not feel any discomfort, and that they do not feel any limitation and or pain when performing as they should.

"In souplesse feel very alongando the column, and in Cambra feel is separating the vertebrae, if you do not do right, with the contracted abdomen, feel mild pain, because of not doing right, but it is only in the hours after going on" (ARABESQUE). "If I do this to be done, I feel pain, but if aware, do not feel anything, so I try to always do the right not to get hurt" (BALLOTTÉ).

"When I make no sense, I feel pain, but if you pay attention to breathing in the posture in the abdomen, not feel, over time will be put to better learning" (DEVELOPPE).

The above reports reflect the high level of complexity of classical dance, is seen that the majority of their movements is difficult to implement and require a careful and conscious practice, which should be assisted and directed by trained

professionals that are appropriate to their technique. However, it should be noted that, the pain that the dancers refer pain is a mild and transient, not impairs your performance, or interfere in their quality of life. In dance, everything is the result of hard work, an uninterrupted work, a work of a lifetime, be very painful dancer, who claims not feel pain, at any stage of his career, is lying, because there is no muscle pain dancer (BOTAFOGO, 2006).

Category 2: "I give a good" stretched "in souplesse, and cambrê, the abdomen contracted"

With this statement, it appeared that the dancers feel that the exercises stretch interview cited in the very body segments (spine, trunk), which held a strong contraction in the abdomen during its implementation and they need the strength to keep it.

"I give a good" stretched "in souplesse and cambrê feel that contracts very, very strong '(SISSONE).

"In souplesse extends much, and sometimes compresses a little freely and will be lengthened, in cambrê, I feel much contraction, squeezing the abdomen" (FOUETTÉ).

"I stretch out my column in souplesse much as my vertebrae had been separated, and in a cambrê pressure in the abdomen"(PENCHÉE). Through experience, you can add that these exercises, requiring a dancer in full control of all parts of his body, because while they are exerting an intense need to stretch the strength to sustain it, so there is a combination of isometric contraction and relaxation, avoiding that by compressing the abdomen, blocked its implementation.

"The dancers must be attentive to the importance of postural alignment, and the places of asymmetry and the restrictions of movement so that they can make the best out of your physical, not exceed in an attempt to overcome obstacles" (SIMAS, apud DANTAS MELO, 2005).

In dance, the dancers must be prepared, because this method requires a lot about several aspects (physical, psychological ...), coordinated and to face the daily training of a highly neuromuscular who need a great driving control and postural stability, requested by adequate system of proprioception, means by which the person perceives the position and movements of individual body segments (K. ALVIS, 2002 APUD DANTAS ET AL, 2005).

For the activity of dance, the movements are characterized by postural changes with requirements of muscle tone in various body with change of direction and spatial plans in different times and speeds. This requires a coordinated control scheme of the dancer's body, which was recorded over a long period of training, often repeatedly, by trial and error of execution. Thus, we find needs to gain more knowledge about the significance of posture in relation to demands that it brings into effect the quest for technical perfection of movement in dance (DANTAS, 2005, p. 308-309).

In classical dance, while they are working exhaustively the extension of the lumbar spine, strengthening the abdominal muscle, is over the hip (pelvic retroversion), isometric contraction of muscles, which is insufficient for maintaining the balance between these both groups muscle, sustained vertebral column (DANTAS, 2005).

While the pain has been cited by seven of the twelve interviewees, and is usually due to a poorly made implementation, met two reports differentiated worth the penalty being discussed.

The first refers to an explicit benefit that provides classical dance, which is the condition of the person is more elongated and realize a better posture, identified by the speech:

"I feel more stretched from day to day, helps me get more posture" (COUPE).

It is common sense, people associate a good position to dancers, in an elegant way of walking, sitting, it should be the stance adopted in class and shows, moments in which, in any way a dancer must be completely relaxed, and extending the daily, as part of his life without even realizing it.The second shows that the systematic practice and the correct technique, offers a lower risk of pain, is when the dancer is awareness and learn to know your body and its limits, preventing it exceeds certain circumstances.

