165 - HALL-DANCING ON HIGH SCHOOL OF THE STATE SCHOOL JHON KENNEDY OF ARACAJU IN THE STATE OF SERGIPE

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According to Darido & Neto (2005), the physical education starts in Brazil oficially in 1851 with the Couto Ferraz reform where only practiced it through the military enviroment, but after this reform applied by Rui Barbosa that the participation of both genders had acces with the offer at Pedagogy through the mandatory gymnastics which objectivie was to promote the euginization. Then came the doctors giving sequence to the gymnasticis but with a hygienist way of view of Physical Education.

In the 40's happened the process of industrialization which point was to promote leisure as a corporal compensation for its workers.

In the 60's happened the sportivization of Physical Education, because it was a way to elevate our country, Brazil, to the world and lift the self-esteem of its patriots.

In the 80's there was the redemocratization process of Physical Education, showing it in a way no further explored until then, that is the conception of the human being while body and mind, emerging in this sense several theorical approaches about the study **of corporal culture**, working with the cooperation through the theory of improvement, constructivist-interactionist theory, critical-dominating, critical-emancipatory, renewed health and national curriculum standarts.

By this time a rupture happened with the traditional principles using the view of a corporal culture of a body that thinks, that express its feelings through contents such as: gymnastics, dances, fights, sports, etc. Here the dace is inside this last context, emphasizing the critical-dominating perspective, also using one or another approach on the study of corporal culture. In a sequence, we search the hall-dancing as a content of Physical Education at the school.

“The dance is an expression which represents several aspects of the man's life, a language that permits the transmission of feelings, emotions of affectivity lived in the spheres of religion, of work, of traditions, of habits, of health, of war etc.” COLETIVO DE AUTORES (1992, p. 82).

To manifest his emotions uttering them, man appealed to the movement and the gesture and according to FAHLBUSCH (1990, p.15), “it is the dance” in its most elementary form placing the man as a being in the world and this interaction according to Nanni (1998, p.8), “it is vital for the human being to became the subject of his praxis on the revealing of his historical reality, through his corporality”.

At COLETIVO DE AUTORES (1992), the first dances were the imitative dances, where the dancers simulated the happenings they whished to be true, whereas they believed that the unknown forces were intercepting their concretization. They understand that dance as an art is a stylized and symbolic representation found in their own lives, being real as a personal experience.

It is understood that dance is a total surrender, it is to want to be, it is to allow yourself, it is like breath… it cannot be absent, because according to FUX (1983), “(..) dancing is a exploitation of life”.

When we dance we soften the mind, we get in ecstasy, depending on the song we cannot stay steady, even in the most inconvenient situations. The body moves, the mind floats, the heart accelerates, the skin sweats, the creativity happens and the bright enhances.

To GARCIA & HAAS (p.65, 2006), (...) “matching the music to the gesture, was born the dance. The dance, without a doubt, is one of the oldest art created by man, in which he manifests all of his urges, believes and wishes…”

The dance is understood as a total ecstasy in a natural way that is not necessary any drug, it is the most pure surrender and the unmask of who we are and what we think. It values more than the technique, the wish of feeling free and risk on the steps in a try for being happy improving its self-esteem, its posture of exploring, to know, and to like itself. BEJÁRT In GARAUDY (p. 8, 1980) shows us that “dance is one of the rare activities that are found totally linked: body, spirit and also meditation, means of knowledge”.

To COLETIVO DE AUTORES, the development of one corporal availability is chosen, in the sense of learning several abilities of execution/expression of different kinds of dance initially on the formal techniques in order to allow the expression wanted without distorting the true sense implicit from the formal technique which must be in a parallel to the abstract thought, because it allows the clear comprehension of the meaning of dance and the exigency contained in it. It is valid if we consider the technique cannot be separated from the psychological, ideological and social motivations of the executor, the simbology produced, the use done of its corporal possibilities and the conscience portrayed about the others to whom it is communicating.

They recommend a total approach where the different subjects may contribute, from the different knowledge areas. In that way, is made sure for the students the possibility to recognize and understand the symbolic universe that it represents, because it is known that the body is the basement for the communication.

They also mention that, “the rescue of the Brazilian culture in the world of dance brings the social identity of the student within the citizenship building process through the thematization of the cultural origins whether of the Indian, the white or the black”.

