92 - ANALYSIS OF THE PRACTICE OF EDUCATIONAL PROCESS OF CONSTRUCTION OF A SHOW ANNUAL SCHOOL OF CAMPO GRANDE – MS

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INTRODUCTION

This study is the result of experience in a discipline that students, along with their advisor, had during the course of Physical Education, Federal University of Mato Grosso do Sul (UFMS).

The school in which the intervention was performed is located in Campo Grande - MS and their theoretical perspective is constructivism, their lessons and activities in this perspective being developed.

During this process arose the problem: The pedagogical practices used by the teachers of the institution represents the theoretical current used by the school?

Thus, we look at the general objective to analyze the correlation of pedagogical practices used by the teachers in the building's annual show with the theoretical trend adopted by the school, with the specificity being investigated, the correlation process between the choreographic process of constructing the same were responsible.

Many people talk about teaching practice and pedagogical, but after all, what is it? The word comes from the practice praktikós Greek sense of having to perform, do or act. In this sense, we can understand that the pedagogical practice would be 'how to' or 'how to make real' in teaching (Schmidt et al, 1998) process.

According to Machado (2005) this practice begins the process of teacher education, when it integrated into your course, necessary theoretical receives subsidies - ideologies, philosophies, epistemologies - that nurture the construction of its future role as a teacher.

The author also references to pedagogical practice as a goal to achieve. According to Machado (2005, p.3) "it is formed of intent to make education and consists primarily of a wanna be. This is wanting to be legitimized by a wonder to do well. "Thus, we understand the pedagogical practice as an act to be done well in teaching-learning process between teacher and student.

Galveias (2008) describes the teaching practice as the joint guidance of a more experienced teacher with the content learned during the early years of acting in the course mandatory internship, where future teachers decide what the best way to communicate with students in the teaching-learning process.

That same thinking we Silva et al (2009) who states that this practice is contemplated within the process that are learned to be a teacher in the daily work of teachers. It is that day-to-day that the teacher learns to organize the second lesson activities and content areas.

Teaching practice is always linked to theories, not happening is inextricably the same. Ie, there is no pedagogical practice without theoretical knowledge, even though this is also gained in day-to-day teaching. Thus, the teacher will gain experience over time in their pedagogical practice correlated with scientific knowledge and their research conducted around the same, forming a dialectical practice in search of theory and then make it a reality in their teaching practice, this if the teaching of students (LOPES, 2010).

Thus, we can say that the pedagogical practice begins in training courses, but it is not static and unchanging, rather she turns according to the experiences and challenges presented in the teaching life, constantly traversing their practice. Ie, the subject will always be in constant training by the information of new knowledge that life provides.

In this process, the teacher conducts methodological choices that influence their daily practice. Constructivism is the theoretical basis of this study, we will discuss it and their conceptualizations. He is one of engaged theoretical perspectives to explain how the human process of teaching and learning is developed on the assumption that development will occur by mutual actions between the individual and the environment, through this interactive process.

This conception of knowledge and learning, which derives mainly from theories of Piaget's genetic epistemology and socio-historical research of Vygotsky, part of the idea that man is not born smart, but is also not taxable under the influence of the that is, it responds to external stimuli acting on them to build and organize their own knowledge, ever more elaborate form (POZO, 1994).

Constructivism supports the idea that people are born with a set of neurophysiological predispositions, which need to be developed in the course of life. So the mental structures must be conceived as the product of a construction made by the child in prolonged stages of individual reflection and interaction with others resulting from learning processes regulated by environmental and social stimulation (ARIAS & YERA, 1996).

Constructivism suggests that students should actively participate in their own learning through new trials, stimulation to knowledge through research - individual and group - are no longer the passive student present in traditional educational model learned by memorizing or imposition Content (TEBEROSKY, 1992).

One of the concepts advocated by constructivism is reframing the content. To understand this concept we were behind the meaning of a root word. Reinterpretation "[...] refers to the reconstruction of meanings from a process of sharing experiences and negotiation of meanings" (Perez and MAIA, 2011, p. 3471).

