32 - DANCE AND TRAVERSE THEMES

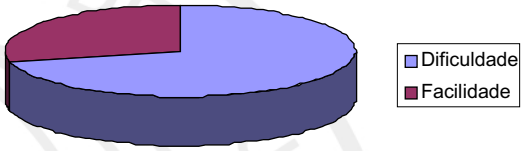
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INTRODUCTION

The National Curriculum Parameters emerged from the study of states and municipal districts, from the analysis of the National Education Curriculum by Carlos Chagas Foundation and from the contact with some information on the educational experiences of other countries. They were also based on the educational decade plan, on the statistical data about the students' performance at fundamental school and on published experiences by the educational ones (PCN, 1997). The PCN suggestions stand out the traverse themes as a very important way of education. Developing them related to several disciplines has been a challenge for many educators.

This present research, of qualitative descriptive nature, is to register, describe, analyze and interpret the 28 Physical Education's teachers from the City of Juiz de Fora regarding the relations between Dance and Traverse Themes. In this research it was included only the teachers who participated at the annual meeting of FEMDE/2005 (Municipal Festival of Educational Dance). They answered to a semi-structured questionnaire, and one of the questions was about the difficulties or easiness in address the theme Ethics, Cultural Plurality, Environment, Health and Sexual Orientation in the classes of Dance. The researcher applied the questionnaire and it has evidenced the difficulty that 20 teachers have in transforming theory into practice, as exposed below in the graph.

No seu trabalho com a Dança na escola, você tem facilidade ou dificuldade de traçar relações entre a Dança e os Temas Transversais?



Among the justifications, one refers to the "unfavorable media influence ". There is really a media tendency in showing Dance together a body exploration culture, especially the feminine body. This research seeks to show some methodological didactic suggestions for the approach between dance and traverse themes, with Marques' study (2003) as main theoretical reference. The relevance of this study is to evidence that dance at school is not a mere pass-time, but an activity able to promote the importance of the body, inside and out of school.

Dancing traverse themes

We live in a time where it is necessary to approach some subjects related to ETHICS so that we can realize the complexity of the current world, and one of the best ways is still the Education. From that thought on, Marques (2003) highlights Dance classroom as a very important space where traverse themes find fertile land to germinate. There are a lot of situations in which we can discuss, for example, the social profiles. She points to the possibility of reflection from the existence, interpretation, creation or direction of some dance choreography, in such a way that

When we live and think of the director's, choreographer's and interpreter's profiles in the world of dance, for example, we are metaphorically opening possibilities of choices in our social acting profile and from this way of action with other persons (idem, ibidem, p. 47).

There is still another paper to be executed, like the spectator, that is, the person that doesn't participate actively in the process, but who emits values and analyses regarding to it. Here it is pertinent to comment how people live and how they behave in myriads of situations. Playing as a spectator can also be a rich educational experience, because it is learned how to emit opinions and critics in a respectful sincere way. On the other hand, learning how to hear the spectator's critics and suggestions can be an excellent respect drill to some persons. Providing to the students such experience and opening spaces for its elaboration can generate odd moments for the construction of ethics, so much to each other, as well as in society.

The existence of dance repertoires, that is, those ready dance, not created by the students, can offer to them important moments of metaphors of the social life, as much as they have to play papers in the society that they didn't create, but in which they act in a personal way (ibid, ibidem, p. 49). The process of choreographic composition in dance demands a practice and a deep reflection on as to link with each other. When the composition is made in-group, we are really working with the respect for the ideas and corporal possibilities of each other, besides the capacity of working the verbal and corporal dialogue.

As Dance is a practice where the people are exposed physically, the personal differences are more explicit: we can have low and high, fat and thin, blacks and white students, smart or not, with more and/or less flexibility, and so on. They can take advantages on such differences to overcome the prejudices and discriminations, situations always so present at school. As example, we suggest to elaborate a class plan where the content to be developed is the Contact and the Improvised Action; dividing the group in small groups and getting values for the participation of its members in its ethnic and physics differences and so on.

Dividing the group in small groups and giving to each one the task of elaborating a small choreography, where each member has some participation, can be a very good practice where the exercise of the dialogue and the search of impasse solutions are present. Those moments can be great growth moments, when it is shared with the entire group, because each one brings an important individual and collective thought.

