125 - THE LEVELS OF MOTIVATION IN THE CLASSES OF DANCE/EDUCATION.

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1. INTRODUCTION

The dance can be considered the emotional human's first manifestation, that before the language, before the music, the need to extravasate a feeling made the man to dance (Achcar,1998).

Today in the media this need is reinforced, stimulating the people to practice it dance classes, where a lot of times not only it works to extravasate feelings but also for the personal marketing of each one, as a beauty stereotype.

The dance tends to provide to the individual a range of movements, where this can be known more and more starting from you live offered them and besides the movement, it can come to provide the social integration, where Garaudy (1980) he says that, when it "Dances it is to live and to express, with the maximum of intensity, the man's relationship with the nature, with the society, with the future and with their gods."

Starting from these needs in general already mentioned is believed that that incentive can end if turning a motivation form for practice of those classes or for maintenance of the same. And the motivation for his time can have a direct connection with the practicing individual's of dance classes emotion.

Due to that, they generated us some intriguing subjects that you took us the some questionations. Among the intrinsic and extrinsic motivations, which does influence in the decision of maintaining in the dance? Which would the true emotions is generated by practicing children of dance classes? Do those moments of emotions elapse in a positive way or negatively? Would it be possible through motivation with base in the Proofs idealized by Stipek (1998 apud Gil 2003), which would the true emotions be generated by practicing children of dance classes? Do those moments of emotions elapse in a positive way or negatively?

Due to that, we aimed at then, using this motivation scale with base in the Proofs idealized by Stipek (1998 apud Gil 2003), in their studies on this theme, to investigate the motivation levels in the dance classes in the city of Cable Cold-RJ, with female children, with age among 12 to 16 years of the project "New citizen."

2. REVISION OF LITERATURE

2.1. MOTIVATION

The motivation according to Tresca and Rose Júnior (2000) it is in the aspect of the learning or of the acting it is a psychological factor that it is related to the physical activity. Where is decisive for the choice of the activity that the individual will accomplish or not and it still determines in the accomplishment of some tasks the best acting than another could persist in an activity for a lot or little time.

For so much the motivation to be related with an internal factor that generates a behavior. However the sources of the actions generated by the individual can be of cause interns or it expresses. This way the author also mentions that the motivation can be classified as intrinsic motivation or extrinsic motivation. Being the intrinsic motivation orientated by reasons internal or personal that when put in she practices promotes the enlargement of the autonomy and of the personality, being denominated the most important in the learning process for mainly not to be linked with external rewards so that it happens.

Already the extrinsic motivation is the external reasons and/or you adapt could help to begin or to stay for some time in the he/she practices of an activity, but not being necessarily linked the satisfaction in the execution of the same. Could be more linked to an external reward.

If through the emotion that if he/she sits down when practicing some activity is that she will analyze if she has a motivation intrinsic or extrinsic or no and since then deciding if she enters or it stays in the activity, soon one can obtain an emotion positive or negative of something contributing in the motivation and in the decision to be taken.

2.2. DANCE AND EDUCATION.

2.2.1. History of the dance in the education.

Always existed, through the time and of the space, conflicts that they were translated by the discipline need intended by the educator and the freedom complained by the student. They were the philosophers that brought to the field of the pedagogy the influences of Hedois. According to Penna Marine apud Nanni, 2003, this education vision was born after Renaissance, when "specialists speculated on the foundations of the education and they advocated for the children more freedom, more happiness, more happiness, reacting against situations in that they met threatened passive, afraid and punished.

If we study the life of any people, of the most primitive civilizations to our days, we will always find as expression of a culture and as education of the children to the games, the sports and the dance.

The dances, in all of the times of the it recounts and/or I space geographical, for all of the people representation of their manifestations, of their "states of mind", circle of emotions, of expression and the being's communication and of their cultural characteristics. It is her that translates for means of gestures and movements the most intimate of the accompanied emotions or not of music and of the song or of peculiar rhythms.

