64 - THE CLASSICAL BALLET IN COLLEGE SALESIAN DON BOSCO IN CAMPO GRANDE / MS

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INTRODUCTION

The Ballet is an activity that is related to the movement, important aspect, especially when it comes to children who are in the development phase and require exercising the body. In addition constitutes an activity that promotes sociability.

It is from this dynamic activity, held on against shift that the child has the opportunity to spend more time with the Group of friends, socializing even with those series and different ages.

This study is a survey with students practicing Ballet Don Bosco, at the age of eight years old.

The Ballet Don Bosco has existed for six years with Classical Ballet and Jazz classes. Currently consists of 164 students divided according to the age and technical level in 13 distinct classes.

The methodology used for the development of this research is qualitative character of type case study, based on Triviños (1987).

Were interviewed 10 students of the female gender with eight years of age who attend ballet classes in the class "Ballet."

The analysis and discussions of the data were made through studied literature, including graphs of sectors (pizza type) that helped to highlight the results.

This study aimed to investigate the contributions of Ballet in the social and educational development of students in the class of ballet ballet Don Bosco in Campo Grande-MS.

1 THE CHILD OF EIGHT YEARS AND THEIR AGENTS ARE INFLUENCED GROWING UP

It is common for the child believe to be the center of everything and all the attentions are and are geared toward her. She's actually little human being who have wills and especially needs. Dependent on their parents, is one that the child receives the first lessons of coexistence in a group to then learn to live in a more complex society, full of rules, as is the case with the school.

The development of a child occurs through the relationship of complementarity between school education and family education. Their learning is constructed through various tools, among them, the imitation and the playful, that are used by children to absorb what they are taught.

According to Elkin (1968 p. 65): "the first and most important Socializing agent's family".

The eight-year-old child is reaching, according to its development, degree of physical and social maturity. Some virtues of same are reflections of lived experiences in your familiar environment. Is it that she receives the first rewards and punishments. Are those experiences that makes you acquire skills and social perceptions. She strives to admit their mistakes, create their discipline and control their activities.

This child often likes to make dramatic their achievements and disappointments expressing them through a variety of posture and gestures. Your workouts are delicate engines, smooth, rhythmic and graceful.

Also observes the reaction of adults to their faults, like acting, receiving praise and most often is responsible for his own actions.

The eight-year-old child enjoys helping adults – parents, teachers, uncles-you feel useful before it, but also feel a huge satisfaction for the fact that they can be wrong.

For some children the adults, especially the professor, are models of perfection in his life, therefore, in its conception, they don't make mistakes.

According to ´ shaughnessy (1975 p. 89): "the child of eight years faces many situations in which your character is formed and is tested". She can participate in an activity and at the same time observe the work of other children, compare to colleagues to know whether it is better or worse than them (since every child expects to be the best).

School education is one of the main actors are influenced growing up (since socialization is an ongoing process for the child). The school reflects the conception of life and conveys part of the intellectual traditions of a society. At school, the child learns what is right and what is wrong outside the familial context.

According to Frederick Elkin (1968): "the school is the second most important socializing agent of the child."

Nobody learns the ways of a society living isolated from other people, so it is important that the child attends school and complete their studies. School and learning are graded processes in the child's life, she has to learn to read, write, dealing with other human beings, socializing with other children and adults.

Learning is the center of all education, is the internal change in subject, is the Act or fact of learning. Is a purely external process where every child learns in accordance with their degree of maturity and relationships with other people. This learning depends on the opportunities that you are given.

The socialization of the child happens unconsciously and incidentally, through Learning – culture – society. According to Magill (1984, p. 25), "learning is a phenomenon not observable directly; can only be inferred from the behavior or performance of a person ".

There has to be encouragement by parents and teachers so that the child demonstrate what really learned. The stimulus, by itself, is one of the tools of learning. Another tool is the imitation. This is one of the concepts we use to define the learning of the child.

Most of the time, even without knowing why he does it, the child imitates the behavior of others. It's a pattern of reaction that happens under certain conditions as a result of the learning process.

According to Piaget (1975 p. 17) "the imitation has nothing of" automatic "or" involuntary ", but on the contrary, denounces very quickly the existence of intelligent coordination, both in the media learning that employs as its own ends."

In a physical activity, for example, the child has to show the movements and copy them to run them. In the family life she tries to reproduce the behaviour of parents and older brothers (since learning of their social behavior is not only a cognitive process, but is closely linked to affections). Imitation depends on intelligence, being this the result of learning.

Another tool of great importance in children's learning is the use of playful. The learning of the child must be an active work and playful must be used to make this learning experience more pleasurable.

