100 - CIRCULARS DANCES AND GENDER RELATIONS IN PHYSICAL EDUCATION: A STUDY WITH STUDENTS' 8th GRADE ELEMENTARY SCHOOL

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INTRODUCTION

Dancing is a way to integrate body, movement, expression thought and feeling making it easier to creative potential, self-perception, communication, and the transformations of the individual and their relations (VALLE, 2008; Barton, 2006; Almeida, 2005).

Barreto (2008) points out that dancing expresses one of the greatest pleasures, gestures and movements' man seeks the unspeakable, it is as if the dance was part of the being an action which brings a sense of joy, power, free expression, feeling of inner euphoria and mainly overcoming limits.

The dance was born with the Universe itself in the rhythm observation, the fundamental element which dominates the cosmic movement, before the oral language man danced expressing art in everything that had a meaning, with instinctive, natural movements, spontaneous, representative of their experiences, in a ritual form (VERDERI, 2009; Rodrigues, 2002).

Considering the dance benefits as a harmonization instrument, self- knowledge and celebration, the ballet dancer Bernhard Wosien in 1960 ran through different countries collecting and rescuing the traditions dance of different peoples, implementing them on a day-to-day Findhorn community in Scotland, as a cultural expression, blooming the movement of the circular dances linked to life, to experience, sensibility and world opening up, added to new creations, choreographies, rhythms and meanings (Wosien, 2006; Costa, 2002; RAMOS , 2002).

Sara Marriott, in 1983, comes from Findhorn to Brazil, bringing the circular dance inspiration to the different moments of life such as birth, marriage, planting, rains arrival, the entrance of spring, harvest, dancing in circles connected among each other, holding hands, directed to a common center by following choreographies, without hierarchy or competition, but with cooperative attitudes, overcoming mistakes, expressing the best of each one (BILLARD, 2007; OSTETTO, 2007).

To attend the circular dance do not need knowledge, nor specific skills derived from dancing, just being present in the circle, because not only the physical body but also the soul, becomes more joyful, tripping, agile, and flexible (OSTETTO, 2009).

Sotero and Ferraz (2009) report that physical education with the dance school should offer challenges motor, cognitive, cultural, linguistic and affective, teachers and students, fulfilling its role of forming more critical and reflective individuals.

In Physical Education menu curriculum and instructional sequence of Elementary School of the State Government, the contents and objectives are proposed respecting the development phases, social and gender relations, the possibility of overcoming prejudices, and as of the 6th year circular dances are indicated by the importance of living the greatest possible number of body practices (MATO GROSSO DO SUL, 2008).

The individual formation occurs in several social instances and one can not overlook the role of physical education, and neither limit its content to sports, because such conduct strengthens the formation of appropriate individual to a competitive and prejudiced society, like this, in Brazil and world the dance is gaining more space, because dance is education through art to be learned, understood, experienced and explored, in an attempt to cause the individual to experience the body in all its dimensions, through the relationship with oneself, with others and the world (LIMA; DINIS, 2007; GARIBA, 2005).

According to Sampaio (2002), the interaction between body and mind can be recovered through dance, extremely important element for the purpose of this study correlated the perspectives found between male and female gender, where, often the girl dances and the boy does not dance.

The repertoire, so wide and varied has included dances from Greece, Scotland: "Shetland", Romania: "Alunelul" Brazil: "Ciranda" French Brittany: "Circassian Circle" Argentina: "Return to La Paz " and Contemporary: Enas Mythos, Give yourself to Love, Xamã and Don't worry be happy ", and the circles were done in the shape of circles, drawing lines, spirals, meanders in its movement, worked following the criteria of complexity from the easiest to the complex (Valle, 2000).

The present study seeking to break with the gender paradigm was justified, since the circle dances does not use any stereotype on its realization at the same time are millenarian activities due to circles, we need everyone to be integrated, independent of gender.

The aim of this study was to investigate the students' 8th grade elementary school perspective in two schools from Dourados city-MS, concerning the dances before applying the circular dances circles, and about the circle dances after applying the circles, correlating perspectives found between genders and analyzing the difficulties found.

