105 - REFLECTION ON DANCE TECHNIQUES EDUCATION IN PHYSICAL EDUCATION GRADUATION COURSE AT UFPB

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The graduated professor of Physical Education is qualified to teach dance as content to school Physical Education. In accordance with the effective resume at the Universidade Federal da Paraíba (Paraíba Federal University) - UFPB, the discipline named Dance Teaching Methodology is offered in the Physical Education teaching course with load of 60 hours and presents in the summary the units History of Dança, Techniques of Classic and Modern dance, Composition Dance Practical, Contemporary Dance and Dance Pedagogy. In accordance with this summary, subtends that the graduated pupil is able to develop any activity in the direction of use of the theatrical or spectacular said techniques of dance.

A dance professor has a good formation in the practice of technique (s), understands and guides the training, intervening pedagogically with the direction to inform the pupil in the adequate form of the movement accomplishment.

The formation of a dancer in any dance techniques cannot be less than six uninterrupted months of training (what it does not mean to say that six months is the ideal time - the time is only mentioned to it that the pupil of Physical Education has contact with this disciplines in its graduation, without mentioning the time that deals with similar disciplines such as Rhythmic Gymnastics and Popular Manifestations).

In technical courses such as offered in the Bolshoi Theater Dance School in Brazil, placed in Joinville (SC), the formation of a dancer can last up to eight years, in a resume come back toward the technique of classic dance. Its together conclusion with the high school enables the level professional technician in the area of arts, with qualification in "dance - Ballet Artist".

The training of the dance through one specific technique supplies conditions for the student to acquire knowledge of its body and never-ending possibilities that it produces esthetically through its motor expression. The more motor information the body absorbs or withholds, more "vocabulary" or, in other words, more possibilities of expression it is capable to generate when deconstruct these techniques. For this reason, the adequately trained body in dance techniques through a conscientious and efficient education can provide to the body that dances a motor domain of rich nature, countless. In opposing way, the bad training in any technique is capable to produce injuries (MARKONDES, 1998 apud GREGO, 2002) and to harm in the intrinsic motivation for the accomplishment of activity (TRESCA; DE ROSE JR, 2000).

Beyond the practice, the dancer must know some information even in basic level in music, dance history and anatomy for the movement. As for the teacher, these information are added to deeper studies in dance pedagogy, education methodology and didactics.

Being thus, the dance teacher formation willing to teach some dance technique cannot be inferior to this time, what it does not make sense to say or to think that the graduated in Physical Education teaching course has practical and theoretical knowledge and sufficient autonomy to teach them without never having deeply trained them previously. Exactly being qualified to teach dance in the school, it is important to delimit what kind of dance is it, and what dance practice the Physical Education professor as well as permitted in Arts and Dance can and/or must teach in school.

With an limited time and a condensed content for the absorption of essential motor information for the basic knowledge in classic and modern dance techniques, even for some introduction of contact-improvisation (very used technique in contemporary dance works nowadays) content, graduating Physical Education does not obtain to know with selects none of the vocabularies or motor repertoires that are part of the extensive gamma of each one of these techniques.

Even in a introductory level, the knowledge of some basic structures such as "steps of linking", great and small poses that are part of the classic repertoire, or movements as a "deep contraction" , typical of the modern dance, or turns, common movements to the two techniques, or even an efficient way "to fall" and using the floor dancing without hurting (introduction to the contact-improvisation), cannot be well trained and executed only during the period of five learning months, in the frequency of four weekly credits in a program that congregate theoreticians lessons of dance history and dance pedagogy, beyond the practical-theoretician content of choreographic composition.

In this perspective, which is the obligator fulfillment direction of these techniques lessons if the content can be discarded by the future professors for the lack of consistency or ephemeris of this learning? In virtue of the little time, to awake the curiosity of the pupil concerning the existence of these dance techniques and the wealth of the historical material that they bring in its motor vocabulary and the way they influence the contemporary dance, either as aesthetic value of training or taking searching more information in the practice and theory of theses dances in other sources is the best that can be reached by the professor of Dance Teaching Methodology in these circumstances.

In current situation of this city, the dance faces a state of total lack of professionals of the area. Superior or technical courses do not exist in João Pessoa, what lead us to think: how to reflect on an education in dance adjusted for the pertaining to school resume in the city if does not exist any prepared dance professional to act in the school? Here, a parenthesis and a paradox: the *optional courses* grow in amount. Who are these professors? What are the pedagogical and methodological procedures used in theirs lessons? Its lessons favor the pupil's good psicomotor and social development? And as crucial question: which is this professor formation? The professor formation influences directly in the perception that it has of dance and in the form that he/she applies its content.