According to Nanni (1998 p. 67):

The symbolic game through the transitional object allows, therefore, develop the relationship and communication with each other, with you, with the environment, with the general context to meet the requirements adapted this relationship and establish functional affirmative or negative answers.

The play promotes socialization of the child, considering that playing is that it becomes fit to live in society and still develops the ability of initiation and the imagination. When playing the child seeks support for the teaching and learning process that will foster their capacity for reflection, autonomy and creativity.

2 THE BALLET, IN BRAZIL AND IN THE WORLD: HISTORICAL ASPECTS

The term Ballet came from the Italian Ballo Ballare meaning which means dancing or dance. The Classical Ballet was born in the Renaissance at the Court of médices. The fabulous Ballet Comique de La Reine, exercised a decisive influence in the formation of future sets of dance.

According to Portinari (1989, p. 61):

Held on October 15, 1581 in Paris at Petit Palace Bourbon, in front of ten thousand guests. Thus was born the Ballet Comique de la Reine (Queen Ballcômico), ushering in the fashion of ballet that would reach its peak with Louis XIV.

In the period of Louis XIV the Court Ballet has reached its maximum level with the creation of the Academie Royale de la Danse (Royal Academy of dance), turning a fun art Court Theatre. At that time, the professionals replaced the courtiers in Ballet performances.

You can't talk on historical evolution of the ballet without mentioning the importance of 19TH century Romanticism which turned all the arts, including ballet, which inaugurated a new romantic style where exotic and ethereal figures appear if opposed to heroes and heroines, real characters presented in the earlier ballets.

Second Portinari (1989, p. 71):

> With music by Jean Schneitzhoffer and choreography by Filippo Taglioni, La Sylphide premiered at the Paris Opera to March 12, 1832. Historic landmark, this ballet met immediate and resounding success. Covering all components of romanticism: exotic location, unhappy love, pursuit of an ideal will never conquered, predominance of the supernatural, the fate accompli in death.

This movement is opened by the Ballerina Marie Taglioni, the bearer of the ideal body type to Romanticism, for whom it was created the ballet "Sprite", which shows a great concern with supernatural images, shadows, spirits, witches, fairies and mysterious myths. Was "Sífilde" the first great romantic ballet that began work on high end shoes.

Another Romantic ballet "Giselle", which enshrined the Ballerina Carlotta Grisi, was the purest expression of the romantic period.

At the moment ballet parts are full of variety and contrasts. Ancient works like "Giselle" are still dance by current dancers, as well as those based on Shakespeare's romances and recent creations signed by contemporary choreographers.

The Classical Ballet in Brazil began with the arrival of Maria Olenewa, in 1927, to Rio de Janeiro. Russian ballerina, later naturalized Brazilian, worked in large international companies. In the same year of his arrival in Brazil founded the school of Classical Dances of the Municipal Theater of Rio de Janeiro, which would be the main training centre for our dancers.

According to Portinari (1989, p. 236): "from the school came the first generation of professionals enabling the establishment of a company called so Corps De Ballet of the Teatro Municipal of Rio de Janeiro."

3 THE BALLET AS A SOCIALIZING AGENT

Increasingly taking ballet, aware of the importance of educational and cultural point of view, as a form of expression of the human being. The dance was the first manifestation of the man, that before you even speak, he expressed himself through gestures and dances. She is perceived by its value itself and assists in the preparation for the future of children and adolescents, forming generations increasingly healthy of body and spirit.

According to Nanni (1998 p. 130) "dance allows the integral education, because as educational process provides Perfect body training; spirit socializing; enables the creative process; develops ethical and aesthetic aspects.

In Brazil the dance was included, through recognition of art as Discipline Curriculum, in accordance with the Laws of Guidelines and Bases of education no. 9394/96. With regard to education, it would be ideal if all primary schools to maintain an option to study ballet, which is a special form of teaching and not simply in the acquisition of skills. By developing the tactile, Visual, auditory stimuli, affective, cognitive and motor, a pre-school child has the opportunity to participate in dance classes certainly have more ease in being literate.

According to the National curricular parameters (1997) the art of dance is part of human cultures and always joined the work, religions and leisure activities. People always gave priority to the dance, this being a cultural and an activity inherent in the nature of man.

The Ballet on the life of children should not be considered only as a hobby, he can contribute in the improvement of fundamental movement patterns, artistic training and social integration. In addition to providing a solid base for those wishing to pursue a career and knowledge, understanding and appreciation of music and art for all who practice it.

A child in the classroom is introverted with his colleagues surely will become more outgoing from the moment to live longer with them in their extracurricular activities.