School is a social, cultural, ethnic and religious space marked by differences, and it is, therefore, an adapted atmosphere for the approach of themes about the CULTURAL PLURALITY. Dancing at school means to open spaces to rethink the body that is already an expression of the diversity. The different kind of person, the movement forms, dance styles and its different manifestations do a significant expression for the plurality of the dance language. The education through dance opens possibilities to be a body and not just to have one, to accept and respect the differences of present bodies at school. Dance is directly related to the body, but frequently this is ignored and non-respected in its differences and singularities. There still is in our society a series of prejudice to the different dance styles and those are historically harnessed for the bodies that interpret them or should. The most typical example of it is the ballerina, for many centuries exclusively of the young high white legs and firm hips. We can also think of the ideal bodies to play capoeira, or for a passista for samba group (MARQUES, 2003, p. 38).

It still very common a kind of prejudices about the gender, the age and the ethnic in the dance world. The society discriminates the senior's participation, the black or the poor one and the faulty physical in the several artistic manifestations, reserving them small spaces in activities of popular plays. It hovers at the Brazilian social imaginary associated to dance and to the body the eternal youth's aspect, that is, the existence of an ideal age to learn how to dance "(ibid, ibidem, p. 41). There is a wrong conception that dance needs a perfect body and that, without that perfection, it is not possible to develop, with quality, the expression and the communication of dance language. It is also necessary to rethink the existent relationship between dance style and the social class.

Inside a practical context, that seeks to develop free attitudes of prejudices in the society, it could be offer to the students, for example, the contact with same dance lived by primitive ones, for the natives; they can also dance the regional and Afro-Brazilian dance as, for example Baião, Bumba-meu-boi, Maracatu, Lundu, and another. Dance, especially the Latin ones, should also be part of the proposals work with the students, as well as the living room Dance, the Classic, the Modern, the Contemporary and so on.

Studying the origins of dance in its historical context is to know a little more on ours and another cultures. Dance tells histories, brings meanings from another time, expresses ethical and aesthetic values. Knowing such histories helps to understand its meanings and dancing better (Notebooks of TV Escola, 1998, p. 88).

It is Important that, from the dancing practices, a reading of them be made, with the possible recreation of another dance, developing the autonomy, the creativity and a critical positioning before the different. As fundamental as to preserve the elements of our culture through dance, respecting the diversity and the differences, it is to develop at school a pedagogical practice that exposes the body cruelty and the present prejudices so real in the social relationships.

Concomitant to the ethical crisis and the difficulties originally from the cultural plurality, world lives a danger situation today and an urgency in relation to the environment. The humanity has been done something uncertain about the future using in indiscriminate way the technological resources. That has been cart, in accelerated rhythm, the destruction of the natural resources. Thinking of the relationship of the human being with the nature is so vital for the humanity's survival. The environment is now a theme of great social and educational value and must be “part of the transmitted values in a traverse" way (MORAES and TOWER, 2004, p. 137).

The education about the environment necessarily involves a proximity relationship and intimacy with the nature, with a review and reformulation of attitudes, habits and relative values to the own life. From the educational point of view, the environment should be studied more than mere knowledge. It will be necessary more than cares with preservation; it will be necessary "a new evaluation of the historical tendency of the human being to oppose to the earth in which he/she inhabits and to pass to respect it as an enigma, that will never be solved definitively " (FEITOSA, 2004, p. 88).

Dance is an artistic manifestation, so it is an educational practice of great relevance to talk about the theme environment, since the art possesses the property of touching people's sensibility in a more effective way. It is a "knowledge form that involves the intuition, the emotion, the imagination and the communication capacity, as well as the use of the memory, of the interpretation, of the analysis, of the synthesis and of the critical evaluation” (PCN, 1998, p. 74). Upon working with Dance and environment, it should try to settle down a point between the ecology and the body, accomplishing corporal existences of sensibility that recover the contact and the students' intimacy with the bodies - theirs, with each other, and with the nature. Developing exploration activities of perception like sounds, smells, tastes, colors and kinds of textures to the environment can be an excellent approach resource, integration and connection between the students and the earth, because

It is still unquestioned the interpretation of nature as another being, a stranger, an external object to the man. That exteriority of the nature that can be human or cultural it is the soil in which the ecological challenges of the present time appear (FEITOSA, 2004, p. 87-88).

The environmental theme, at school, parallel to the contents of dance, is more than doing a "small dance” for occasion of the world environment day. The applicability of that theme includes activities that take the opportunity for the teachers to transform knowledge into feelings and actions, integrating reason and emotion, individual and collectivity, so that the relationship between Dance and Education is more interactive and effective. Realizing, understanding and respecting the cycles of the own body can metaphorically do the students understand that the nature also has its own cycles and we need to understand and respect them. Learning to have a friendly relation with the own body can take student to develop a friendly relationship with the nature.

