04 - SCHOOLING DANCE IN THE MUNICIPAL TEACHING NETWORK OF FLORIANOPOLIS: "DANCE IN SCHOOLS" PROJECT

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1 INTRODUCTION

When analyzing any civilizations' life from the old times up today, it has been noticed that cultural expressions such as games, sport and dance were their cultural activities.

Men used to express themselves emotionally through movement and gestures, according to Fahlbusch (1990, p.15), "this is dance" in its more elementary form.

Dance and society have always been interconnected. There is no way of talking about dance without keeping up with its journey along the years, or talking about men, without mentioning their body languages and needs.

Oliveira V. (2001,p.14) mentions that:

Dance was one of the most relevant physical activities for the old civilization. Men used to express their emotions and exhibit their physical abilities through dance. It has been performed by all the civilizations since superior Paleolithic era (60,000 b.C).

According to the author, dance used to have both playful and ritualistic features, through peoples' joy manifestations for their hunting and fishing or also for their dramatizations of funerals and births.

Nanni 92003, p.7) agrees with that when he says that:

Dance, for all civilizations of any period of history, is the representation of their manifestations, their "peace of mind", emotions, expression and communication, and finally of their cultural characteristics.

Therefore, both one self's knowledge and dance's knowledge require the knowledge of history and cultural manifestations of each civilization.

This way, dance has always aimed life, health, religion, death, fertility, physical strength, passing through therapeutic and educational ways so that it establishes an interesting diversity for its manifestation.

It is crucial for men, from the nomads to sedentary ones, still oppressed by time and space in day-by-day situations, to perceive the dance as a democratic activity, breaking the idea that dance is a privilege of few people and that a specific technique is required to perform it. It's also crucial to understand dance as a way of life. This understanding of movement by dance may be associated to the pedagogical universe of Physical Education, where dance, besides being a physical activity is also education and so, must lead the individual to understand what and why to make the movement, in a conscious way.

Oliveira V. (2001, p.96), when referring to conscious movement, points out:

It is important that people make their movements having conscious of each gesture. They need to think and feel what they realize. They have to feel their own sensations which are provided by our kinesthesia […], normally disregarded. Otherwise, we will face the physical education turned upside down.

This way, this consciousness puts the man as a being in the world, and this interaction, according to Nanni (1998, p.8), is "essential for the human being to become individual of his own praxis when revealing his historical reality through his movements." Searching a pedagogical practice by means of a more coherent dance, means to enable the individual to creatively express himself, without exclusions, turning this body language into a transformer language and not into a reproducer one. In this context Nanni (*id,ibid*) believes that the individual reaches his emancipation from the creative process developed by dance in school, " […] creativity makes the independence, the freedom of the being through autonomy and emancipation"…

So, dance may be a precious tool for the individual to deal with his needs, wishes, and expectations as well as an instrument for social and individual development. For reasons historically determined, school education has been privileging intellectual values to the detriment of body values. Giffoni (1973, p.15) asserts that educational problems "[…] almost always are taken into account by their intellectual side, which is one of the shortcomings of education." Bèrge (1998, p.24) also agrees with this argument in his metaphor "[…] while the brain is full, the body remains hungry." On the other hand, it is noticed that this vision has been changing. According to Ossona (1988), nowadays there is a better comprehension of formative and creative values of the dance, which leads to an enlargement of the body actions.

In Brazil and in the world, dance has been occupying more space at each day for the benefits it provides, which, according to Gariba (2002) includes since self- esteem improvement, stress and depression combat, and even enrichment of the interpersonal relationships. Therefore, it is important that the dance practice has been started in school, as it can be verified in Steinhilber (2000, p.8): " A child who takes part in dance classes […] has a better relationship with other children as well as reaches a better performance in the alphabetization process."

Under this perspective, Pereira et al (2001, p.61) states that:

[…] dance is a crucial subject to be taught in school: through dance, students are able to know themselves and each others; to explore the world of imagination and emotion; to create; to explore new senses and free movements […]. It has been verified here the endless possibilities of or for the pupil's work with his body abilities through dance."

