124 - DANCE AND GENDER: POSIBILITIES OF PHSICAL EDUCATION IN THE SCHOOL

MARIA DO CARMO SARAIVA
Universidade Federal de Santa Catarina/Florianópolis/SC/BR
marcarmo@terra.com.br

Summary

To dance at the school has presented a practice followed by gender stereotypes that seem to point the dance as a woman's thing that means, in general, that girls want to dance and boys, much less. Here and there this reality has been registered in scattered empiric observations, that besides, are scarce due to the insignificant presence of the dance in the schools. Intending to contribute for the inclusion of the dance for boys and girls, particularly as content of the physical education, the accomplished investigation intended to develop elements to resize up the dance and other expressive activities as coo-educative existences of gender and in the extent of the aesthetic education.

The problem that generated the investigation[1] has involved the culture movement, the social representations where the human movement is in the perspective of the gender and, also, has involved the dance and the capacity of expression experienced and artistic for men and women. Been put as the central object of the study the scholars' relationship, students with the dance and other expressive activities and the relationship between students boys and girls in those existences, and stood out the possibilities of the art, the dance and the expressive activities of develop potentialities to the aesthetic perception and for the use of the expressive movement.

With that, we broke of the initial understanding that the construction of differentiated cultures for boys and girls[2] in the formal education favors a more dancing culture than the other and the mentality that associates the sensibility to the feminine favors the practice of the dance among girls and women, hindering the men's entrance in the expressive activities. In consequence, the offer of the existences in the school context is influenced by gender representations and of aesthetic potentialities differentiated for boys and girls.

The analysis of the problem, in the educational perspective, points the needing of a reorientation sense at the corporal practices, that "reorganizes " the perceptions of what is " proper " or " inappropriate ", for men and for women, in the existence of the movement. For so much, the dance in the school should embrace with the teaching of the dance and the movement in a bigger perspective of expression and existence of emotions and feelings, that in the perspective of movement standardization and technique - even knowing that the technique is the support of every motor behavior, been of utilitarian purposes, sportive or expressive - because the possibility of human expression transcends the extent of the technical competence, to the aesthetic sensibility. In that sense, the dance and other expressive activities, as the theater, are fields of aesthetic fruition and sensibility development.

The sensibility subjects - expression possibilities and existence of emotions, that are aesthetic fruition -, were linked to the subjects of the gender in the dance learning at school, becoming relevant to base the understanding of the problem in three " knowledge fronts ": the aesthetic education, the dance and the gender relationships.

AESTHETIC EDUCATION, DANCE AND GENDER

The aesthetic education has in its bulge the question of human being sensitivity, which has been placed as a base of the educative perspective for the clarification and the emancipation of the human being. For such a way, the beddings of Schiller[3], Adorno[4] and Marcuse[5] had been used, authors who make the joint of the aesthetic, as sensitivity, artistic and critical expression of the culture. Especially, the idea of the aesthetic of these authors allows reconsidering the aesthetic dimension of the existence in the encounter of the unit reason-sensitivity: unit-totality that propitiates greater opening to the perception of the world, magnifying the capacity of interpretation of the world and emancipation of the identity-singularity.

The study of the dance as aesthetic experience, from the beddings of Susanne Langer, Maxine Sheets-Johnstone and Ursula Fritsch that clarifies the precise meaning of the dance as a living phenomenon and that appears in the experience of each human being, unblocking potentialities trough the scienter, the totality and the form of being in this experience.

The beddings pointed by the authors, illusion and abstraction, as Langer[6], lived totality, as Sheets-Johnstone[7] and another form of being in the world, according to Fritsch[8], arrive in phenomenological, anthropological, sociological and psychological perspectives, that explain human beings forms to act and to be and attribute sensible to the dance and to the forms of expression, as culture, art and education.

The understanding of the historical development of the sort relations was developed in concomitant search of the rule of the dance in its process. Breaking of the considerations on dance and body, theories had been explored that analyse the social separation of the sexes[9] and the civilized process of the directions and the body[10], with repercussion on the corporal act forms, including dance.