To argue the nature, validity and function of these optional courses is not the main objective of this reflection. However, we must start these questions once we know that in this city these "professionals" have the free exercise of dance without the proper fiscalization of a competent agency - that also does not exist: it has a vacuum of regulation for this activity, therefore, free access for anyone that entitles him/herself dance professor, choreographer or dancer.

The dance in the school

"It´s possible to educate and to educate yourself Dancing, using the resources of the movement and music. Dance is, therefore, basic element To form and To inform the individual, therefore the possibility awakes in it to grow in interaction within itself, with the Other and the Ambient "(SAMPAIO, 2005).

Many authors had discoursed on the importance of the existence of the content of the dance in the school and its paper of unquestionable importance (EHRENBERG, 2003; GASPARI, 2002; GARIBA, 2005; MARQUES, 2003; MARQUES,

2001; SANTOS; LUCAREVSKI; SILVA, 2005; SBORQUIA, 2002; STRAZZACAPPA, 2001) that it makes possible to understand, to reveal, to ask and to transform the relations that are established between ethnics, social sorts, ages and religions (MARQUES, 2003). In João Pessoa, we can understand the optional dance courses offered as a step of preparation for the dance entrance in the pertaining to school resume. Apart of theater (acting), the dance appears in the PCN's since the year of 1997 as specific language of Art (MARQUES, 2003).

Dance in school can be understood as integrant part of school physical education program or even to be teached as part of the program of arts, or independent from any other disciplines contents program. Dance in the school simply as dance in the school as important as mathematics, Portuguese, physical education or sciences.

"the body is the vehicle through which the individual express itself, even thus, the human corporal movement finishes inside the school being restricted to certain moments as the lessons of physical education and the recreation time" (Strazzacappa, 2001:69).

Dance in the school is knowledge, essential element for the social being education. In accordance with Marques (2003:25) "the cognitive feelings integrate themselves to the mental processes by means of bodies, dancing, and the world can be understood differentially, both artistic and aesthetically". Marques (2003:25) still places that the pupils do not apprehend the world by means of the words anymore, but mainly by the images and the movements. According to Strazzacappa (2001:73), independent of the line or style chosen for the professor to develop the dance inside the school, most important is to notice that through it the important elements considered for the integral development of the individual can be worked. Gehres reflects on the insertion of the dance in the school, saying that:

"The dance must be in elementary and high school education in multiple ways, under the curricular and/or not curricular form, developed by professionals of Physical Education and/or Art Teaching, with and without specialization in dance, or still for professionals with specific academic preparation in dance, therefore the dance is present in the pertaining to school communities, as diversion, possibility of professionalization, transcendence, physical activity, corporal technique and others. To become the systematic access to it a right of the scholars, means consequently to extend the experience of its meanings in the direction of appropriating them as social actors/actresses: citizens" (Gehres, 2004:2).

The dance in the school scope must not have the function to form dancers. As a practice, it must provide the subjective experience and respect the social and cultural context of the pupils, as well as privileging its psychomotor and cognitive development. Elements of choreographic composition and improvisation, as well as dance history to relate the contents and to contextualize them, are indicated as an ideal content for the school scope (MARQUES, 2003), because they can stimulate the creative potential of the child and its subjective motor experiences, that are automatically the expression of how she/he perceives and apprehends the world through images and movement. In this approach, one look at the Laban system is a refugee as important tool for the professor to use as movement theory for the composition exercise.

Porpino (2001:4) considers that in a directed pedagogical strategy for the dance, it is not fit to deny the manifestations propagated for the media. However, other dancing forms are necessary to be introduced in lessons so that the creation of new senses to dance becomes possible. Starts here an understanding that the dance in the school is not considered to form dancers and that it has an unquestionable social paper and a great utility application in the formation of psycho motors aspects of the child inside the school. At the same point, we understand that the permitted professor in Arts, Physical Education and Dance can work in the school, and, in equal level, he/her can include dance in the content of his/her lessons. Concerned in what relates to the preparation of the Physical Education professor to include dance contents on its teaching programs, and, taking a view of the professionals of dance in the city lack situation and the Physical Education student's short period of contact with the discipline Dance Teaching Methodology in his/her university formation, will be argued the importance of dance techniques training in Physical Education Teaching Formation Course at the Federal University of Paraíba (UFPB).