As all human activity, the dance suffered the destiny in the ways and of the social institutions. Like this, these perspectives open a relationship among the peculiarities, characteristics and the character of the movements dancing and the partner-cultural development of the people in all of the times.

Since times with out memory the dance human activity is manifestation form, the first, also as the man's mystic communion with the nature and with their gods. The dynamic expressions of the primitive man's emotions - dance-rhythm - they tried to establish an encounter get, with the other ones and with the force of the nature. Pressed by the natural rhythm, the dance in the man's life presided her all of the events - born/die; peace/war; religious ceremonies and of initiation; they had a character rituation emotionally. That sense of the primitive man's dance-magic, that she presided her all of the events of their lives always sought the same end: the health, the life, the fertility, the physical and sexual energy marked by the character religious, therapeutic, aesthetic and educational.

As the education of the dance of the primitive people still the dance should provide situations today to make possible to develop them abilities vary of movement possibilities, to exercise possibilities of solemnity knowledge and being the effective agent of the harmony between the reason and the heart.

The dance in Renaissance also suffered influence of the ideas humanists: to express a beauty concept in that body and spirit would owe form an all harmonious one.

From middles of the century VIV the born again is begun for the begin of a new one was. The man's conscience as gentleman of himself and of the world, it buried the medieval patterns and it revolutionized or patterns and the aesthetics.

The identification of dances for individuals of different social classes provides a contribution increment and knowledge for the one of the aristocratic class that they caused to the teaching a removal of every time larger of the objectives born to again of integrating the human being globally.

Like this, the teaching of the modern dance, according to the guidelines of their precursors, he should have as bases the laws that govern the corporal mechanics; it should be a form global expression of the body, where the emotion, sensibility and creativity if they turn the central focus, in other words, he/she converts in an expression maximum I want to the man the possibility to solemnity-accomplish and of her to solemnity-know exercised of form contextual for the that express her. This way, the dance not more than a class, if it turns a development form and the man's the best, making possible to lead for self-realization roads. Like this, the teaching of the Modern Dance she had allowed to integrate the school curriculum. For such, we dared to propose and to suggest some beginnings, foundations and aspects that reduce the dance of the school to the University.

Nanni, 1995a, p. 148, she points out that dance/education is:

... a dynamics that goes back to the quality and variety of the corporal elements as strategies for the liberation of the desires, of the difficulties of leaving her context for other larger or including, of winning the barriers and difficulties of the apprehension of the knowledge. It is the body that sits down, she notices, she acts; why not to have her meaning then in the education!...

3. METHODOLOGY

This research had an experimental character and it was destined to describe the methodology that guided the study in the sense of her proof or refutation.

In that case, 40 children female were selected with age among 12 to 16 years. The children were selected of the project "New Citizen" of the city of Cabo Frio - RJ, and they had to be practicing the dance classes for at least 06 months indeed.

After the approval of the project for the members of the project "New Citizen" of the city of Cabo Frio - RJ, the consent request was elaborated for the signature of the responsible of the children, according to the resolution 196/96 of the national piece of advice of health for experiments with humans.

Being considered as exclusion criteria the children that practiced classes in the inferior period to 06 consecutive months during the period of the study and if they didn't find presents in the moment of the test.

A questionnaire was used starting from the accomplished adaptation of the motivation scale idealized by Stipek. In this sub-scale that evaluates the "Emotions" and concerns face to the ballet classes on the part of the children, the faces were used referred by Stipek. According to Gil (2003) these faces were drawn and built in a simple way in way to facilitate the children's of the represented emotions understanding (illustration 01). Besides, they were considered and built for they are used as an instrument composed by a group of entertaining activities and I don't eat a test in the classic sense of the term. In this study, the used questions try to define which the emotion degree felt by the child during the dance class and being formulated in the following way: It "shows as you sit down when you make right things in the class."