The hall-dancing has this name because it is, generally, danced in halls, and has been classified as a popular, ethnic and social dance. It is a dance style performed with two people (the lady and the gentleman). According to Garcia & Haas (2006) it is necessary a right procedure of both correspondent to the type of hall-dancing, movements and steps.

It observed the existence of “basic rules” to be followed by the ladies and gentlemen: The gentleman starts, in most of the dances, with the left foot, and the lady with the right foot; the first drives the lady, but once in a while the lady may create, and this one follows the partner or vice-versa. It is vital the gentleman to drive the lady elegantly, softly, yet also firmly and with decision; the lady must let herself to be driven by the lightness, elegancy and suavity.

Each hall-dancing has its history with specific movements, rhythms and styles, corresponding to the region culture, the state and the country where it is found.

It is perceived in GARCIA & HAAS (2006) that bolero, chá-chá-chá, charleston, fox-trot, habanera, hully-gully, mambo, maxixe, mazurca, merengue, miudinho, passodoble, polka, rock and roll, rumba, salsa, samba, swing, waltz, tango, milonga, forró, and lambada, added by caypso, lambada zouk (conceived as the most recent national and internationally) are kinds of hall-dancing and may be classified in “balls” through the following division:

·Latin Balls**:** Latin rhythms are considered “hot, exciting”, originated from the countries of the Latin America. From the

colonization on, the culture and traditions of Spanish, Portuguese, African and natives were united and creating several rhythms like bolero, chá - chá - chá, lambada, lambada zouk, mambo, merengue, rumba, samba, salsa and tango.

·European Balls: The European rhythms were originated at the European continent, highlighting the dances of mazurka, passodoble, polka and waltz.

·North American Balls: The north American rhythms were originated at the north of America, specially the fox-trot, rock and roll and the swing dances.

Originated in the middle ages as court dances, they have social, pedagogic and healthy characteristics might being used for pleasure, partnership, integration mind/body, socialization, prophylaxis and treatment. It is practiced at club halls, family meetings, academies, dance schools, spas, medical clinics, bars, commemorative parties such as: marriages, birthdays and proms.

Garcia & Haas (2006) quote waltz considered as the first hall-dancing performed by two people. The couples, ladies and gentlemen, go gracefully along the hall showing all their nobility. Emerged between 1770 and 1780, during the nineteenth century derivation from Lander (dance performed in Austria, Bavaria and Bohemia) and from the allemandes both popular Germany dances. It was largely practiced in German, Austria and in the whole Europe. The main waltz are the Viennese and English, conceived as the classical ones. Many authors point that its original country was Austria. The steps are performed sliding the feet on the floor and the peers turning is determinated by the binary rhythm (with fast time - Viennese waltz; with moderated time - French waltz).

There is in Perna (2002), in Brazil it was divulged by the portuguese in the XVI in Rio de Janeiro although in January of 1915 appeared the first school in this modality, The Escola de Dança e Boas Maneiras Madame Poças Leitão created by Swiss Louise Frida Reynald Poças Leitão, that became known as Madame Poças Leitão. Louise chocked the nuns of the traditional Colégio Paulistano Dês Oiseausc on the day that she started to teach the female students a daring, provoking and voluptuous dance, usual in cabarets, the Tango. In a Sao Paolo with more or less 350 thousand inhabitants and a conservative and formal oligarquy, it was an effort to convince the nuns that it was an honest, beautiful and necessary dance, which had no pact with the devil. But she accomplished it. Then it spread throughout all the country.

The objective of this study is to promote the comprehension of the historical and social aspects as an individual and to the peer, developing the hall-dancing basis to the musical stimulation and to the silence to the person itself and to the other, self respect and collective respect, perception of the body limits living the movements, motivation to overcome its own limits, comprehension of the context of manifestation of the hall-dancing on the school context. To educate through the hall-dancing.

This work with the hall-dancing is being developed in the school because we conceive, based on the PCN'S, methodology of Physical Education and other books related, that school is a place for exercise, registration, divulgation, and development within popular and cultural manifestations through the inclusion of this physical activity in a systematic way as a content of the Physical Education of the School. Once that the hall-dancing bring us to critical reflections about the distortions due to the mass practicing, banalization and competition imposed by the leisure industry and tourism. As we understand the institution of the school as a space where the hall-dancing may be practiced and put into a serious and meaningful context to the society.