MATERIALS AND METHODS

To achieve the proposed objectives in this project was carried out that a qualitative research, descriptive type. It was chosen this typology because, according Chizotti (1996 apud ZAIM-DE-MELO, 2003) the researchers who adopt this orientation dedicated the analysis of the meanings that individuals give to their actions, in the ecological environment where they build their lives and relations, understanding the acts sense and social actors decisions or else the inseparable ties of particular actions with the social context in which these occurs.

This study, according with the responsibility of scientific conduction, attending the Resolution 196/96 (BRAZIL, 2002), has been submitted to the Ethics Committee (CEP) from Centro Universitário da Grande Dourados – Unigran, under the protocol 129/10.

The study was developed with students' 8th grade elementary school in two city schools from Dourados-MS and the sample was of 47 students, a class of 23 public school and 24 private school other class. The option for these groups gave up to the fact believing that teenagers this age group would be more open to new things.

The data obtained were analyzed using the Content Analysis method, by using as a theoretical reference the Triviños studies (1987 apud ZAIM DE MELO; FERRAZ 2007).

With the aim of starting the research process, was used a documentary video about the circular dances subject; in the following classes were applied and demonstrated the circles experienced by students in each school. At the end of each class the researcher's observations was reported in a field diary about the students' reactions under the guidelines of observations in qualitative research developed by Lüdke and André (1986 apud ROSA SILVA, 2008).

To obtain data beyond the field diary two questionnaires were used: one about dance in general with questions that focused on relative to like or dislike dancing, before applying the circles of circulars dances; and after the application of the circles, other as the circulars dances performed.

RESULTS E DISCUSSION

After presenting a documentary video "Peoples Dance" from the TV Senado, the students received the questionnaire applied before the circles relative to like or dislike dancing. Following the class it was applied in each school the circle "Enas Mythos" - Contemporary, from Bernhard Wosien. Data regarding to the questionnaire applied are presented in Table 1. In order to differentiate study participants were used the initials PSS acronyms for public school students, and SPS, for students of private school.

Table 1 - Like or dislike dancing

	Public School PSS	Private School SPS	Total
Yes	8	15	23
No	15	9	24

While in the PSS has been 15 students who reported liking to dance during the application of the program one can observe a thoroughly reverse situation. Asserting "to like" to dance does not mean success in classes.

[...] This is not Physical Education!?!?! (Student 8).

[...] I will not pay "mico" in front of another class (Student 12).

Explaining that the dance steps were small steps such as the Japanese one, emerged prejudiced comments.

[...] I do not like Japanese any way (Student 5). [...] We'll be by turning up here "to download a spirit"? (Student 4). [...] That's something from "bibinha"! (Student 2).

Yet in public school - PSS, where 15 students said they did not like to dance, the process of accepting was different, although the prejudice has also happened.

[...] My religion does not allow me to dance, teacher (Student 2). [...] Oh .... but today was volleyball day !!! (Student 5).

Lhopes and Zaim de Melo (2010) when investigating the reasons that lead the students to do not like to dance in physical education classes have also found pejorative terms used to nominate students who danced.

However, there was great acceptance and participation by a physical deficient and a hearing impaired person, who never participated in physical education classes because they were not chosen by colleagues for the collective games teams, as PSS head professor comments, he was surprised with their happiness.

According to Alencar (2010) in all societies adolescence is a period of many changes and transitions, includes cultural and social concepts, physical, biological and psychological changes. Therefore the problem of adolescence may be understood as a universal process, but will be influenced by external peculiar connotations of each culture.

In the second class was applied "Circassian Circle" - French "Give yourself to Love" - Contemporary and "Return to La Paz" from Argentina.

In the SPS less than 40% of students presented approval and involvement with the circles, as shown in Table 2.

Table 2 - Acceptance, Receptivity, Participation, Prejudice and Difficulties

	Lesson 1		Lesson 2		Lesson 3		Lesson 4	
	PSS	SPS	PSS	SPS	PSS	SPS	PSS	SPS
Acceptance	A	B	B	C	A	A	A	B
Receptivity	A	B	B	C	A	A	A	B
Participation	A	C	B	C	A	A	A	B
Prejudice	B	C	B	C	A	B	A	B
Difficulties	A	B	A	B	A	B	A	B

To facilitate the processes of acceptance, receptivity, participation prejudices and difficulties, it was used the following legend:

A - When the researcher realized that over 70% of students present in class showed approval.