The civilisation process clarifies them as the social[11] changes shape the social behaviour of the human beings, as well as its respective manifestation/representation in the dance. For example, in the analyses elaborated for Fritsch on the body ways in the Court of the Renaissance, this correlation is proven enters in the changes on the social behaviour, established for the habits of the court, and the forms of dance. In the form of self-containing, to graduate good ways and to develop measures the body is taken to a paradoxical situation of distance itself exactly to show this self: a body situation that evidences in such a way the events of life as much as in the dance, therefore if erects in the repression of the corporal regulations and at the same time, it develops a

[1] this work present some information from the doctorate in "Motricidade Humana", specialised in "Dança"carry out by the "Universidade Técnica de Lisboa", with support of CNPq.
[2] Cf. SARAIVA,1999.
[3] In " Aeducação estética do homem"
[4] Amond other works, was used, specially, "Teoria Estética" (1970) and "Educação e Emancipação " (1971).
[5] In " A Dimensão Estética"(1977) and "weiblichkeitsbilder"(1978)
[6] In "sentimento e forma"(1980), original translated from 1953.
[7] The phenomenology of dance (1966)
[8] Tanz, Bewegungskultur und Gesellschaf,(1988)
[9] James HIGHWATER(1992) is one of the authors that analyse the separation between Sex under mythology view that intersperse the evolutive history of the body and sexual activities conceptions.
[10] Norbert ELIAS, 1989, "O Processo civilizacional", original translated from 1936.
[11] The author uses as reference the Elias work mentioned.
[12] In "Fenomenologia da Percepção", 1994; translated from the work of 1945.
[13] The most south placed state in Brazil.

conscientious comment of itself. In this direction, the historical scene that involves the dance and the representations of gender, confirms the forms of being and acting of the human being, as cultural, therefore modifiable forms, showing that, to long from the history of our civilisation dance it suffered the same repression that all the other forms of corporal manifestation. Establishing the nexuses between this repression and the forms of being masculine and feminine of the rational society, it is proven that the naturalisation of the masculine and the feminine is a cultural construction that restricts the possibilities of particularities manifestation, the abilities and expressivity of the human being.

DANCE AND GENDER IN SCHOOL: IMPORTANCE AND MEANINGS

The education researches have been characterized relationships of meanings with the object and they work with intuitive real forms through the senses and with descriptive concepts.

The phenomenon focus that guided this research, privileged the lived experience and it directed the interpretation of the daily life, of the reality information as them appear. In this research, the phenomenon to be understood is subjective because it is shown in the lived experience -as the situation of dancing or not in the school - and it is necessary to leave from the apparent reality to arrive to the knowledge.

In that process, the hermeneutic analysis was used, as the " method " of the phenomenon, to extract the sense of the appearances (phenomenon) in the concomitant process of describing, to understand and to interpret the reality. The proposed method implicates, for instance, the intuition of the encounter boy-girl in the dance or in the expressive activity, the perception of that relationship when it happens, considered the fact from where which one can know the man and the world, as it indicated Merleau-Ponty[12].

In the happened fact of the objects in subject, there are the expressive activities in the school witch tend to be offered in alternative ways, that make possible the boys' "escape" of those existences. For example, offering the dance as content or modality of the physical education, where exists the opening so that only girls enroll and allowing to the boys to participate more of the sports.

The empiric research accomplished at a private school in Florianópolis, focusing the 4ªs and 5ªs series, some teachers - we try to privileged the ones that teaches in those series- and also parents of the students from those series. One of the 4ªs series was composed only by boys and was an important field to know the relationship of a group made of boys only, with the dance.

During two and a half months we grew a free observation at the classes of 4ªs and 5ªs series. The disciplines that had offered the existence with dance and expressive activities were Physical Education, in 4ªs series, and Arts (theater as expressive activity) in the 5ªs series.

The physical education integrated a project multidisciplinary, together with History and Portuguese Language on the culture and history relatives. With that, the children researched their own origins and since then, in the physical education class they started to create the respective dances to the choice ethnic. The chosen dances for the mixed group of the 4th series were German, Italian, Spanish and Portuguese origins and the boys' group chose the "Chula", a traditional dance of Rio Grande do Sul[13]. In both groups of 5ª series observed, realizing the theatre classes, there was the possibility of a choreography development, or the dance thematic, inside the interested part.

The interviews were made in the total of the students analyzed and with teachers; the questionnaire was aplicated in all series and parents.

The observation of the significant moments resulted in a descriptive picture of the data that were being understood in the pure teaching-learning situation that came in each group, pointing in their apparent meanings, that generated the more relevant units of meaning of all situations. For that, it is fundamental the detection of those significant moments, because in them is the essence that generate senses.

One example of apprehension and analysis of these significant moments observed, was the involvement and manifestation of interest in dance and in the expressive activities, with what we realize that the positive or most affirmative with the dance was relating with the knowledge or not to know a previously a way of dance, apparently different between boys and girls. This way, this information presented the comprehension of a way more complex than the simple deduction that boys don't dance because they don't know how to, and, when searching the direction, or reason, of not to know how, it was found (in the interview) the miss of experience, in other words, the (no) cultural practice.

The same procedure wrote in the comprehension of the significant moments of the classes, was used in the talks and questionnaires, emphasising the meaning units that wasn't necessarily confronted with the actions, if already compose the knowledge is, in the possible measure, the "all" showed that, in this process, put the action observed and the speech in relation.