Cunha (1992, p.13) also points out the importance of dance schooling process: " We believe that only the school, through a conscious work with dance, will be able to make emerge and build an individual with knowledge of his real body language abilities." Vargas (2003, p.13) corroborates this thought when he asserts that dance in school "[…] comprises sensitiveness and awareness of the students towards their attitudes, postures, gestures and day-by-day actions as well as their needs of expressing, communicating, creating, sharing and interacting in society." This way, to encourage education through dance is not only to perform it in "school parties" (VERDERI 2000, p.33) nor to offer the idea that "dance is learned through the act of dancing" (MARQUES 2003, p.19). To this author, the study and the understanding of the dance as a physical and intellectual activity go much beyond the mere act of dancing."

2 -DANCE IN SCHOOLS OF FLORIANÓPOLIS

A proposition of school dance according to the authors previously mentioned is the attempt of searching one way of

dancing free of the academic conventions. Which means that dance is not only learning techniques and styles, such as classic ballet, modern ballet, and jazz, among others. Dance goes much beyond the mere classification. According to Ferrari (2006, p.1) "Dance in school is not the art of the show, but education through art."

The art of dancing is not only to be contemplated and admired at distance, but also to be learned, understood, experienced and explored. It may lead the individual to experience his body throughout its dimensions through the relationships with himself, with other people and with the environment. First of all, the school must be sensitive concerning the values and body experiences of the individual so that the subject worked in class becomes more meaningful. On this scenery, dance can be also seen as a language to be taught, learned and experienced since it provides the development of competencies and abilities of the body. It contributes to the quality of learning and socialization issues and it is crucial to improve the interpersonal relationships. It is already a consensus that dance enables the individual to discuss and experience strategies analyzing them, evaluating them and recreating them if necessary whatever be the motivation involved.

In face of that, in 2005 it was implemented the project named **"**Dance in Schools" in *Florianópolis.* This project, which has been developed by the Education Department of *Florianópolis*, aims to insert the dance in the routine of the schools, as an additional modality of body language enabling a variety of relationships with other fields of knowledge, so that it is possible to reflect and contextualize the role played by the contemporary human being.

In 2006, the project took place in eighteen unities of the Elementary Schools, reaching approximately 2,000 pupils from 1st to 8th series with students at the age from six to seventeen. It has been also implemented in three children's education units for children ranging from 0 to 6 years old. Among the activities offered there are percussion classes, studies of dance styles, motivation to cooperative work, improvisation, development of creative competencies, and finally, development of choreographies.

The project has been developed among the interested schools of the Municipal Teaching Network, from Mondays to Fridays, according to the children's ages with one- hour class twice a week, resulting in twenty hours weekly for each educational unity. The classes have been carried out according to the different musical and dance styles preferences. However, it enables a new reality concerning the choreographies in order to enrich the learning competencies. The choreographies have been performed in the community as well as in parks, cultural spots, schools, theaters, events of the network and others. Professionals of Physical Education, Art and Dance are temporarily hired to work in the educational units.

Figures 1 and 2 denote that the Project has clearly decreased the school evasion and increased the relative approval rate.

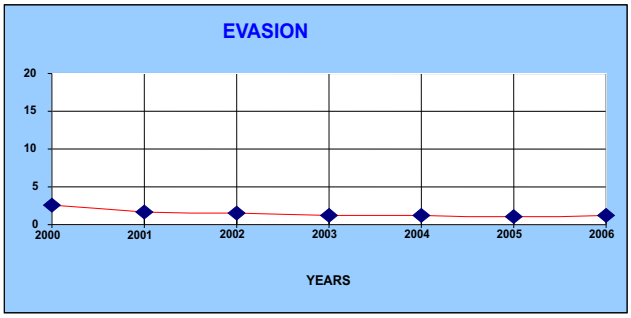


Figure1: School Evasion Graph
Source: Planning Department- *DEPLAN* (2006)