According to Nanni (1998 p. 45) "dance uses the body as an instrument of expression and at the same time as social reflex".

For the child to socialize because she needs to connect emotionally with people and experiencing various feelings. Also there has to be encouragement by parents and teachers, praising whenever and wherever there is correcting mistakes.

By be naturally communicative, the child likes to present in public spectacles, and therefore are made costumes and appropriate scenarios for each show of ballet, in order to sharpen the imagination of children and make the same embed the characters that will represent.

In accordance with article 58 of the Statute of the child and adolescent "in the educational process will respect cultural, artistic and historical values of the social context of the child and adolescent, guaranteeing them the freedom of creation and access to sources of culture." (BRAZIL, 2005).

The Classical Ballet gives the student a global education and its benefits are perceived from the moment he begins to

develop socialization making new friendships, demonstrates good posture, body ability, physical and mental confidence.

4 THE BALLET DON BOSCO

The Ballet in the Salesian Don Bosco College began on March 1, 2001, with classical and Jazz Ballet lessons. About 480 students were enrolled and divided into eleven distinct classes.

The goals of the Ballet Don Bosco are:

-Form dancers for the art of dance;

-Encouraging healthy habits to young Salesians through the theory and practice of dance;

-Teach Amorevolezza and educate young people so that they always have the body and mind healthy;

Promote art in its essence, as well as bring our culture to all people.

From the beginning the Ballet Don Bosco makes two annual presentations: a "Gala evening", which takes place at the Teatro Don Bosco, in the month of June, just to mark the closure of the activities of the first school semester and the spectacle of new year that marks the closure of the annual activities.

In each show, which always happens at the end of November, the Ballet tells a story where each group represents a different character. Are made costumes and appropriate scenarios for each show, in order to sharpen the imagination of the dancers and the same incorporate the characters that will represent.

The Ballet Don Bosco in his teaching methodology uses a little of each existing ballet method, adapting them to the physical of his dancers.

Currently the Ballet Don Bosco is composed of 164 students, all high school divided into 13 classes according to age and technical level.

-A class of Educational Dance, composed by students of the Childish I, who works the creativity, laterality, psychomotricity.

-/Three-class Baby Class, composed by students of the childish II to 2nd year of elementary school I, is a class of rhythm and coordination, working activities and relaxed, providing the child his first contact with classical technique and notions of a correct posture.

-Two Ballet classes (I) composed of students from the 3rd and 4th years of elementary school I, is the class that starts the Classical Ballet itself.

-Two Ballet Classes II composed by students of the fifth, sixth, seventh, eighth, and ninth years of elementary school II.

-Two classes of Jazz composed by students of the sixth, seventh, eighth, and ninth years of elementary school II and 1, 2 and 3 years of high school.

-A Preparatory Group composed of students of the fifth, sixth, seventh, eighth, and ninth years of elementary school II, which aims to prepare dancers to join the Group Maktub.

-Group: Dance Group Maktub is the "flagship" of the Ballet Don Bosco. The Group's name was chosen through a poll, where it was discovered that MAKTUB-a word originally from Hebrew to mean "so it was written, so be it."

The first presentation of the Group occurred in August 2001 when he was representing the State of Mato Grosso do Sul and the Colegio Don Bosco in a dance festival that takes place every year in the city of Campos do Jordão in São Paulo State.

Throughout its existence the Group has grown and is currently composed of more than twenty dancers. With a lot of grit and determination the MAKTUB has taken the name of the College and the State of Mato Grosso do Sul in several events in the capital, in cities in the interior of the State, in other States of Brazil and in international events like the one that occurred in July 2004 in Riccione in Italy and in September 2007 and 2008 in Argentina.

5 METHODOLOGY

This research is qualitative predominance of type case study, using semi-structured interviews, field of research the College Salesiano Don Bosco.

The issues investigated in this research were the contributions of Classical Ballet in social and educational training of students who practice it, as well as their coexistence in society.

For the collection of data was used to interview for being more flexible than the questionnaire, especially when the respondent's child, if the same interpret wrong any question an interviewer can repeat it and get a valid response.

According to Marques (2006 p. 59) "is a semi-structured interview when booking opportunities questions made in the" heat of conversation ".

10 were interviewed students who attend ballet lessons in ballet class I, all of the female gender in age of eight years. The data were collected, after the ballet lessons, through individual interview.

6 SAMPLE CHARACTERIZATION

The sample consisted of 10 dancers of the female gender, with eight years of age, class "Ballet" ballet Don Bosco.