"Once I started doing ballet, felt a little pain, with the weather improved today and not feel more" (BALLONE).

As has been shown, the ballet requires seriousness and responsibility, not only the practitioner but mainly teacher's, which gradually and properly directing the acquisition of technology, makes the student knows its limitations and potential and perform as they should and without risks their health. The experiences in over twenty years of activity in dance, gave me great luggage, but without the academic background, I miss concepts and content important to the success in my work. "The lessons passed on the good teacher are taken by the rest of their lives, whether in integration, health and citizenship ..." (NUZMAM, 2007).

Laban (1990) apud Porpino & Tibúrcio (2007), held in the first half of the last century, an extensive work at about the study of dance and has emphasized the need to know the body and the basic structures of the movement to devise an integrated dance his time."When all this is over, there is the self, the physical limitations are overcome and improved personality, is acquiring self-esteem and love itself, consequently, leads the field of technology" (DANTAS, 2005, p. 358).

Final Considerations

It was proven that although the pain has been cited in the majority of respondents, this was mild, transient and unable to cause changes in your lifestyle, as well as their performance, and almost everyone is aware that the two exercises cited: the souplesse and Cambrê need for greater attention and care in its implementation. The perception of the interviewees in relation to the movement cambrê, showed that all feel very elaborate, the abdominal muscles, as if the vertebrae were separated, while they need the strength to sustain a strong contraction in the abdomen, also understand that is a complex exercise, which when not made an accurate, cause pain and discomfort.

Regarding the movement souplesse, the interviewees, almost in its entirety, consider an exercise that lengthens the very backbone, which needs a conscience to accomplish it, but at no time was cited as a factor of pain or cause of annoyances.

Thus the searches in the area of dance, and the quality of their technique, must be encouraged and intensified, not only for its refinement and accuracy, but also to give subsidies to those who are dedicated to it, either professionally, for leisure or to worship as art.

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PERCEPTION OF CLASSICAL DANCER ON BODY POSTURE DURING THE IMPLEMENTATION AND *SOUPLESSE* AND OF *CAMBRÊ*

Abstract

The Classical Ballet is a form of academic dance, which by its degree of difficulty, requires a specific physical conditioning. This study sought to verify the sensation perceived by dancers in the body and on his posture during the execution of movements and souplesse Cambra - exercises specific to the ballet, in which the spine is often approached, identifying the most frequent complaints of pain associated with the column and reports to the peculiar context of the movements of classical dance. The study was conducted with eight dancers and four dancers, aged from 13 to 35 years of advanced levels, an academy of ballet in Fortaleza-CE. The results showed that they feel pain or discomfort when performing the exercises without proper attention and consciousness. Amid the complexity and beauty that has classical dance, health should be the priority, so it is suggested that the dancers have access to information about physical conditioning, stretching, posture quality, professional monitoring of Physical Education, with theoretical knowledge in practice and the dance. So studies of dance, and their relationship to health promotion are needed in search of better quality of life of dancers.

KEY WORDS: Posture. Classical Ballet. Dance.

