101 - REPORT ON THE IMPACT DANCERS OF INJURIES IN CLASSICAL BALLET ACADEMIES IN THE CITY OF FORTALEZA / CE

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1. INTRODUCTION

An early expressive manifestations of man since prehistoric times is the dance. This art, over the years, and currently has changed professionalizing. In sociological transition from nomadic body to body metrical, we encounter the history and the evolution of classical ballet. The Classical Ballet is therefore the development of primitive dance, considering the anthropological evolution of the human being to a dance made up of different pitches, links, movements and figures previously prepared (SIMAS and Guimarães, 2001).

Classical Dance during its evolution has required of its practitioners performing increasingly complex in order to maintain their tradition and the degree of technical difficulty of this art (PICON et al., 2002). Many dancers hold performances in various dance styles, but is classical ballet that requires a more strenuous training and greater efficiency of the musculoskeletal system by the same (STRETANSKI and WEBER, 2002).

MALANGA (1985) says that the technique of classical ballet stance has certain principles that must be maintained in all movements. So one of the main characteristics of postural ballet is the outward rotation of: hips, knees and ankles on absolutely every move. The professional dancers devote themselves fully to this practice, overloading mainly the lower extremities of the body in anti-physiological positions, especially the musculoskeletal system that is often pushed to the limit. This is due to the requirement of large joint range of external rotation and abduction of the hip, which usually are not achieved and generate changes in both lower limbs. Sampaio (1996) suggests the following basic principles in classical dance postures: (1) feet must bear the weight of the dancer's body and the arch of the foot should be stimulated up to avoid overloading the joint of the hallux, (2) the hip is the basis for a perfect placement posture, so it is essential that these muscles are strengthened, (3) the shoulder blades should be down, the more elongated pectoral possible to contract the ribs and abdomen muscles during exercise execution and finally (4) arms must have rounded lines, following the elbow that controls the movement of the upper limbs. Another underlying factor is the work developed by dancers in pointe shoes, which requires, among other factors, weight "appropriate" for their practice.

As FAIR (1998) to reach the standard of a professional dancer, one must maintain a high level of technique and constant improvement in performance with determining the scope of the perfection of movement. There is a great need to better understand the occurrence of lesions in this group of people as well as their workload (exposure time), the number of hours a week dancing, performances executed a week, weeks in a season and weeks in a contract year, which would be the difference between the performances weekly and weeks of rehearsals (BRONNER and BROWSNTEIN, 1997). According to Toledo and Cols. (1994) that population lives professionals during years of intensive training and experiences with injuries. In schools of dance, classical ballet is responsible for 67% of injuries, and this is independent whether or not there is a predisposition for such, which does not occur with other dance styles (STRETANSKI and WEBER, 2002).

Therefore the objective of this research was to investigate the basis of statements of the dancers themselves incidence of injuries in classical ballet academies in the city of Fortaleza / CE.

2.RESEARCH METHODOLOGY

This study set up a descriptive exploratory field research with a quantitative approach using a questionnaire, and also based on the theoretical foundation of literature. The research was conducted in three classical ballet academies in the city of Fortaleza.

The survey was composed of 50 dancers of both sexes aged 13-24 years, participants of classical ballet classes at an advanced level. For the structure of the data collection instrument was used for the application of semi-structured questionnaires containing six (6) pre-formulated questions (open) and thirteen (13) closed questions regarding the objectives of the research, conducted before the start of classes classical ballet.

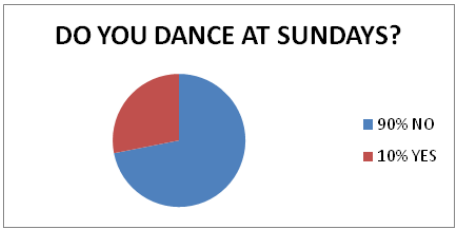
The inclusion criteria required that dancers in the research were participants of advanced-level classes with practice time over five years experience in the Vaganova method of classical ballet and have 13-24 years of age. Exclusion criteria were not reached when the dancers the profile of the research and not accepting to sign the Consent Expiration clarification.

Data collection occurred through the following steps: Permission core manager of schools of classical ballet, through the Term of Free and Informed Consent and clarification of the dancers over eighteen years of age and parents or guardians of students under age.

3. RESULTS AND DISCUSSION

The average age of the dancers participating in the research was equivalent to 17.5 years, ranging from 13 to 24 years of age and duration of practice of classical ballet that was 8.92 years, ranging from 5 to 19 years experience. Of the survey participants dancers make 82% class every day of the week.The fourth and fifth questions identified that most of the dancers (the) trains on Saturdays and a small portion trains on Sundays.

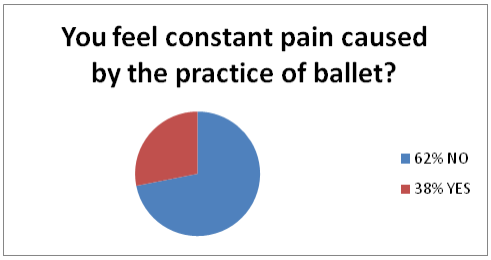




The sixth question was regarding the amount of hours of training (training session) per day, on the sixth question detect 26% have a workload of 2 hours daily, has 58% load of 4 hours per day and 16% have higher workload will 4 hours a day and can reach 8 hours daily.