The man is characterized by the principle of movement in a significant way. This must not be mechanically interpreted, however, [sic] as impulses (dance emotion) creative vitality, energy. It is the human passion- vital ability of man on an energetic effort to achieve his objective. Marx in Fromm Apud Nanni (2002).

We suggest here some topics for the development of the dance in schools as a content of Physical Education, dividing its study into:

-History of Dance
-Classification of dance
-Rhythm
-Basis of the dance
-Practical teaching of dance, among others.

We are dealing here with teenagers and adults, knowing that the corporal expression chosen was the hall-dancing considering that there is no counter indication related to age, creating the possibility to develop it from children to old-aged people, among other benefits we are going to present.

After reading about the subjects involved in our study, we organized a plan compound by 48 classes, which had as subject to be worked the hall-dancing in the Physical Education classes. Theses classes were presented to students of the second year A and the third years B and C on the high school of the state school John Kennedy, in the city of Aracaju, state of Sergipe. The sample was compound by 69 people between the age of 17 to 43 years old, of both genders. To the group was applied a plan which had as content the hall-dancing for a period of six months. In sequence we analyzed the benefits of the hall-dancing to the formation of the students, in order for that we used the observation of the classes and data obtained through questionnaires. Over this study, we could observe that the students raised an interest for the hall-dancing as a content of Physical Education, the pleasure of dancing, uninhibition, the care about the health and the socialization. We believe that it occurs due to working with a knowledge that is an amalgam with their cotidians. Besides that, as the hall-dancing is present on the media, it motivates the educators to have a curiosity to learn about that.

By the questionnaires data, it is clear that the students do not have certainty about what is dance and it may be worked on the Physical Education classes.

“dancing is something good, it is an art” (student A)
“they are movements that allow us to feel free” (student X)
“the dance works with the whole body” (student B)
“I know too little about dance” (student C)
“I still do not understand” (student D)
“I do not know exactly” (student Y)

We identified if the students had already seen the content of hall-dancing on the Physical Education class in any previous moment, 95% said that had never seen anything about this. Event that leads us to understand that is still missing a better divulgation of this content on the school environment, fact that calls our attention for us to seek for a better qualification in order to give the students the possibility to learn about this subject.

On the sequence, we found out what subjects they thought were worked in a dance class, the students that the body, the mind, the mutual respect, the psychological improvement, how to reduce the shyness and improve the health.

While searching if the students understand to be necessary or not working with dance in the Physical Education Class, we realized that, 85% of them said that it would be interesting, whereas with dance, the mind, the psychological, the autonomy and the expressivity are worked. Otherwise, 15% of the students said not, justifying that Physical Education class is not a dance

class

Then, we asked about the class that were given with the hall-dancing content, 100% of the students said that they liked the classes, because it got people closer and taught mutual respect.

After that, we discovered if they had the necessity of having a sequence to the work started at school. 95% of the students said that they would like to give sequence, so they could have the opportunity of learning new information.

This fact calls our attention and makes us to remind that if the information is presented to the students in a organized and coherent way, there is an awakeness for learning. Thus, it is necessary to develop all the time an organized pedagogical work whose objective is to transmit something necessary and primordial to the student (Freitas, 1997).

To finish we discovered if what they had learned during the hall-dancing classes, the most frequent answers were:

“I've learnt that in order to dance, you must have discipline”.

“I've learnt how to express myself through my body”.

“I've learnt several rhythms.”

“I've lost the shyness about dancing in front of other people”.

It is noticed that the public school student is open to innovations and its reception for the hall-dancing as a content of Physical Education was plausible, though they have danced even inhibited due to their particularities and views of the world, they broke barriers of the unknown, surrendered, innovated their future perception creating an unique motivation on its deepening.

The essence of the teaching-learning process requires the knowledge building and the use of dialectics for a grasp of consciousness is placed on the collectivity. Thus the verification of the work purpose by the hall-dancing to the perception of itself within its limits and overcame, in the other actions, besides the reality approximation, grasping of consciousness through the attitude within the social relations established in the classes and in the school routine.