PERCEPTION DE DANSEUSE CLASSIQUE SUR LE CORPS AU COURS DE LA MISE EN ŒUVRE ET SOUPLESSE CAMBRÊ

Résumé

Le ballet classique est une forme de danse académique, qui, par son degré de difficulté, exige une bonne condition physique. Cette étude visait à vérifier la sensation perçue par les danseurs dans le corps et sur sa posture lors de l'exécution des mouvements et Souplesse Cambra - des exercices spécifiques pour le ballet, dans lequel la colonne vertébrale est souvent abordé, l'identification Les plaintes les plus fréquentes de la douleur associée à la colonne et des rapports à l'étrange contexte des mouvements de la danse classique. L'étude a été menée avec huit danseurs et quatre danseurs, âgés de 13 à 35 ans de niveaux avancés, une académie de ballet à Fortaleza-CE. Les résultats ont montré qu'ils se sentent la douleur ou l'inconfort lors de l'exécution des exercices sans attention et la conscience. Au milieu de la complexité et la beauté qui a la danse classique, de la santé devrait être la priorité, il est suggéré que les danseurs ont accès à l'information sur le conditionnement physique, le stretching, la posture de qualité, de suivi professionnel de l'éducation physique, avec les connaissances théoriques dans la pratique et la danse. Ainsi, des études de danse, et leur relation à la promotion de la santé sont nécessaires à la recherche d'une meilleure qualité de vie des danseurs.

MOTS CLÉS: Posture. Ballet classique. Danse.

PERCEPCIÓN DE LA BAILARINA CLÁSICA POSTURA EN EL CUERPO DURANTE LA EJECUCIÓN Y *SOUPLESSE CAMBRÊ*

Resumen

El ballet clásico es una forma de la danza académica, que por su grado de dificultad, exige un trabajo específico de acondicionamiento físico. Este estudio trata de comprobar la sensación percibida por los bailarines en el cuerpo y sobre su postura durante la ejecución de los movimientos y souplesse cambrê - ejercicios específicos para el ballet, en la que es la columna vertebral a menudo acercaba, la identificación de las quejas más frecuentes de dolor asociado con la columna e informes a la peculiar contexto de los movimientos de la danza clásica. El estudio se llevó a cabo con ocho bailarines y cuatro bailarines, de edades comprendidas entre los 13 a 35 años de niveles avanzados, una academia de ballet en Fortaleza-CE. Los resultados mostraron que se sienten dolor o molestias al realizar los ejercicios sin la debida atención y la conciencia. En medio de la complejidad y la belleza que tiene la danza clásica, la salud debe ser la prioridad, por lo que se sugiere que los bailarines tienen acceso a la información sobre acondicionamiento físico, estiramiento, postura de la calidad, la supervisión profesional de la Educación Física, con conocimientos teóricos en la práctica y la danza. Por lo tanto, los estudios de danza, y su relación con la promoción de la salud son necesarios en la búsqueda de una mejor calidad de vida de los bailarines.

PALABRAS CLAVE: Postura. Ballet clásico. Danza.

PERCEPÇÃO DE BAILARINOS CLÁSSICOS SOBRE POSTURA CORPORAL DURANTE EXECUÇÃO DO *SOUPLESSE* E DO *CAMBRÊ*

Resumo

O *Ballet* Clássico é uma modalidade de dança acadêmica, que pelo seu grau de dificuldade, exige um condicionamento físico específico. Este estudo procurou verificar a sensação percebida por bailarinos a nível corporal e sobre sua postura, durante a execução dos movimentos *souplesse* e *cambrê* - exercícios específicos do *ballet*, nos quais a coluna vertebral é bastante solicitada; identificar as queixas mais freqüentes associadas às dores de coluna e relatos peculiares ao contexto dos movimentos da dança clássica. A pesquisa foi realizada com oito bailarinas e quatro bailarinos, na faixa etária de 13 a 35 anos, de níveis avançados, de uma academia de *ballet* de Fortaleza-CE. Os resultados evidenciaram que os mesmos sentem dor ou incômodo quando realizam os exercícios sem a devida atenção e consciência. Em meio à complexidade e beleza que a dança clássica possui, a saúde deve ser a prioridade, assim sugere-se que os bailarinos possam ter acesso a informações sobre condicionamento físico, alongamento, qualidade postural, acompanhamento de profissionais de Educação Física, com conhecimento teórico-prático da dança. Assim estudos aprofundados da dança, e sua relação com a promoção da saúde se fazem necessário na busca da melhoria da qualidade de vida dos bailarinos.

PALAVRAS-CHAVE: Postura. *Ballet* Clássico. Dança.