The seventh question that complemented the previous asking how many hours per week on average dancers practiced their activities, had an average of 24 hours a week. But there were two participants who responded to train 32 hours a week.

In the eighth question which concerned the presence of constant pain in any part of the body caused by the classes and testing of classical ballet. We identify that most of the dancers (as) did not feel constant pain, where only a small number suffer with pain. The graph below represents these numbers in percentage:

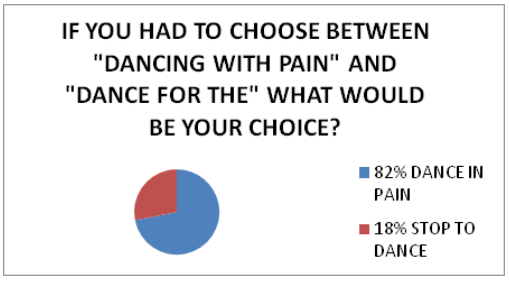


The ninth question was related directly with the former, because wondered which part of the body the dancers (as) felt constant pain. As for the location of pain complaints were reported 18, and the body region where there was a higher incidence of painful conditions were the knee region, followed by ankle, hip and back. Here are the results in tabular form below:

BODY PART	NUMBER OF DANCERS (AS) WITH CONSTANT PAIN
KNEE	09
ANKLE	03
BACK	03
HIP	03

In the tenth question, it was identified that all dancers (a) - 100% - they find the pain in her body were the doctor. And the eleventh question identified that 60% of the dancers have suffered some sort of trauma or injury. The twelfth question was related to the percentage of dancers (as) who have suffered some sort of trauma or injury caused by the ballet. Thus identifying more than half of the dancers, 53% never left school even presenting some kind of injury, 20% "sometimes" went to class and only 20% were completely removed.

Was identified in the thirteenth question the motives for the dancers (as) the "no withdrawal from classes" for the previous question. Since then stated that they fear losing their position within the company, can not stop dancing, not to be very serious injury and the gym is in breeding season of shows. In the fourteenth issue 90% of dancers reported knowing colleagues who have suffered an injury because of the ballet. In the fifteenth question that could identify 80% of the dancers give up their social activities because of training in classical ballet, and only 20% reported that they did not waive their activities. Complementing the previous question, 72% reported that they do not mind to give up such activities and 28% reported that they feel inconvenienced by having to perform this option. Identified in the seventeenth question that most dancers prefer to dance with pain rather than stop dancing.



The eighteenth question shows the position of teachers when the dancers were with an injury. In which most teachers ask the dancers stop dancing for a certain time and also direct to the doctor. A small portion not lose to stop dancing just to be careful.

The nineteenth question identifies the importance of the lives of ballet dancers, where level 1 means the least

important and most important level 10. In this question 12 dancers answered level 6, 12 dancers answered level 6 too, 22 dancers answered level seven, 24 dancers answered level nine and 30 dancer level ten.

4. CONCLUSION

As we have seen, the dancers in that search will begin his practice very early, around 6 years old. What, according to Agostini (2010) is a standard at the beginning of the training of classical ballet. In this study the results showed a high prevalence of injury in ballet dancers. The dance has peculiar characteristics in their everyday lives, but many things can be done to improve, especially when it comes to physical integrity and performance of individual dancers, through observation of the principles of training. For this it is essential to develop more research, linking the various factors that influence this issue in order to improve the working conditions of these subjects.

Another factor that must be considered is the psychological pressure that these professionals are exposed because your instrument is your body of work, and this is counting down. The time ends up being an enemy. It is impossible to believe that the dancers will decrease your workload. Given that, at present, is increasingly requires the body. So the ideal is to have a multidisciplinary work with: fitness coach and physiotherapist. The coach should compensate the excessive effort of the lumbar spine, seeking to balance the muscles in a healthy way. And the therapist must act both at baseline and in rehabilitation.

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REPORT ON THE IMPACT DANCERS OF INJURIES IN CLASSICAL BALLET ACADEMIES IN THE CITY OF FORTALEZA / CE

ABSTRACT

The Classical Ballet is an art that requires a lot of physical skills and athletic training, expressing itself by elaborate movements that are performed following a pace that is predetermined by the music. The objective of this study was to investigate the basis of statements of the dancers themselves incidence of injuries in classical ballet academies in the city of Fortaleza / CE. To achieve the objective of the study was conducted field research with descriptive exploratory quantitative approach, based on bibliographical studies. Obtaining the results were taken from a semi-structured questionnaire containing 06 open questions and 13 closed questions, performed with 50 dancers (a) of both sexes, aged 13-24 years, with over five years of practice dance. The results showed that 78% of dancers train on Saturdays and 10% also train on Sundays. We found that 60% of the dancers had

already lesion somewhere in the body, 58% have 4 hours of daily lessons / test and 38% feel constant pain during and / or after school / testing. From these results we conclude that there is a high prevalence of injury among practitioners of classical ballet. And it is suggested greater attention to the professional activity of the dancers, as they have workload similar to athletes coordination procedures complex.