The techniques of dance for graduating students in Physical Education (professor formation)

Sampaio (2005:3) says that the Physical Education object of research is the human movement. When talking about Physical Education, the development of three levels of knowledge is rescued: the social-affective one, the cognitive and the motor. The social-affective knowledge aims to develop the individual as person, stimulating the formation of a stable and balanced personality; the cognitive knowledge is on to the intellectual development and the operation of the reflective processes, and the motor knowledge directly deals with the movement and its development.

According to Sampaio (2005:3), taking as reflection these human development phases and these knowledge levels, it can be understood that the man, to be complete, needs to be seen as a physicist-cognitive-emotional being. The author still discourses saying that the fields are developed simultaneously, with or without the intervention of a instructor, but if one of these parts are not stimulated conveniently, the individual unbalances, reflecting deficiency in the others two parts.

Agreeing with Sampaio, the human movement is the Physical Education object of research so, the dance trespasses its studies. Characterized intrinsically for the use of the time and space, circumscribing both in its existence, the dance materially is perceived by the movement of the body. To differentiate the masteries, dance is understood as Art. For the Physical Education, the dance can be had as tool used interdisciplinary in the sports that are followed by music and rhythm in the time-space relation that is also established in dance, as the rhythmic gymnastics, synchronized swimming, aerobics gymnastics and ice-skating. In its majority, the technique is used as an end in itself, or in other words, the precision of the execution through the use of technique domain is the final aim, so that it wins a competition.

In Dance, the technique is only one way to reach an aim: the communication or/and the questioning, proper objective of all Art. The domain of the technique for the dancer is necessary, but it does not play its function only in its use: the expressivity the one who overlaps the technique to determine the adequate use of it for each specific work. In an opposite way, the dance can become a sum of movements meaningless inside of a musical accompaniment - what still does not dismiss it of being dance, but questions its direction as Art.

The physical educator who choose the art of dancing as a content to school physical education must be intent and conscientious of the power that he/she has in hands and how to use it, arguing in practical the questions of gender, body and ethnics, in a plural exercise of the dance as social student/person formation, interacting with harmony and participates of the activities modifying the reality even at a community level, planting seeds of citizenship in an exercise of access to the true function of the Art: transformation.

The dance in the school is preoccupying when it´s only a reproduction of media models or repetition of orthodox techniques methods of dances without the minimum of discernment nor planning in the direction of contextualize some common practices as the classic dance, the jazz dance, the street dance, among others styles usually present at the gyms and small dance schools of the city and optional courses to take care of the demand provoked for its search. As a formation discipline or even being part of school physical education programs contents, the dance must be a practical exercise to awake a critical vision of the world.

"The school has the function of partnering the knowledge; it fits the information analysis of what circulate in the society and its systematization close to the students, so they can understand the reality in which they are inserted" (SBORQUIA, 2002:58).

Using the repertoires of the students, it means dances that they like and can lead for the lessons, or even generating choreographic material through games with mechanical music accompaniment or musical instruments, or songs suggested by the students, the games developed in the lessons can become a fertile field for movements research so that they can be used as new choreographic repertoires. The professor as a choreographer, as well as a "DJ" (KATZ, 1998), can use the motor information that rises up to base a new choreography. Arranging, selecting, editing, repeating, breaking up movements, or either, using some composition techniques, the "DJ-teacher" can produce works with material harvested in the lessons, using the suggestions of the students, working in set for a constant exchange of experiences exercise, motivating and providing the sociability and auto-affirmation. In this way, dance can be present in the lessons fulfilling its function without no commitment of exhausting techniques imprisoned training.

In the logic of a proposal of using composition techniques, qualities of movement (Laban system) and contextualizing the practice through the adequate knowledge of dance history, the physical education professor can teach dance if she/he has the access to these contents appropriately in its graduation course without letting aside the importance of knowing (recognizing) different styles and techniques, without, however, the need to be well trained on them simply because in its professional performance in the school he/she will not go to apply them. With the advent and the increasing demand of graduating dance teaching courses appearing all over the country, its expected that the permitted one in dance is indicated to work in the school with the freedom of dance techniques use, as it is assumed that he/she will be more informed to critically choose through what kind of dance will go to educate.