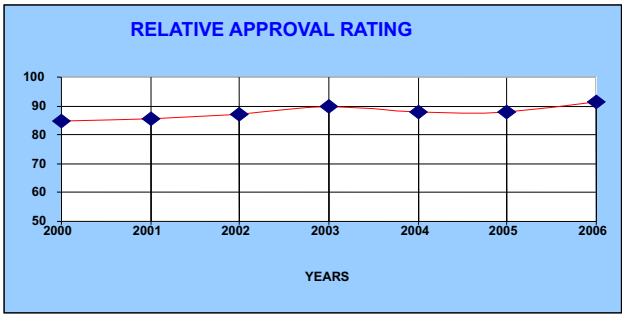


Figure 2: Schooling approval Graph
Source: Planning Department - *DEPLAN* (2006)

3 FINAL CONSIDERATIONS

It becomes necessary for the people who work with the Political Pedagogical Project - PPP, to insert this curricular component according to this article's approach. To understand the body through dance as a possibility of establishing multiple relationships with different fields of knowledge, it is important to reflect and contextualize its role in the contemporary society, revealed by the multiplicity of bodies in the classroom.

The data presented here lead education professionals to believe that it is the right way to be taken, since a school of quality concatenated to the new educational demands has been consolidated. Education through dance comprises one of these demands; it certainly enables the formation of new citizens with a more critical, autonomous and participative view about their society.

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ABSTRACT

Corporal activities coming from the expression, communication joy and freedom are importants elements to the Educational System. In face of it in the year of 2005 in the Elementary School was created this project named: "Net in Dance". To search a pedagogical practice through the dance, makes possible to the students, become this corporal language transforming and not reproducing.

KEY-WORDS: School Dance. Elementary School. Corporal Linguaje.

LA DANSE SCOLAIRE DANS LES ECOLES PUBLIQUES DU MUNICIPE DE FLORIANOPOLIS: PROJET « CONNEXION EN DANSE «

RESUME

Les activités corporelles advenues de l'expressivité, de la communication, de la joie, de la liberté sont des éléments importants pour l'éducation. À partir de cela, en 2005, a été remis à l'éducation fondamentale le projet de Danse Scolaire nommé « Connexion en Danse ». Chercher une pratique pédagogique plus cohérente à travers la danse permet à l'individu de se manifester de manière créative, sans exclusion, en faisant ce langage corporel transformateur et non imitateur.

LES MOTS-CLES: Danse Scolaire. Éducation Fondamentale. Langage Corporel.

BAILE ESCOLAR EM LA RED MUNICIPAL DE ENSEÑANZA EM LA CUIDAD DE FLORIANÓPOLIS: PROYECTO "RED EN DANZA"

RESUMEN

Actividades corporales resultantes de la expresividad, comunicación alegría y libertad, son elementos relevantes en la educación. Por este motivo, en el año de 2005, se llevó a cabo en la educación primaria el proyecto de Baile Escolar, con la denominación de "Red en Danza". La búsqueda de una práctica pedagógica a través del baile, consiste en hacer posible que el individuo se exprese creativamente, convirtiendo este leguaje corporal en transformador y no reproductor.

PALABRAS-CLAVE: Baile Escolar. Educación Primaria, Lenguaje Corporal.

DANÇA ESCOLAR NA REDE MUNICIPAL DE ENSINO DE FLORIANÓPOLIS: PROJETO "REDE EM DANÇA"

RESUMO

Atividades corporais advindas da expressividade, comunicação, alegria, liberdade são elementos relevantes na educação. Diante disso, no ano de 2005, foi implementado na Educação Fundamental o Projeto de Dança Escolar denominado, "Rede em Dança". Buscar uma prática pedagógica por meio da dança mais coerente consiste em possibilitar ao indivíduo expressar-se criativamente, sem exclusões, tornando esta linguagem corporal transformadora e não reprodutora.

PALAVRAS-CHAVE: Dança Escolar. Educação Fundamental. Linguagem Corporal.