We adapted them of the scale for the dance classes, with the following subjects:

- like you if she sits down when she makes the dance classes?
- like you if she sits down in the days that doesn't have dance classes?
- like you if it seats making the exercises related ace classes and what do you notice that these are not in agreement with the way that was last for you?
- like you if she sits down when it is corrected by the teacher?

Happy

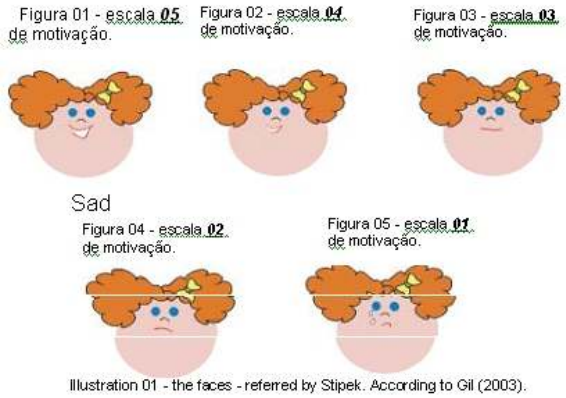


Illustration 01 - the faces - referred by Stipek. According to Gil (2003).

4. RESULTS

The results, after the use of a questionnaire starting from the accomplished adaptation of the motivation scale idealized by Stipek, in a sub-scale that evaluates the "Emotions" and concerns face to the ballet classes on the part of the children, being used the faces referred by Stipek. According to Gil (2003), adapted to evaluate the motivation, of 40 children female with age among 12 to 16 years, of the project "New Citizen" of the city of Cabo Frio - RJ will be presented below in form of graphs, with it is proceeded:

The illustration 02 represents the students' answer that you/they practice dance/education in what concerns the as if they sit down when they make the dance classes. Of the investigated students, 87,5% marked the illustration 01, corresponding the scale 05 of motivation, that means the maximum level of satisfaction, to do 35 students, and 12,5%, it marked the illustration 02, that it corresponds the scale 04, that it corresponds to 05 students.

LEVELS OF MOTIVATION

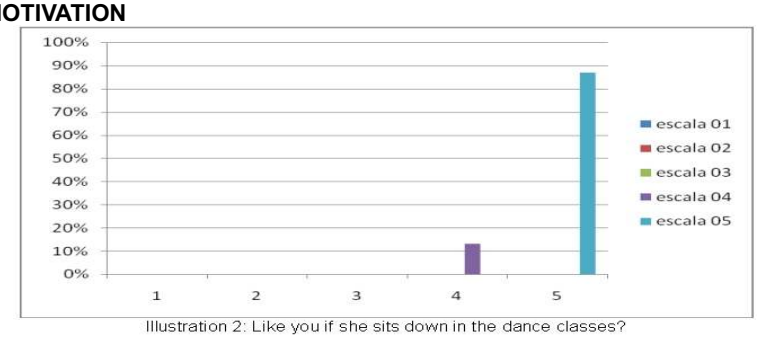


Illustration 2: Like you if she sits down in the dance classes?

The illustration 3 represents the students' answer that they practice dance/education in what concerns the as if they sit down in the days that doesn't have dance classes. Of the investigated students, 2,5% marked the illustration 01, corresponding the scale 05 of motivation, that means the maximum level of satisfaction, to do 01 student, 10%, it marked the illustration 02, that it corresponds the scale 04, to do 04 students, 30%, they marked the illustration 04, that it corresponds the scale 02 of motivation, to do 14 students and 57,5% marked the illustration 05, that it corresponds the scale 01 of motivation, to do 21 students.

LEVELS OF MOTIVATION

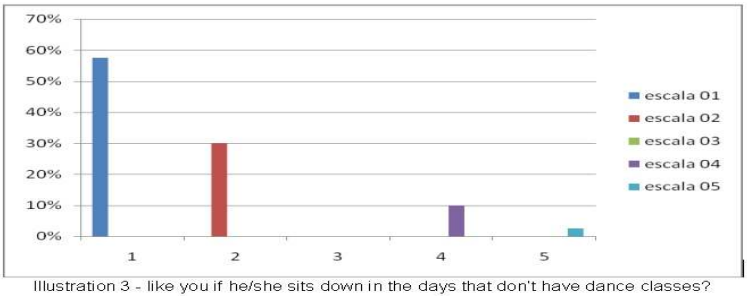


Illustration 3 - like you if he/she sits down in the days that don't have dance classes?