Another contribution of Dance can be related with the experience of the well being sensation lived by students during some practice. Having simple moments, but full of joy, by a corporal movement, can unchain reflections on some concepts about consumerism. According to Baleeiro et al (1999, p. 173), the people use "to confuse happiness with desires satisfaction and desires satisfaction with ownership of objects that symbolically represent them, what places us in a dissatisfaction state and permanent emptiness”. Those sensations can affect the HEALTH directly, because of the intrinsic relationship body/mind.

Developing the content of dance highlighting the student's corporeality can unchain solid bases for the development of health. Feeling, noticing, understanding and accepting the own body bring respect and responsibility for them. Marques (2003, p. 56) alerts for the dangerous dance vision that still persists in our society: dancing "can be synonymous of pleasure, for those who links in a friendly way with his/her body (listening, respecting, and feeling, following its desires and sensations) as of pain ". it is easy to notice the truthfulness of such statement when it is witnessed the disrespect by the limits of the body, tired by hours and hours of trainings, by the excess work or for the compulsive exaggerated search of the flexibility. It is necessary that the students understand and know the reason and the cares that he/she should take in order to prevent and to minimize risks of lesions, such as: the heating before the practice, the lengthening and the compensatory movements, as well as relax techniques at the end of a dancing class. Great importance knowledge for the students is the basic notions of first helps. That is because, in dance, the body "is in frequent movement, experimentation and creation" and, therefore, it can be subject to some accidents. The teacher can approach the basic and necessary cares to the initial treatment of “fractures, air lack and others" (MARQUES, 2003, p. 58).

From the birth to the old age, the feeding is a decisive factor for obtaining of a good health, and it is an aspect that links directly to the several diseases as, for example, diabetes, hypertension, heart diseases and obesity. Therefore, approaching those themes perhaps during the dancing classes is one of the aspects we should think hard about the health and Dance teaching. There are a lot of common cases of bulimia and nervous anorexia in girls that practice dance, frequently associated to social demands of thinness and to the "ideal" body (JOHNSON,1991, apud MARQUES, 2003, p. 58).

It is interesting to offer to the students general knowledge about nutrition, in order they can understand the ideal needs for a good health, relating feeding and practice of physical activity. The children and the adolescents nowadays usually eat very badly, ingesting an enormous amount of empty calories, what is responsible for a growing number of obesity in our country.

Seeking some data in the community about the health services can be a starting point to focus the Health theme at school. It is indispensable to the teacher a wider vision about what means the word dance, not limiting its concept to mere corporal movements. Dance, while space of corporeality manifestation, is a fertile land for the development of solemnity habits, care and respect to the body possibilities and limits. The accomplishment of activities that value the healthy behaviors, like the development of campaigns in favor of a good lifestyle and the combat to the cigarettes. Another form of working the health in dance is to show to

the community that they can maintain an active happy life-dancing daily for 30 minutes, respecting the style of each one. It is possible to act a dance-theater show, where they can discuss and present suggestions of a healthy lifestyle.

The growth of the level of the adolescents' pregnancy and the risk of the contamination by virus of Aids among the youths, in the last decade, has brought the need of the school to open space for the sexuality in its curriculum (PCN, 1997c). It is important the paper of the school on the theme SEXUAL ORIENTATION, because there is a considerable part of the young population in it; young ones, extremely vulnerable ones, because the educational and preventive actions in the country, when existent, is not always healthy really efficient.

Dance is directly linked to the body thus it can, "propose new ways to think and to enlarge the knowledge" (2003, p. 52) about the sexuality, including, in its processes, discussions on corporeality, gender, beauty patterns and media. However, still according to the same author, dance should not be a mere way "of information and transmission of ready messages about the teenagers' sexuality" (idem, ibidem, p. 52), but a space where the adolescents can let to emerge their doubts, anxieties and opinions.

With the corporal transformations, the expectations on the gender appear in the adolescences, that is, the notion of masculine and feminine as social construction. "Gender is socially the group of functions attributed to each sex. Being a man or a woman is more than to have a biological sex: it is to have a place in the society,"(BALEEIRO et al, 1999, p. 151).

We found in dance a large number of manifestations on the gender. The "rebolado", for example, can be an uncomfortable movement for certain boys that associate it to the femininity. The illustration of the ballerina can reinforce the image of a non-sexy woman, while an Afro-Brazilian dancer's performance exalts, by a lot of ways, the sensual movement, the seductive and virile man's illustration. It is due to school to discuss such subjects so that they can think about the stereotypes and the prejudices.