It is understood that in the hall-dancing, the student finds an option to a cultural, social, educational and healthier amplification working on a play way with rhythm, emotion, social interaction, rescue and share of cultural aspects of our country and the world as well. In front of these results we highlight the importance of the hall-dancing while physical education content at school, though the consequence of its benefits result in an improvement of the personal identity and improvement in the life quality of the students.

Key Words: Physical Education, Dance, Hall-Dancing.

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HALL DANCING IN THE SECONDARY EDUCATION OF JOHN KENNEDY STATE SCHOOL - ARACAJU - SERGIPE

ABSTRACT

The Hall Dancing beginning was in the middle age as a kind of court dancing. Its social and pedagogical nature is healthy and it can be used for pleasure, partnership, body-mind association, socialization, prophilaxy and treatment, practiced in balls, parties, gyms, SPA's and medical clinics. The aim of this project is promote understanding of historical-social aspects such as the individual or group perception, development of the hall dancing basis by the musical and silence stimulus, individual and group respect, the perception of body limits when experiencing the movements, enthusiasm for overcoming their own limits, understanding of the hall dancing expression in the school context; educating the citizen through the hall dancing. The researching studying group was composed of students in the 2nd and 3rd grades of Secondary Education of John Kennedy Estate School, Aracaju city - Sergipe. The sample was composed by sixty-nine people between 17 - 43 old, the both sex. The group was applied a project which has as content the hall dancing for a period of six months. Then, we analyzed the hall dancing benefits in the students learning. With this intention, we observed the classes and got information through interviews. So, with this research we could realize that the hall dancing as a physical education content has arouse interest, pleasure and it has increased their socialization process. In fact, we understand that in the hall dancing the learners find an option to increase their social, cultural and educative repertoire, working and enjoying themselves while they're learning and improving their rhythm, emotion and social integration, besides to salvage and share culture aspects from our country and world. In face with these results we have to highlight the importance of the Hall Dance such as Physical Education content at Schools.

KEY-WORDS: Physical Education, Dancing, Saloon Dancing

DANSE DE SALON DANS L'ENSEIGNEMENT MOYEN DE L'ÉCOLE DE L'ÉTAT JOHN KENNEDY D'ARACAJU DANS SERGIPE.

RESUMÉ

La danse de salon a eu origine dans le Moyen Âge comme une danse de la cort. Elle a carácter social, pédagogique et salutaire, en pouvant être utilisée par plaisir, partenariat, intégration corps/esprit, socialisation, prophylaxie et traitement. Est pratiqué dans des bals, réunions, académies, *spas* et cliniques médicales. Le but de cette étude est promouvoir la

compréhension des aspects historique-sociaux comme perception individuelle et du (de la) partenaire, développement des fondements de la danse de salon à la stimulation musicale et au silence à lui-même et à l'autre, respect individuel et collectif, perception des limites corporelles dans l'expérience des mouvements, prédisposition a surmonter les limites, elles-mêmes, compréhension du contexte de la manifestation et expérience de la danse de salon dans le contexte écolier; instruire le citoyen par la danse de salon. Le groupe de l'étude recherché a été composé des élèves de le 2º et de le 3º Années de l'Enseignement Moyen de l'École de l'état John Kennedy dans la ville d'Aracaju, dans Sergipe. L'échantillon a été composée par 69 personnes avec tranche étaire de 17 à 43 ans, de tous les deux sexes. Au groupe a été appliquée une planification qui a eu comme contenu la danse de salon par une période de six mois. Ensuite, nous cherchons analyser les bénéfices de la danse de salon pour la formation des eleves. Pour ceci, nous utilisons les observations des leçons et lês informations obtenues à travers des entrevues. À travers cette étude nous avons pu percevoir qu'il y a eu le réveil de la danse de salon comme contenu de l'Éducation Physique, le manque de timidité, le plaisir et la socialisation. Nous comprenons que dans la danse de salon, l'élève trouve une option pour augmenter son repertoire culturel, social et educative, en travaillant ludiquement: rythme, émotion, intégration sociale, et également sauver et partager des aspects de la culture de notre pays et du monde. Devant ces résultats, nous rejaillissons l'importance de la danse de salon comme contenu de l'Éducation Physique Scolaire.