Does the illustration 4 represent the students' answer that you/they practice dance/education in the one what concerns the as if they seat making the exercises related ace classes and what do you notice that these are not in agreement with the way that was last for you?

Of the investigated students, 55% marked the illustration 05, corresponding the scale 01 of motivation, to do 22 students, 32,5%, it marked the illustration 04, that it corresponds the scale 02, to do 13 students and 12,5% marked the illustration 03, that it corresponds the scale 03 of motivation, to do 05 students.

LEVELS OF MOTIVATION

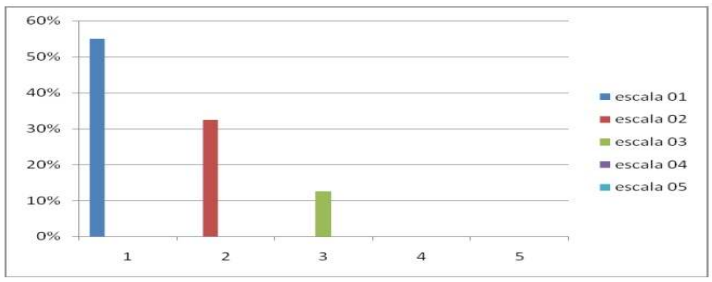


Illustration 4 - like you if it seats making the exercises related ace classes and what do you notice that these are not in agreement with the way that was last for you?

Does the illustration 5 represent the students' answer that you/they practice dance/education in the one what concerns the as if they sit down when they are corrected by the teacher?

Of the investigated students, 7,5% marked the illustration 01, corresponding the scale 05 of motivation, to do 03 students, 2,5%, it marked the illustration 02, that it corresponds the scale 04, to do 01 student, 17,5% marked the illustration 03, that it corresponds the scale 03, to do 07 students, 22,5% marked the illustration 04, that it corresponds the scale 02, to do 09 students and 50% marked the illustration 05, that it corresponds the scale 01 of motivation, to do 20 students.

LEVELS OF MOTIVATION

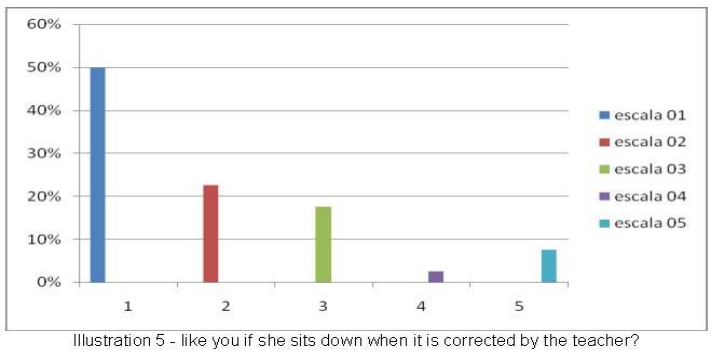


Illustration 5 - like you if she sits down when it is corrected by the teacher?

5. CONCLUSION AND RECOMMENDATION

With to present study it was possible to identify the level of the students' of the project "New Citizen" of the city of Cabo Frio motivation - RJ, where 87,5% if they sit down happy when they are making dance/education classes; 57,5% if they sit down sad when he/she doesn't have dance/education classes; 55% if they sit down unfounded making the exercises related ace classes and that you notice that these are not in agreement with the way that was last for them and 50% if he/she sits down sad when it is corrected by the teacher.

Before this perspective, we can conclude that the dance/education, is an instrument of identification of the levels of the students' of the project "New Citizen" of the city of Cabo Frio motivation - RJ, being her practice one influences positive so that the same ones participated in the project and continue inserted.