Thus, from the described significant moments the directions had shown, that we could call results of the observed phenomena and in knowledge, disclosing to us senses that interlace the possibilities of aesthetic perception and the sort in the expressive practical. Between these directions had revealed:

•the expression in construction by the dialogue, at the moments where the children asked or suggested themselves definitive movements or gestures;

•the mimetic moment in the representation proportionate of itself through the theatre;

•the subversion of the sort hierarchy, in the experience of the dance, where the boys search to apprehend with the girls;

•the permeability of the border gender, in the search of similar actions for boys and girls;

•the presence of the world lived in the differences of the represented movements;

•the taste for the fashion and the performance: where is evident the possibilities of the dance in the exploration of the taste and the appreciation of forms and contents;

•the folklore dances as universe of approach , waking up the interest about their own culture;

•the representation of the differences in the valuation of the proper movements, that are singular;

•the disconstruction of the feminine image of the dance: she is feminine in the speech of the boys and the practical of the girls, but it is not feminine in the speech of the girls and widely collapse in the practical observed in the boys.

These senses and others were found, they are given by a manifest conscience, by the boys and the girls, of whom the conditionement/ability of the differences are cultural and not natural.

From the interviews of the professors and the parents answers it was evidenced that the position of the dance and the questions of sort in the pertaining to school formation and the education is relative and dependent of the social mentality, a question of problematisation in the pertaining to school community (that it involves pupils, parents and professors) and of clarification. In this some directions emitted for () the professors are distinguished, who point, as much the necessity of specific formation of the professors and the teachers for the education of the dance and of other expressive activities, as the awareness

necessity on the involving questions of sort in the performance inside of the corporal arts.

Along of the presence in field the doubts and uncertainties had emerged strong in the responsible professors on the importance of the dance in the education and social context and, at the same time, the notice of the paradoxical situation of the dance, that is valued as art, sensitivity and educative expression and as potential. In the same way the understanding of the sort questions was paradoxical, therefore if the professors and the teachers understand that the clarification on the subject is important, recognise, also, that the school does not take care of the necessary strategies for an efficient pedagogical work treatment on such questions.

Still thus, understanding revelations of the set that forms this studied pertaining to school reality it is important to detach the importance of the pedagogical projects directed toward the challenges of the diversity in the contemporanity and the projects to multidiscipline for the education of the dance.

FINAL CONSIDERATIONS

All the questions and comprehension stood up in this search clarifying that dances is cultural object unsupported from others fields of knowledge and human beans actions, arts, culture and education, and that constitute in socialised and instigate granary of the social performances, demonstrating and interpersonal proven relations that can contest and break cultural moulds. Or, as it affirms Judith L. Hanna (1999, p.345)" a way to explore the conditions changeable of the sexuality, the identity and the sexual paper that occur on the life course". In the investigated context the possibilities of misconstruction of relations polarised of gender in the interior of the dance had been evidences and of others practical expressive, using itself the potential of the aesthetic education to extend capacities, experiences and knowledge in relation á dances and to gender, for pupils and pupils. It is affirmed, over all, the relevance of pedagogical proposals that respect the form of each person to be and to live in the world.

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DANCE AND GENDER: POSSIBILITIES OF PHISICAL EDUCATION IN THE SCHOOL

ABSTRACT

This work evaluated the relationship of boys and girls with *dance* and other expressive activities, and the relationship between male and female pupils with dance. We tried to understand the *gender* exclusion/interaction in the interaction with dance and the possibilities of dance as a formative and performance contents for both genders at school. The *aesthetic education* is also considered as pedagogical concept to mediate the gender relationships ant attitudes towards dance in schooling.

For this purpose, a phenomelogical and hermeneutics qualitative research was made, trying to understand the elaboration of a reality through the empirical material.

The theoretical referential system points out to the aesthetical dimension of education, the phenomelogical and socio-anthropological meaning of dance and the understanding of the historical process of rationalization, that helped to tear apart body and mind, the subjugation of sensibility and the feminine and led to the justification of polarized gender relationships that have an influence in body silencing and in the relationship of men and women with dance.

From the understanding of *scenes* and *voices* of reality, were revealed the possibilities of gender interaction in the way dance is live and the possibilities of dance as a formative and performance contents for both genders in education.

Key words: Dance; Gender; Phenomenology.

DANSE ET GENRE: POSSIBILITÉS DANS L'ÉDUCATION PHYSIQUE SCOLAIRE

Résumé

L'objectif de ce travail a été d'analiser la realtion des scolaires, petits- garçons et petites-filles avec la danse et d'autres activités expressives et la relation entre étudiants et étudiantes dans les expériences de la danse.On a cherché comprendre tant les possibilités d'inclusion/interaction de genre dans les expériences de la danse que contenu formatif et performatif pour tous les deux sexes à l'école.