The ballet I is comprised of fifteen dancers divided into two classes, where, six attend classes at Ballet class IA and nine attend classes at Ballet class IB.

7 DISCUSSION OF DATA

The first question of the interview served to lift the time in years that each student attends school of ballet, all of which have the same age and are in the same class. So, 50% of students responded that attending the ballet lessons from 3 to 4 years.

The second question sought to know whether this student was influenced by a member of his family to opt for ballet practice. In this way, 46% of respondents do not have knowledge of any family member who made ballet before. Funny thing was the amount of answers "Aunt" and "Press", 18%. It's usually the sister or mother who made ballet and this student follows in the footsteps, making the ballet something familiar.

The third question was the amount of students from the same series that do ballet in the same class. 10% answered "other" which means no colleague, as opposed to 60% who responded from one to two, and 30% who answered three or four classmates do ballet together in the same class.

The fourth question served to discover the reason this student opting for ballet as sport. 90% responded that opted to enjoy and yet complemented their answers saying that dream of being professional dancers; others want to make part of the group, Maktub in order to travel and dance events. Only 10% replied that her mother enrolled, but when attending classes like and want to keep doing.

The interesting thing is that during the ballet lessons the students play one is the teacher of the other, but when asked if

they would like to be teachers only one student replied that Yes.

This question was made for the following reasons, the gang was GOING to Ballet is for students who are studying in the morning period, taking these to return to school in the afternoon to ballet lessons. The Ballet class IB is for students who are studying in the afternoon and stay in school, after school, having to wait forty minutes until the beginning of the ballet class. 40% replied that like going to school after they started doing ballet, and 20% think nice, like to stay in school awaiting the beginning of the ballet class. Reply totaling 60% versus 40% who prefer out of class and go straight to the ballet without having to wait.

When questioned if they have friends in ballet class, 10% of responses were negative. The girls are quite affinities, which is hard to imagine that in a ballet class there is a being isolated from others. The ballet includes socialization, a fact confirmed by 90% affirmative responses.

The seventh question was asked to the students as follows, "the Ballet contributed in your life to:" was suggested eleven responses and explained that could mark all the options that they judged to have changed in his life since he began the practice of Ballet.

Thus, 16% answered that they made new friendships, 6% said they had improved the relationship in school, 9% who exchanged experiences and 13% expanded your knowledge.

All this leads us to believe that the ballet made the issue socio-educational and affective even of these students.

FINAL CONSIDERATIONS

Formerly the ballet was an elitist activity, offered only in colleges with tuition fleeing the budget of many families. Nowadays the reality is another, most private schools offers affordable ballet lessons or packages that include sports activities on a monthly fee. There are also projects that address students of Municipal Education as well as social projects promoted by churches and community centers.

The results achieved are based on the questions during the interviews. Analyzing the data obtained it is concluded that students do ballet for love and not out of obligation. For a child of eight years, totally energetic, have to wait at school until the beginning of the ballet class or go to school two times a day is not easy when you don't like, is only possible from the moment that feels pleasure at what he does. Among the interviewees nearly all do ballet of his own free will, a time more than two years.

We see, then, that the ballet made social issues the students as well as their coexistence in society. Students were told that, with the practice of ballet circles increased friendships and broadened the knowledge through the exchange of experiences during class. Also noted an improvement in posture, concentration, motor coordination.

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THE CLASSICAL BALLET IN COLLEGE SALESIAN DON BOSCO IN CAMPO GRANDE / MS

ABSTRACT

This research aimed to investigate the contributions of Ballet in social and educational development of students in the class I ballet ballet Don Bosco in Campo Grande - M . The methodology used is of a qualitative, case study, with discursive analysis of the data obtained. Data were collected through semi-structured interviews, drawings and observations of lessons. We interviewed 10 students, female, eight years old, individually, after ballet class. Then, the students designed the ballet class, which served as a supplement during the analysis of the results obtained with the interview. Written texts dealing with the eight year old and their socializing agents. It also has as subject the classical ballet, its history in Brazil and the world, key positions and their contributions in the socialization of those who experience their practice. Still, history and a brief review of the Don Bosco Salesian College and Ballet Don Bosco. The data analysis was only possible after literature and literary study. The results confirmed that the ballet enabled social issues of students and their coexistence in society . Through the practice of ballet students increased their circle of friends and extended the knowledge from the exchange of experiences during lessons.

KEYWORDS: Classical Ballet. Child. Education.