MOTS-CLÉS : Éducation Physique, Danse, Danse de Salon.

EL BAILE DE SALÓN EM LA ENSEÑANZA MÉDIA DE LA ESCUELA ESTADUAL JOHN KENNEDY DE ARACAJU - SERGIPE.

RESUMEN

El baile de salón se originó en la Edad Media como la danza da la corte, tiene carácter social, pedagógico y saludable pudendo ser utilizada por placer, compañía, integración cuerpo/mente, socialización, profilaxis y tratamiento. Practica-se en bailes, reuniones, gimnasios, spas y clínicas médicas. El objetivo de ese estudio es promocionar la comprensión de los aspectos histórico-sociales como la percepción individual y del (la) compañero (a), desarrollo de los fundamentos del baile de salón al estímulo musical y al silencio a ti y al otro, respecto individual y colectivo, percepción de los limites corporales en la vivencia de los movimientos, predisposición a la superación de los propios limites, comprensión del contexto de la manifestación y vivencia del baile de salón en el contexto escolar. Educar el ciudadano a través del baile de salón. El grupo del estudio investigativo fue compuesto por los alumnos del 2º y 3º años de la Enseñanza Media de la Escuela Estadual John Kennedy en el Municipio de Aracaju - Sergipe, la muestra fue compuesta por 69 personas con el rango de edad entre 17 a 43 años, de ambos los sexos. Fue aplicado al grupo un planeamiento con los contenidos del baile de salón por un período de seis meses. Enseguida buscamos analizar los beneficios del baile de salón para la formación de los alumnos, para esto utilizamos la observación de las clases y los datos obtenidos a través de las entrevistas. A través de este estudio, percibimos que hubo el despertar del baile de salón como contenido de la Educación Física, la desinhibición, el placer y la sociabilización. Entendemos que en el baile de salón, el alumno encuentra una opción de ampliación cultural, social, educativa, trabajando lúdicamente el ritmo, emoción, integración social, bien como rescatar y compartir aspectos de la cultura de nuestro país y del mundo. Delante de estos resultados, resaltamos la importancia del Baile de Salón en cuanto contenido de la Educación Física Escolar.

PALABRAS CLAVES: Danza, Baile de Salón, Educación Física.

DANÇA DE SALÃO NO ENSINO MÉDIO DA ESCOLA ESTADUAL JOHN KENNEDY DE ARACAJU EM SERGIPE.

RESUMO

A dança de salão originou-se na Idade Média como dança da corte. Seu caráter é social, pedagógico e salutar podendo ser utilizada por prazer, parceria, integração corpo/mente, socialização, profilaxia e tratamento. Praticada em bailes, reuniões, academias, spas e clínicas médicas. O objetivo desse estudo é promover a compreensão dos aspectos histórico-sociais como percepção individual e do parceiro, desenvolvimento dos fundamentos da dança de salão ao estímulo musical e ao silêncio a si e ao outro, respeito individual e coletivo, percepção dos limites corporais na vivência dos movimentos, predisposição à superação dos próprios limites, compreensão do contexto da manifestação e vivência da dança de salão no contexto escolar; educar o cidadão pela dança de salão. O grupo de estudo investigativo foi composto pelos alunos do 2º e 3º Anos do Ensino Médio da Escola Estadual John Kennedy no Município de Aracaju em Sergipe. A amostra foi composta por 69 pessoas com faixa etária de 17 a 43 anos, de ambos os sexos. Ao grupo foi aplicado um planejamento que teve como conteúdo a dança de salão por um período de seis meses. Em seguida, buscamos analisar os benefícios da dança de salão para a formação dos alunos. Para isto, utilizamos à observação das aulas e dados obtidos através de entrevistas. Através deste estudo pudemos perceber que houve o despertar da dança de salão como conteúdo da Educação Física, a desinibição, o prazer e a socialização. Entendemos que na dança de salão, o aluno encontra uma opção para um aumento de seu repertório cultural, social e educativo, trabalhando ludicamente: ritmo, emoção, integração social, bem como resgatar e compartilhar aspectos da cultura de nosso país e do mundo. Diante destes resultados ressaltamos a importância da Dança de Salão enquanto conteúdo da Educação Física Escolar.

PALAVRAS-CHAVES: Educação Física, Dança, Dança de Salão.