On a développé une recherche qualitative d'orientation phénoménologique-herméneutique qui cherche dans le matériel empirique?les classes observés et les voix écoutées?l'élaboration de la compréhension d'une réalité social et des voies possibles pour sa transformation.

Le référenciel téorique s'occupe des perspectives qui recouvrent la dimension esthétique du phénoméne éducatif dans la relation avec l'art, la signification de la danse, dans les conceptions phénoménologique et socio-anthropologiques et la compréhension historique du procès de rationalisation, qui a formé l'être humain dans l'éloignement du monde sensible, en servant de rupture du corps et de l'esprit `a la subjugation de la sensibilité et du féminin et conséquentement à la justification historique des relations de genre polarisées. Il s'est prouvé que ce procès a influence dans le sens de taire le corps et par conséquent dans la relation historique des hommes et des femmes avec la danse.

À partir de l'análise/compréhension des scènes et voix de la réalité, trovées dans l'école, ils se sont révélés les possibilités d' interaction de genre dans lês expériences de la danse et les possibilités de la danse comme contenu formatif et performatif pour tous les deux sexes dans l'éducation.

Mots clés: danse; genre; phénoménologie.

DANZA Y GÉNERO: POSIBILIDADES EN LA EDUCACIÓN FÍSICA ESCOLAR

Resumen

El objetivo de este trabajo fue analizar la relación de escolares, niños y niñas, con la danza y otras actividades expresivas y la relación entre alumnos y alumnas en las vivencias de danza. Se buscó entender, tanto las posibilidades de exclusión/interacción de género en las vivencias de danza, como las posibilidades de la danza como contenido formativo y performativo para ambos sexos en la escuela.

Se desenvolvió una investigación cualitativa de orientación fenomenológico-hermenéutica que busca en el material empírico - las clases observadas y las voces oídas - la elaboración de la comprensión de una realidad social y de vías posibles de su transformación.

El referencial teórico aborda las perspectivas que abarcan la dimensión estética del fenómeno educativo en la relación con el arte; el significado de la danza en las concepciones fenomenológica y socio-antropológica y la comprensión histórica del proceso de racionalización, que formo el ser humano en el distanciamiento del mundo sensible, sirviendo a la cisión de cuerpo y mente, a la subyugación de la sensibilidad y de lo femenino y, consecuentemente, a la justificación histórica de relaciones de género polarizadas. Se evidenció que este proceso tiene influencia en el enmudecimiento del cuerpo y, en consecuencia, en la relación histórica de hombres y mujeres con la danza.

A partir del análisis/comprensión de las escenas y voces de la realidad, encontradas en la escuela, se revelaron las posibilidades de interacción de género en las vivencias de danza y las posibilidades de la danza como contenido formativo y performativo para ambos sexos en la educación.

Palabras-clave: danza; género; fenomenología

DANÇA E GÊNERO: POSSIBILIDADES NA EDUCAÇÃO FÍSICA ESCOLAR

RESUMO

O objetivo deste trabalho foi analisar a relação de escolares, meninos e meninas, com a dança e outras atividades expressivas e a relação entre alunos e alunas nas vivências da dança. Procurou-se entender, tanto as possibilidades de exclusão/interação de gênero nas vivências da dança, como as possibilidades da dança como conteúdo formativo e performativo para ambos os sexos na escola. Localiza-se a educação estética como concepção pedagógica que pode mediar relações de gênero e atitudes para com a dança na educação escolar.

Desenvolveu-se uma pesquisa qualitativa de orientação fenomenológico-hermenêutica que busca no material empírico - as aulas observadas e as vozes ouvidas - a elaboração da compreensão de uma realidade social e de vias possíveis de sua transformação.

O referencial teórico aborda as perspectivas que abarcam a dimensão estética do fenômeno educativo na relação com a arte; o significado da dança, nas concepções fenomenológica e sócio-antropológica e a compreensão histórica do processo de racionalização, que formou o ser humano no distanciamento do mundo sensível, servindo à cisão de corpo e mente, à subjugação da sensibilidade e do feminino e, consequentemente, à justificação histórica de relações de gênero polarizadas. Evidenciou-se que este processo tem influência no emudecimento do corpo e, em conseqüência, na relação histórica de homens e mulheres com a dança.

A partir da análise/compreensão das cenas e vozes da realidade, encontradas na escola, revelaram-se as possibilidades de interação de gênero nas vivências da dança e as possibilidades da dança como conteúdo formativo e performativo para ambos os sexos na educação.

Palavras-chave: dança; gênero; fenomenologia.