B - When among 40% to 70% of the students showed approval.

C - When less than 40% of students showed approval.

All students were considered regardless of their presence on the circle. [...] We will "lose" another physical education class? (Student 8). [...] Oh teacher, I cannot do the class today, I'm sick! (Student 3). [...] This is rotten aunt! Seriously, I will not do it! (Student 1).

In the PSS more than 60% participated, not before claiming, see Table 2. [...] I do not like to dance (Student 15). [...] I have an injured foot (Student 13). [...] Seriously Teacher.... (Student 5).

Alencar (2010) also says that it is very difficult to mark the limit between normal and the pathological in adolescence and considers that all the commotion of this period of life should be considered as normal, pointing out also that would be unusual the presence of a stable equilibrium during adolescent process since it is a phase of imbalances and instabilities.

These behaviors are justified by the hormonal change itself, society's charge, classmates, parents and their own self-awareness and self-assertion.

Already in class 3 on the court started with the contemporary dance "Don't worry be happy", "Ciranda" from Pernambuco - Brazil and finished with "Xamã", also contemporary, the two schools where over 70% of present students in class showed greater acceptance, receptivity and participation, as described in Table 2.

In the last class was launched "Alunelul" challenge of Romania, which requires a lot of coordination and agility, then was released, it was danced "Shetland Wedding Dance" from Scotland, like a fun gang, but also requires attention. Repeated the contemporary dance itself "Don't worry be happy" and ended with "Enas Mythos", that just as in the dance to step up into the circle looking in the eyes of those who participate in dance and mentalize "I salute you", giving step back in the dance, "I give you space" and when you step up to the side of the circle "They go their several path", words that should be taken to daily life, because this way is practiced respect, inclusion and communion among human beings. Ended class after answering the questionnaire on the circular dances performed.

In the SPS, the participation, receptivity and acceptance was less and the conduct in relation to the paradigm of gender was pejorative.

[...] I will not shake hands with these guys, because I do not know where they put the hand (Student 10). [...] I will not give these little hops and spin like a small flower! (Student 20).

In the PSS despite the largest number of male students, the acceptance and participation was more than 70%, with the circular dances settling down gender relations, as reported by the student in the final questionnaire.

[...] I thought it was cool, very good for us students to lose shame of being close to each other! (Student 11).

These findings show that the conflicts existence, exclusions and differences between boys and girls in physical education classes disregards the gender articulation with other activities categories.

The culture, the education, the society has not adequately discussed the gender issues that should be explained and stimulated from early age.

Several authors as Hanna, Souza and Altmann (1999), are seeking to understand how to break through the gender barrier. The students reproducing the common sense/society concepts, that certain activities are masculine and others feminine: the football, the fights are for men while the dance, the gymnastics are for women.

In the Curricular National Parameters (CNPs), and also the National Curriculares Guidelines “preachs” the diversity of contents, however what one notices is that in practice it does not happens.

Gariba (2005, p. 02) "emphasizes that the dance practice in physical education classes still perform a very restricted extent. This happens mainly because the professionals' lack of preparation".

According to Souza et al. (2010), the teacher faces many difficulties which compromise its performance, poor training, lack of students' interest, few practical experience, sexual prejudice, despite the many possibilities of working in school education the dance contents.

In this research it was verified that the students liked it without admitting, as it is reflected in the questionnaire answers after conducting the circular dances circles.

SPS:

[...] Interesting! (Student 15). [...] Interesting, cool and taught us new cultures! (Student 22). [...] Some are interesting, others are not nice (Student 9).

PSS:

[...] It was cool, because I laughed a lot and enjoyed myself (Student 10). [...] I found cool, I enjoyed a lot, but would not dance in daily (Student 7). [...] These are nice, yes, but did not like the slow dances (Student 1).