In the proposals of corporal creative practices, for example, the girls can notice that to try the creation of strong, firm and direct dance doesn't mean that they are less feminine and, to the opposite, the force doesn't necessarily belong to the masculine sex. In the same way, motivating the students of the masculine sex to try and to discuss possibilities of light and indirect movements [...] can take them to notice that they "will not lose their manliness" in case they express more delicacy (Marques, 2003, p. 55).

Constant doubts and questions appear about the best form of approaching the sexuality at school, and more specifically in dance classes. Fan, sporting and artistic activities can be efficient alternative in order adolescents learn how to have a responsible sexuality, free from fears, blames and prejudices. Dance can contribute to the transformation of behaviors when proposing activities that promote the corporal approach in a natural way. A suggestion for talking on the prejudice and the malice involving the body would be some activities that involve the physical contact. Those subjects can emerge without masks and, more than verbalized, they can be bodily lived. Situations of conflicts create possibilities to review the prejudices and elaborate concepts.

Dance classes at school should have mixed groups, with time and space for the rupture of impregnated social models of prejudices. The sensibility and the graciosity have been frequently predicative more and it has been contributing excessively to the boys' dance classes removal. There is a fear, a lot of times even of the own parents, that their children are effeminate or that they can become part of a malicious game (BREGOLATO, 2000, p. 76). It is necessary that the educators pay attention for the fact that they cannot speak in education for sexuality without facing the challenge of discussing the origin and the sexual function. It is noticed that Dance as ritual or social event" has an important capacity and still not very recognized to mobilize us and to persuade on what it is to be man or woman " (HANNA, 1999, p. 27). Proposing corporal forms of life that explore the sensations and the emotions contribute with a formation to practice so much the solemnity-respect as the respect to the other, decisive practices for a responsible, healthy happy sexuality.

FINAL CONSIDERATIONS

PCN presents, with its traverse themes, an way of approaching the disciplines to each other and those with the students' reality. The treatment Marques (2003) gives to dance education has really those same objectives, looking for contemplating on the possibilities and approaches of those themes. In all of traverse themes presented by PCN (Ethics, Health, Environment, Sexual Orientation and Cultural Plurality), it is possible to develop a work that establishes connections between theory and practice, in spite of some teachers to talk about difficulties in doing that.

As the educational institutions have been accumulating the functions that previously were own of the families, there is a challenge to be won in education: informing, forming and humanizing people. Dance, with its multiple possibilities, illuminate all that process, once it can be an educational, sensitive and reflexive practice. Its values can generate and perpetuate respect attitudes, solidarity, cares with the body and a more sensitive glance on the nature and on each other.

It is important to realize traverse themes through a corporal perspective, in way to value the no-verbal language at school. Breaking the hegemony of writing and verbal language at school atmosphere can favor a new body vision in the society.

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DANCE AND TRAVERSE THEMES

ABSTRACT

Introduction: In search of democratization and importance of the National Education, it has emerged, in 1997, the National Curriculum Parameters (PCN). The suggestions of it highlighted the teaching activities with traverse themes. Developing them outlining relations with several disciplines has been a challenge for many educators, besides for the teachers of Physical Education. Objective: This research seeks to show reflections and didactic methodological suggestions for the approach between dance and traverse themes, discussing its educational possibilities at school and considering Marques' study (2003) as main theoretical reference. Methodology: The studied group was composed by 28 teachers of Physical Education from the municipal net of teaching of Juiz de Fora. As instrument of that research, of qualitative character, we applied them a semi-structured questionnaire, concerning on its school activities, with a question turning about the difficulty or easiness in working the traverse themes through dance. Result: Upon analyzing it we could notice that most of the teachers (71%) presented difficulties in drawing relations between dance and traverse themes. Conclusion: In spite of those teachers to talk about difficulties in establishing connections between theory and practice, it was noticed that it is possible to draw relations between Dance and Traverse Themes. Valorizing the corporal language at school can contribute to the revaluation of the body in society.

WORD-KEY: Body, Dance, Education.