KEYWORDS: classical ballet, injuries and training.

RAPPORT SUR LES DANSEURS D'IMPACT DES BLESSURES EN CLASSIQUE BALLET ACADÉMIES DE LA VILLE DE FORTALEZA/ CE

RÉSUMÉ

Le ballet classique est un art qui exige beaucoup de compétences physiques et de la formation sportive, qui s'exprime par des mouvements élaborés qui sont effectuées à la suite d'un rythme qui est prédéterminée par la musique. L'objectif de cette étude était d'enquêter sur la base des déclarations des danseurs eux-mêmes incidence des blessures dans les académies de ballet classique dans la ville de Fortaleza / CE. Pour atteindre l'objectif de l'étude a été menée recherches sur le terrain avec l'approche quantitative descriptive exploratoire, basée sur des études bibliographiques. Obtenir les résultats ont été prises à partir d'un questionnaire semi-structuré contenant 06 questions ouvertes et 13 questions fermées, réalisée avec 50 danseurs (a) des deux sexes, âgés de 13-24 ans, avec plus de cinq années de pratique danser. Les résultats ont montré que 78% des trains danseurs le samedi et 10% également en train le dimanche. Nous avons constaté que 60% des danseurs avaient déjà lésion quelque part dans le corps, 58% ont 4 heures de cours par jour / test et 38% ressentent de la douleur constante pendant et / ou après l'école / testing. A partir de ces résultats, nous concluons qu'il ya une forte prévalence de blessures chez les praticiens du ballet classique. Et il est suggéré une plus grande attention à l'activité professionnelle des danseurs, car ils ont la charge de travail similaires aux procédures de coordination complexes sportifs.

MOTS-CLÉS: ballet classique, des blessures et de la formation

INFORME SOBRE LOS BAILARINES DEL IMPACTO DE LAS LESIONES EN CLÁSICOS ACADEMIAS DE BALLET EN LA CIUDAD DE FORTALEZA / CE

RESUMEN

El ballet clásico es un arte que requiere de mucha destreza física y el entrenamiento atlético, que se expresa por los movimientos complejos que se realizan siguiendo un ritmo que está predeterminado por la música. El objetivo de este estudio fue investigar la base de las declaraciones de los propios bailarines incidencia de lesiones en academias de ballet clásico en la ciudad de Fortaleza / CE. Para lograr el objetivo del estudio se llevó a cabo la investigación de campo con enfoque cuantitativo exploratorio descriptivo, basado en estudios bibliográficos. La obtención de los resultados se tomaron de un cuestionario semi-estructurado con 06 preguntas abiertas y 13 preguntas cerradas, realizado con 50 bailarines (a) de ambos sexos, con edades entre 13-24 años, con más de cinco años de ejercicio bailar. Los resultados mostraron que el 78% de los bailarines tren los sábados y el 10% también trenes los domingos. Se encontró que el 60% de los bailarines ya había lesión alguna parte del cuerpo, el 58% tienen 4 horas de clases diarias / prueba y el 38% se siente dolor constante durante y / o después de la escuela / testing. De estos resultados se concluye que existe una alta prevalencia de lesiones entre los practicantes de ballet clásico. Y se sugiere una mayor atención a la actividad profesional de los bailarines, ya que tienen la carga de trabajo similar a los procedimientos de coordinación atletas complejos.

PALABRAS CLAVE: ballet clásico, las lesiones y la formación.

RELATO SOBRE A INCIDÊNCIA DE LESÕES NO BALLET CLÁSSICO NAS ACADEMIAS DA CIDADE DE FORTALEZA/CE

RESUMO

O Balé clássico é uma arte que exige muitas habilidades físicas e treino atlético, expressando-se por movimentos elaborados que são realizados seguindo um ritmo que será pré-determinado pela música. Assim, o objetivo deste estudo foi investigar a partir do relato dos próprios bailarinos a incidência de lesões no ballet clássico nas academias da cidade de Fortaleza/CE. Para atingir o objetivo do estudo foi realizada uma pesquisa de campo exploratória descritiva com abordagem quantitativa, embasado em estudos bibliográficos. A obtenção dos resultados foi extraída de um questionário semi-estruturado contendo 06 perguntas abertas e 13 perguntas fechadas, realizada com 50 bailarinos (a) de ambos os sexos, com faixa etária de 13 a 24 anos, com mais de cinco anos de prática de dança. Os resultados mostraram que 78% dos bailarinos treinam aos sábados e que 10% treinam também aos domingos. Verificamos que 60% dos bailarinos já apresentaram lesão em alguma parte do corpo; 58% têm 4 horas diárias de aulas/ensaios e 38% sentem dores constantes durante e/ou após as aulas/ensaios. A partir destes resultados podemos concluir que há uma elevada prevalência de lesão entre os praticantes de balé clássico. E sugere-se uma maior atenção para a atividade profissional dos bailarinos, já que estes tem carga horária semelhante à de atletas das modalidades de coordenação complexa.

PALAVRAS CHAVES: balé clássico, lesões e treinamento.