According to Ostetto (2009), each student is a particular individual, special, different, therefore the value and taste of the experiments with circular dances are unique to each one. The homogeneity is not possible even with the screenplay application of group way planned beforehand by the teacher, in socialization view, one of the circle dances main goals and, the pretense that they would all have shared, experienced and felt the dances in the same way with the same pleasure and satisfaction.

The process is also lengthy, takes time does not happen from one moment to the other, therefore, four meetings might not have been enough because when the circles takes shape, and establishes a common center, either in dance or in educative practice, is around it that rotates and harmonizes itself.

FINAL CONSIDERATIONS

Using the circular dance, under the educational emphasis, is extremely important for the physical, mental, emotional, and social human being development. Through dance, the student has the opportunity to develop their creative and expressive capacities, managing to acquire greater control of their gestures, are a universal language and that is part of the humanity culture.

Some students have been touched with the circular dances, awakening the idea of sharing, cooperate, in addition to differences respect and the inclusion of those with greater difficulties, but it was noticed that it should start from the base, in other words, the initial years of elementary school, or the 6th grade as guidelines for physical education in “Mato Grosso do Sul's” state government recommends, therewith it widens the time and obtains an acceptance and a further deepening.

So, by being something new arises the necessity of enable Physical Education professionals to work with circular dances, because with the dance is possible to develop awareness of each human being individuality, their characteristics and differences between male and female students, preserving personal identity within the collectivity, and work skills and physical abilities.

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CIRCULARS DANCES AND GENDER RELATIONS IN PHYSICAL EDUCATION: A STUDY WITH STUDENTS' 8th GRADE ELEMENTARY SCHOOL

ABSTRACT

The aim of this study was to investigate the students' 8th grade elementary school perspective in two schools from Dourados city-MS, concerning the dances before applying the circular dances circles, and about the circle dances after applying the circles, correlating perspectives found between genders and analyzing the difficulties. The research was conducted with 47 students, 23 from public schools and 24 from private school. In addition to the questionnaires applied to obtain data, a field diary with the researcher's observations about the student's reactions was used. Based on the reports, asserting "to like" to dance does not mean success in classes, since these behaviors are justified by the hormonal change itself, society's charge, classmates, parents and their own self-awareness and self-assertion. In addition to culture, the education, the society has not adequately discussed the gender issues that should be explained and stimulated from early age. So to like, but do not admit it, is reflected in the questionnaires answers, as experiencing unbalances phase and instabilities. Using the circular dance, under the educational approach is extremely important for physical, mental, emotional, and social development of human beings. A few students were touched, awakened sharing, cooperation, respect for difference and inclusion, however, because it is something new, arises a need to train Physical Education professionals to work with circular dances.

KEYWORDS: Circular Dance. Gender. School.

DANSES CIRCULAIRES ET LES RÉLATIONS DE GENRE DANS PHYSIQUE : UNE ÉTUDE AVEC ÉLÈVES DE 8 IÈME ANNÉE D'ÉDUCATION DE BASE

RÉSUMÉ

Le but de cette étude a été étudier le point de vue des étudiants du huitième année d'école primaire dans deux écoles de Dourados/MS, au qui concerne les danses avant d'appliquer les roues des danses circulaires et comme les danses circulaires après l'application de roues, en train de corrélationer les perspectives trouvées entre les genres et d'analyser les difficultés. La recherche a été menée avec l'échantillon de 47 élèves, 23 écoles publiques et 24 écoles privées. Pour obtenir des données au-delà des questionnaires utilisés on a utilisé un journal de terrain avec les observations de la chercheuse sur les réactions des eleves. D'après les rapports, afirmer 'aimer' danser ne signifie pas du succès aux classes, puis ces comportements sont justifiées par le changement hormonal de lui-même, la collecte de la société, les collègues, les parents et leur propre conscience de soi et l'affirmation de soi. En plus de la culture, l'éducation, la société n'a pas répondu de manière adéquate les questions de genre, qui devraient être expliquée et encouragés à un âge précoce. Donc, aimer, mais ne pas l'admetrre, se reflète dans les réponses à l'enquête, puisque ont vécu une phase de déséquilibres et instabilités. L'utilisation de la danse circulaire, sous l'approche pédagogique est extrêmement important pour le développement physique, mental, émotionnel et social des êtres humains. Certains élèves ont été touchés, s'est réveillé le partager, le coopérer, le respect de la différence et de l'inclusion, cependant, comme est quelque chose de nouveau, se pose la nécessité de former les professionnels de l'éducation physique à travailler avec des danses circulaires.