LA DANSE ET DES THÈMES TRANSVERSAUX

RÉSUMÉ

Introduction: A la recherche de la démocratisation et valorisation de l'enseigement national, Le Cursus (PCN - l'ensemble des paramètres pour l'education) est mis en place en 1997. Ce document met en valeur les thèmes transversaux. Le developpement de ces thèmes et l'établissement des rapports avec d'autres disciplines est un enjeu pour les enseignants, sourtout pour les professeurs d'Education Psysique. Objectif: Cette recherche veut offrir des réflexions et des suggestions didactiques et métodologiques pour l'approximation entre la danse et les thèmes transversaux, en discutant ses possibilités éducatifs dans l'école, en ayant comme principal référentiel théorique les études de Marques (2003). Méthodologie: Le *corpus* investigué a été composé par 28 professeurs d'Éducation Physique du réseau publique de Juiz de Fora. Comme instrument de cette recherche, de caractère qualitatif, on les a apliqués, pour l'occasion de la Reunión annuelle du FEMDE /2005 (Festival Municipal de Danse Éducation), un questionnaire semi-structuré sur leurs travaux scolaires, avec une question sur la difficulté ou la facilité de travailler les thèmes transversaux à travers la danse. Résultat: Dans l'analyse faite, on peut observer que la majorité des professeur (71%) presentaient des difficultés pour établir des rélations entre la danse et les thèmes transversaux. Conclusion: Malgré les dificultés rapportées par les professeurs interviewés pour développer un travail qui établisse des liens entre la théorie et la pratique, on s'est apperçu qui est possible de établir des rapports entre la danse et les Thèmes Transversaux. Valoriser le langage corporel dans l'école pourra contribuer pour la revalorisation du corp dans la société.

MOTS CLÉS: Corp, Dans, Education

LA DANZA Y LOS TEMAS TRANSVERSALES

RESUMEN

Introducción: En la búsqueda de la democratización y valorización de la enseñanza nacional, surgen, en 1997, los Parámetros Curriculares Nacionales (PCN). Se destacan en las propuestas de trabajo de los PCN los temas transversales. Los desarrolla trazando relaciones con varias disciplinas, ha sido un desafío para muchos educadores, inclusive para los profesores de Educación Física. Objetivo: Esta investigación busca ofrecer reflexiones y sugerencias didácticas y metodológicas para la aproximación entre la danza y los temas transversales, discutiendo sus posibilidades educativas en la escuela, tomando como principal referencial teórico los estudios de Marques (2003). Metodología: La muestra investigada fue compuesta por 28 profesores de Educación Física de la red municipal de enseñanza de Juiz de Fora. Como instrumento de esa investigación, de carácter cualitativo, les fue aplicado, por ocasión de la reunión anual del FEMDE/2005 (Festival Municipal de Danza Educación) un cuestionario semi-estructurado, a cerca de sus trabajos escolares, con una cuestión basada sobre la dificultad o facilidad en trabajarse los temas transversales a través de la danza. Resultado: En el análisis hecho se puede observar que la mayoría de los profesores (71%) presentaba dificultades en trazar relaciones entre la danza y los temas transversales. Conclusión: A pesar de que los profesores entrevistados relataron dificultades en desarrollar un trabajo que establezca nexos entre teoría y práctica, se percibió que es posible trazar relaciones entre Danza y Temas Transversales. Valorizar el lenguaje corporal en la escuela podrá contribuír para la revalorización del cuerpo en la sociedad.

PALABRAS-CLAVE: Cuerpo, Danza, Educación.

DANÇA E TEMAS TRANSVERSAIS

RESUMO

Introdução: Na busca da democratização e valorização do ensino nacional, surgem, em 1997, os Parâmetros Curriculares Nacionais (PCN). Destacam-se nas propostas de trabalho dos PCN os temas transversais. Desenvolvê-los traçando relações com as várias disciplinas tem sido um desafio para muitos educadores, inclusive para os professores de Educação Física. Objetivo: Esta pesquisa busca oferecer reflexões e sugestões didáticas e metodológicas para a aproximação entre a dança e os temas transversais, discutindo suas possibilidades educativas na escola e tomando como principal referencial teórico os estudos de Marques (2003). Metodologia: A amostra investigada foi composta por 28 professores de Educação Física da rede municipal de ensino de Juiz de Fora. Como instrumento dessa pesquisa, de caráter qualitativo, foi-lhes aplicado um questionário semi-estruturado, acerca de seus trabalhos escolares, com uma questão versando sobre a dificuldade ou facilidade em se trabalhar os temas transversais através da dança. Resultado: Na análise feita pode-se observar que a maioria dos professores (71%) apresentava dificuldades em traçar relações entre a dança e os temas transversais. Conclusão: Apesar de os professores entrevistados relatarem dificuldades em desenvolver um trabalho que estabeleça nexos entre teoria e prática, percebeu-se que é possível traçar relações entre Dança e Temas Transversais de tal forma a valorizar a linguagem corporal na escola, contribuindo assim para a (re)valorização do corpo na sociedade.

PALAVRAS-CHAVE: Corpo, Dança, Educação.