LE BALLET CLASSIQUE AU COLLÈGE SALÉSIEN DE DON BOSCO, À CAMPO GRANDE/MS

RÉSUMÉ

Cette étude visait à examiner les contributions du Ballet dans le développement social et éducatif des élèves dans la classe de ballet ballet Don Bosco à Campo Grande-MS. La méthodologie utilisée est le type de l'étude de cas qualitative, avec une analyse discursive des données obtenues. Les données ont été recueillies par le biais de semi–estruturada de l'entrevue, des dessins et des notes de classe. 10 étaient des étudiants interrogés, de sexe féminin, huit ans, individuellement, après les cours de ballet. Ensuite, les étudiants ont conçu la classe de ballet, qui a servi comme un complément au cours de l'analyse des résultats obtenus avec l'entrevue. Les textes traitent de l'enfant de huit ans, et vos agents sont influencés en grandissant. A aussi comme sujet le Ballet classique, son histoire au Brésil et dans le monde, les positions fondamentales et ses contributions sur la socialisation de ceux qui éprouvent de sa pratique. Pourtant, l'histoire et un bref commentaire de l'école de Salésiens de Don Bosco et Ballet de Don Bosco. L'analyse des données recueillies n'était possible qu'après une étude bibliographique et littéraire.

Les résultats ont confirmé que le ballet fait social questions les élèves ainsi que leur coexistence dans la société. Par le biais de la pratique du ballet étudiants ont augmenté leur cercle d'amitiés et élargi la connaissance de l'échange d'expériences au cours de la classe.

MOTS CLÉS : Ballet classique. Enfant. Éducation.

EL BALLET CLÁSICO EN EL COLEGIO SALESIANO DON BOSCO, EN CAMPO GRANDE/MS

RESUMEN

Este estudio pretende investigar las contribuciones de Ballet en el desarrollo social y educativo de los estudiantes en la clase de ballet ballet Don Bosco en Campo Grande-MS. La metodología utilizada es tipo estudio de caso cualitativo, con análisis discursivo de los datos obtenidos. Los datos fueron recogidos a través de la entrevista semi–estruturada, dibujos y notas de clase. 10 eran estudiantes entrevistados, de sexo femenino, ocho años de edad, individualmente, después de las clases de ballet. Posteriormente, los estudiantes diseñaron la clase de ballet, que sirvió como un complemento durante el análisis de los resultados obtenidos con la entrevista. Los textos tratan al niño de ocho años de edad y sus agentes están influenciados creciendo. También tiene como tema el Ballet clásico, su historia en Brasil y en el mundo, posiciones fundamentales y sus aportes sobre la socialización de las personas que experimentan su práctica. Aún así, la historia y un breve comentario de la escuela Salesiana Don Bosco y Don Bosco Ballet. El análisis de los datos recogidos sólo fue posible después de un estudio bibliográfico y literario. Los resultados confirmaron que el ballet hecho social publica los estudiantes así como su convivencia en sociedad. A través de la práctica de ballet estudiantes aumentaron su círculo de amistades y ampliaron el conocimiento del intercambio de experiencias durante la clase.

PALABRAS CLAVE: Ballet clásico. Niño. Educación.

O BALLET CLÁSSICO NO COLÉGIO SALESIANO DOM BOSCO, EM CAMPO GRANDE/MS

RESUMO

Esta pesquisa teve como objetivo investigar as contribuições do Ballet no desenvolvimento sócio-educacional de alunos da turma ballet I do ballet Dom Bosco em Campo Grande – MS. A metodologia utilizada é de caráter qualitativa, do tipo estudo de caso, com análise discursiva dos dados obtidos. Os dados foram coletados através de entrevista semi–estruturada, desenhos e observações das aulas. Foram entrevistados 10 alunos, do gênero feminino, de oito anos de idade, individualmente, após as aulas de ballet. Em seguida, os alunos desenharam a aula de ballet, que serviu como complemento durante a análise dos resultados obtidos com a entrevista. Os textos escritos tratam da criança de oito anos e de seus agentes socializadores. Também tem como assunto o Ballet Clássico, sua história no Brasil e no mundo, posições fundamentais e suas contribuições na socialização de quem vivenciam sua prática. Ainda, o histórico e um breve comentário do Colégio Salesiano Dom Bosco e do Ballet Dom Bosco. A análise dos dados coletados só foi possível após levantamento bibliográfico e estudo literário. Os resultados obtidos confirmaram que o ballet viabilizou as questões sociais dos alunos bem como sua convivência na sociedade. Através da prática do ballet os alunos aumentaram o seu círculo de amizades e ampliaram os conhecimentos a partir da troca de experiências durante as aulas.

PALAVRAS CHAVES: Ballet Clássico. Criança. Educação.