We suggested that other authors continue in this search for our students' motivation for the construction of their movements through the dance, especially of the dance/education.

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THE LEVELS OF MOTIVATION IN THE CLASSES OF DANCE/EDUCATION.

ABSTRACT:

The dance can be considered the emotional human's first manifestation, that before the language, before the music, the need to extravasate a feeling made the man to dance (Achcar,1998). She has to provide to the individual a range of movements, where one can always know more starting from the offered existences and besides the movement, it can come to provide the social integration, where Garaudy (1980) he/she says that, when it "Dances it is to live and to express, with the maximum of intensity, the man's relationship with the nature, the society, the future and with their gods". We Can is believed that that incentive can end if turning a motivation form for practice of those classes or for maintenance of the same. And the motivation for his/her time can have a direct connection with the practicing individual's of dance classes' emotion. That generated us intriguing subjects: which would the true emotions is generated by practicing children of dance classes? Are those moments positive or negative? We aimed at, using this motivation scale with base in the proofs idealized by Stipek (1998 apud Gil 2003), in their studies of this theme, to investigate the motivation levels in the dance classes in the city of Cable Cold-RJ, with female children, with age among 12 to 16 years of the project "New citizen". Results: 87,5% if they sit down happy when they make dance/education classes; 57,5% if they sit down sad when he/she doesn't have dance/education classes; 55% if they sit down unfounded making the exercises related ace classes where they notice that the teachings don't agree as it was him/her last and 50% if they sit down sad when it is corrected by the teacher. In that way we concluded that the dance/education, is an instrument of identification of the motivation levels, being her practice a positive influence so that the same ones participated in the project and continue inserted.

KEY-WORDS: dance/education, motivation, emotion.

RÉSUMÉ:

La danse peut être considérée la première manifestation de l'être humain émotif qui avant la langue, avant la musique, le besoin de s'extravaser une sensation a fait l'homme pour danser (Achcar,1998). Elle doit fournir à l'individu une gamme de mouvements où on peut savoir toujours plus initial des existences offertes et excepté le mouvement, il peut venir fournir l'intégration sociale où Garaudy (1980) il/elle dit que, quand il "Danse c'est vivre et exprimer, avec le maximum d'intensité, le rapport de l'homme avec la nature, la société, le futur et avec leurs dieux". Nous Pouvons est cru que cette motivation peut terminer si tourner une forme de la motivation pour entraînement de ces classes ou pour entretien du même. Et la motivation pour son temps peut avoir un rapport direct avec l'individu pratiquant de l'émotion de classes de la danse. Cela nous a produits sujets séducteurs: lequel veut les émotions vraies est produit en pratiquant des enfants de classes de la danse? Est-ce que ces moments sont positifs ou négatifs? Nous avons visé à, en utilisant cette échelle de la motivation avec base dans les preuves ont idéalisé par Stipek (1998 apud Gil 2003), dans leurs études de ce thème, enquêter sur les niveaux de la motivation dans les classes de la danse dans la ville de Câble RJ Froid, avec les enfants féminins, avec âge parmi 12 à 16 années du projet "Nouveau citoyen". Résultats: 87,5% si ils s'asseyent heureux quand ils font des classes du danse/éducation; 57,5% si ils s'asseyent triste quand il/elle n'a pas de classes du danse/éducation; 55% si ils s'asseyent sur faire sans fondement les exercices racontés l'as classe où ils remarquent que les enseignements ne consentent pas comme c'était les him/her durent et 50% si ils s'asseyent triste quand il est corrigé par le professeur. Dans ce chemin nous avons conclu que le danse/éducation, est un instrument d'identification de la motivation nivelle, en étant son entraînement une influence positive afin que les mêmes aient participé au projet et continuent inséré.

MOTS CLEF: danse/éducation, motivation, émotion.