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REFLECTION ON DANCE TECHNIQUES EDUCATION IN PHYSICAL EDUCATION GRADUATION COURSE AT UFPB

ABSTRACT:

In João Pessoa city (PB - Brazil) there is a total lack situation of professionals with an appropriate formation in Dance, due to the lack of technician or superiors courses in the area. The following reflection is regarding the insertion of dance disciplines in the school, issue endorsed for the great article number and papers in this direction, and the performance of the permitted teachers in physical education as one of the appropriate professionals to teach this content in the city reality. Inside of the presented proposal, the school dance education does not have the function to form dancers, but it fulfills a social and transforming function. This reflection regards the education of dance techniques in the Physical Education course at the UFPB (Paraiba Federal University), in disciplines of Dance Teaching Methodology, understanding that the professor will not apply dance techniques in the school, as well as the time of contact (only six months of learning period) with this discipline and other similar ones, will not inform or train he/she in the motor and theoretical aspects to exert this function.

KEY-WORDS: dance, physical education, education

RÉFLEXION SUR L`ENSEIGNEMENT DES TECHNIQUES DE LA DANSE DANS LE COURS DE LICENCE EN ÉDUCATION PHYSIQUE DE L`UFPB

RESUMÉ

Dans la ville de João Pessoa (PB) on trouve une situation de total carence de professionnels avec une solide formation en danse à cause de l'inexistence des cours techniques ou superiéures sur le domaine. La réflexion qui suivit c'est sur l'insertion de la matière Danse dans l'École, qui est une discussion soutenue par un grand nombre des articles et des œuvres dans le même sense, ainsi comme la performance du licencié en Éducation Physique comme un entraîneur de ce contenu dans la réalité de la ville. Dans la même proposition présenté, l'enseignement de la danse dans l'école ne cherche pas former danseurs, mais jouer un rôle social e transformateur. Il faut penser sur l'enseignement des techniques de la danse dans la licence en Èducation Physique de l'Université Féderal de La Paraíba, dans la matière Méthodologie de l'Enseignement de la Danse, en comprenant que dans le domaine de l'école le professeur n'apliquerá pas les téchniques de la danse. C'est important aussi remarquer que le temps de contact de l'élève de la licence avec cette matiére (seulement un semestre) n'est pas suffisant pour son information complète sur les aspects moteurs e théoriques pour qu'il puisse exercer cette fonction.

MOTS-CLÉS: danse, éducation physique, enseignement.

REFLEXIÓN SOBRE LA ENSEÑANZA DE TÉCNICAS DE DANZA EN EL CURSO DE GRADUACIÓN EN EDUCACIÓN FÍSICA

Resumen:

En la ciudad de João Pessoa (PB) se encuentra una situación de total carencia de profesionales con formación adecuada en danza. Eso ocurre a causa de la la falta de cursos técnicos o superiores en el área. La reflexión que sigue trata de la forma de inserir la asignatura "Danza" en la escuela, discusión basada en el gran número de artículos y obras sobre eso y también en la actuación del alumno de Educación Física como facilitador de ese contenido en la realidad de la ciudad. en la propuesta presentada, la enseñanza de de la danza en la escuela no tiene el objetivo de formar bailarines, pero cumple un papel social y transformador. Así se reflexiona sobre la necesidad de la enseñanza de técnicas de danza en el curso de licenciatura en Educación Física, en la Universidad Federal de Paraíba, en la asignatura "Metodología de la Enseñanza de la Danza" comprendendo que, en el ámbito de la escuela, el profesor no utilizará técnicas de danza, así como el tiempo de contacto de sólo seis meses lectivos con esa asignaturay otras afines no le (in) formará en los aspectos motores y teóricos para ejercer esa función.

PALABRAS LLAVES: danza, educación física, enseñanza

REFLEXÃO SOBRE O ENSINO DE TÉCNICAS DE DANÇA NO CURSO DE GRADUAÇÃO EM EDUCAÇÃO FÍSICA (LICENCIATURA) DA UFPB

RESUMO:

Encontra-se na cidade de João Pessoa (PB) uma situação de total carência de profissionais com a devida formação em dança, devido a falta de cursos técnicos ou superiores na área. A reflexão que se segue é a respeito da inserção da disciplina dança na escola, discussão respaldada pelo grande número de artigos e obras nesse sentido, e a atuação do licenciado em educação física como um facilitador desse conteúdo na realidade da cidade. Dentro da proposta apresentada, o ensino da dança na escola não tem a função de formar bailarinos, mas cumpre um papel social e transformador. Reflete-se então a respeito do ensino de técnicas de dança na licenciatura em Educação Física na Universidade Federal da Paraíba, na disciplina de Metodologia do Ensino da Dança, entendendo que, no âmbito escolar, o professor não aplicará técnicas de dança, assim como o tempo de contato (apenas seis meses letivos) com essa disciplina e outras afins, não o (in)formará nos aspetos motores e teóricos para exercer essa função.

PALAVRAS-CHAVES: dança, educação física, ensino.