MOTS-CLÉS : Danse circulaire. Genre. Ècole

DANZAS CIRCULAR Y RELACIONES DE GÉNERO EN LA EDUCACIÓN FÍSICA: UN ESTUDIO CON ESTUDIANTES DEL 8 AÑO EN LA EDUCACIÓN BÁSICA

RESUMEN

El objetivo de este estudio fue investigar la perspectiva de los alumnos (as) del 8vo grado de la educación básica en dos escuelas en Dourados MS, acerca de las danzas antes de aplicar las ruedas como las danzas circulares y danzas circulares después de la aplicación Ruedas, correlacionando perspectivas encontradas entre los géneros y el análisis de las dificultades. La investigación se realizó con la muestra de 47 estudiantes, 23 en escuelas públicas y 24 en escuelas privadas. Para obtener datos más allá de los cuestionarios utilizaron un diario de campo con las observaciones de la investigadora acerca de las reacciones de los estudiantes. A partir de los informes, diciendo que "al igual que" el ensenanza de La danza no significa el éxito en el salón de clases, ya que estas conductas se justifican por el cambio hormonal en sí, la recogida de la sociedad, colegas, padres de familia y su propia auto-conciencia y la asertividad. Además de la cultura, la educación, la sociedad no ha abordado adecuadamente las cuestiones de género, que deben ser explicados y alentaron desde una edad temprana. Así como, pero no admitirlo, se refleja en las respuestas de la encuesta, como la experiencia de unos desequilibrios e inestabilidades de fase. El uso de la danza circular, bajo el enfoque de la educación es muy importante para el desarrollo físico, mental, emocional y social de los seres humanos. Algunos estudiantes fueron tocados, despertaron él comparte la cooperación, el respeto por la diferencia y la inclusión, sin embargo, porque es algo nuevo, se plantea la necesidad de formar profesionales en Educación Física para trabajar con danzas circulares.

PALABRAS CLAVE: Danza circular. Género. Escuela.

DANÇAS CIRCULARES E AS RELAÇÕES DE GÊNERO NA EDUCAÇÃO FÍSICA: UM ESTUDO COM ALUNOS DO 8º ANO DO ENSINO FUNDAMENTAL

RESUMO

O objetivo do presente estudo consistiu em investigar a perspectiva dos alunos (as) do 8º ano do Ensino Fundamental em duas escolas da cidade de Dourados-MS, acerca das danças antes da aplicação das rodas de danças circulares e quanto as danças circulares depois da aplicação das rodas, correlacionando as perspectivas encontradas entre os gêneros e analisando as dificuldades. A pesquisa foi desenvolvida com a amostra de 47 alunos, 23 da escola pública e 24 da escola privada. Para obtenção dos dados além dos questionários aplicados utilizou-se um diário de campo com as observações da pesquisadora quanto às reações dos alunos. A partir dos relatos, afirmar “gostar” de dançar não significa sucesso nas aulas, pois esses comportamentos se justificam pela própria mudança hormonal, cobrança da sociedade, dos colegas, dos pais e do seu próprio autoconhecimento e autoafirmação. Além do mais a cultura, a educação, a sociedade não tem abordado devidamente as questões de gênero, que deveriam ser explicadas e estimuladas desde a mais tenra idade. Assim gostar, mas não admitir, reflete-se nas respostas dos questionários, visto vivenciarem uma fase de desequilíbrios e instabilidades. A utilização da dança circular, sob o enfoque educacional, é de extrema importância para o desenvolvimento físico, mental, afetivo e social do ser humano. Alguns alunos foram tocados, despertou-se o compartilhar, o cooperar, o respeito pelas diferenças e inclusão, no entanto, por ser algo novo, levanta-se a necessidade de capacitar os profissionais de Educação Física para trabalhar com danças circulares.

PALAVRAS-CHAVE: Dança Circular. Gênero. Escola.