RESUMEN:

El baile puede ser considerado la primera manifestación del humano emocional que antes del idioma, antes de la música, la necesidad al extravasate un sentimiento hizo al hombre bailar (Achcar,1998). Ella tiene que proporcionar al individuo un rango de movimientos dónde uno siempre puede saber más el arranque de las existencias ofrecidas y además del movimiento, puede venir a proporcionar la integración social dónde Garaudy (1980) el dice que, cuando "Baila que es vivir y expresar, con el máximo de intensidad, la relación del hombre con la naturaleza, la sociedad, el futuro y con sus dioses". Nosotros Podemos se cree que ese incentivo puede acabar si volviéndose un formulario de la motivación para la práctica de esas clases o para el mantenimiento del mismo. Y la motivación durante tiempo del puede tener una conexión directa con el individuo practicando de la emoción de clases del baile. Eso nos generó los asuntos intrigantes: ¿qué habría las verdaderas

emociones se genera practicando a los niños de clases del baile? ¿Esos momentos son positivos o negativos? Nosotros apuntamos a, mientras usando esta balanza de la motivación con la base en las pruebas idealizaron por Stipek (1998 apud Gil 2003), en sus estudios de este tema, para investigar los niveles de la motivación en las clases del baile en la ciudad de Cabo Frío - RJ, con los niños hembras, con la edad entre 12 a 16 años del proyecto el "Nuevo ciudadano". los Resultados: 87,5% si ellos se sientan feliz cuando ellos hacen las clases del el baile/ la educación; 57,5% si ellos se sientan triste cuando el no tiene las clases del el baile/ la educación; 55% si ellos se sientan el haciendo infundado los ejercicios relacionados que el as clasifica dónde ellos notan que las enseñanzas no están de acuerdo como él era los duran y 50% si ellos se sientan triste cuando se corrige por el maestro. De esa manera nosotros concluimos que el el baile/ la educación, es un instrumento de identificación de la motivación nivela, mientras siendo su práctica una influencia positiva para que los mismos participaran en el proyecto y continúan insertado.

OS NÍVEIS DE MOTIVAÇÃO NAS AULAS DE DANÇA/EDUCAÇÃO.

RESUMO:

A dança pode ser considerada a primeira manifestação do emocional humano, que antes da linguagem, antes da música, a necessidade de extravasar um sentimento fez o homem dançar (Achcar,1998). Ela tende proporcionar ao individuo uma gama de movimentos, onde se pode conhecer sempre mais a partir das vivências oferecidas e além do movimento, pode vir a proporcionar a integração social, onde Garaudy (1980) diz que, quando “Dançar é viver e exprimir, com o máximo de intensidade, a relação do homem com a natureza, a sociedade, o futuro e com seus deuses”. Podemos acredita-se que esse estímulo pode acabar se tornando uma forma de motivação para prática dessas aulas ou para manutenção da mesma. E a motivação por sua vez pode ter uma ligação direta com a emoção do indivíduo praticante de aulas de dança. Isso nos gerou questões intrigantes: quais seriam as verdadeiras emoções geradas por crianças praticantes de aulas de dança? Esses momentos são positivos ou negativos? Objetivamos, utilizando esta escala de motivação com base nas provas idealizadas por Stipek (1998 apud Gil 2003), nos seus estudos desta temática, investigar os níveis de motivação nas aulas de dança na cidade de Cabo Frio-RJ, com crianças do sexo feminino, com idade entre 12 a 16 anos do projeto “Novo cidadão”. Resultados: 87,5% se sentem felizes quando fazem aulas de dança/educação; 57,5% se sentem triste quando não tem aulas de dança/educação; 55% se sentem desmotivadas fazendo os exercícios relacionados ás aulas onde elas percebem que os ensinamentos não estão de acordo como lhe foi passada e 50% se sentem triste quando é corrigida pela professora. Dessa forma concluímos que a dança/educação, é um instrumento de identificação dos niveis de motivação, sendo sua prática uma influência positiva para que as mesmas participassem do projeto e continuem inseridas.

PALAVRAS-CHAVES: dança/educação, motivação, emoção.