To Zabala (1998), this term reaches into the education part of the understanding of facts, concepts, procedures, values, norms and attitudes. The author further states that Education is responsible for the extensive training of the student as well as the action of the teacher who must be conscious and planned.

Within this concept, discuss the contents up into three categories: conceptual, procedural and attitudinal. In the conceptual dimension have you know, that the student, for example, seeking information, notes, generalize, synthesize, analyze. In procedural contents, have become the cause that makes the student express a know-how, do a search, an experiment. Finally, the attitudinal dimension permeates the whole school knowledge, have become the be (IDEM).

Education generates attitudes and the school must adopt a critical stance on the values it has to transmit.

On this assumption, it is observed that the performances in schools, has multiplied and been part of the pedagogical evaluation of teachers. This phenomenon causes the different disciplines intertwine knowledge to be dialogued together with the

main theme of the show. And as a process of construction, the show has several components that make it so attractive and visible, as its name suggests. One of these components is the choreography, which deal with more depth in the following paragraph.

According to Ahmed (2007) choreography set on a phenomenal constitution, being the set of movements that raise possibilities of meaning that justifies its effectuation.

The author also describes the choreography is trying to demonstrate something through representations of ideas, but they are not, or take the place of the real, "the thing itself" (ALVES, 2007, p.3).

Thus, every gesture or a word / message, characterizing as representation, but in order not to let her or caricatured literary, moving away from acting and framing it in poetry, thus making it a symbolic element .

This choreography, when provided to the student, can be achieved through the creation, where he spends a mere executor of the movement to the same creator laboratories, being called creator-performer (NUNES, 2002).

According to the author, this process is necessary to allow the student to peel off into another dimension, where students can experience their bodily and expressive possibilities, starting his creative process, starting to build their choreography. In this context, we analyze how was that process within the annual spectacle of the institution, where students were often passed on such movements, contrary to what he suggests.

METHODOLOGIES

This study is characterized as a case study, is defined by Gil (2002) as the purpose of "[...] the causal variables to explain certain phenomena in complex situations that do not allow the use of surveys and experiments" (p . 34).

That is, this type of research is premised report what were the causes that influenced certain phenomenon in the process of consolidation, making it the peculiar way that is not allowing any kind of experience or laboratory test for the same.

Your target audience consists of faculty directly responsible for the construction of the annual spectacle of choreography process of the institution in which the students did UFMS intervention.

Thus, it was assumed as a research tool A semi-structured interview, which is characterized by combining "[...] open and closed questions where the informant has the possibility to discuss the theme" (BONI and LENT, 2005).

This type of instrument gives us the ability to question, all participants also set questions, which aims to reach the proposed objectives of the work. But also allows us to ask, questions that perhaps have not been answered a priori fixed by such issues.

The analysis was performed by the method of triangulation of data, which according to Duarte (2009), is the most used method in the literature, where its main concept is based on the methodological integration, making it possible to combine various qualitative methods among themselves.

The triangulation method interprets data based on three sources - they A (bibliographic sources used in research), B (data from interviews) and C (the point of view of the researchers) and - so that such data could complementary- is contributing to a broader and deeper vision of the studied phenomenon.

OUTCOMES

For data were analyzed from the interviews, we defined two criteria for analysis according to the research objectives, the first being "Pedagogical Practice in choreographic compositions" and the second "How to reframe the choreographic compositions."

Of the faculty of the school, only three were directly related to the process of building the annual choreographic spectacle of the institution. Thus, the research will identify this as a Lecturer 1 (D1), Teacher 2 (D2) and Professor 3 (D3), being nominated in this way according to the date of the interviews.

It is observed that the D2 managed to partially develop the theoretical basis of Constructivist teachers interviewed - since constructivism in pedagogical practice, while the target is reached, characterized by organizational help in the process of thinking of children as a subject / content in order to contribute their universe, and hence its formation - having reported the development of laboratories and research related to subtopics for which was responsible, along with students in their classes. We can check this through his speech referring to two of his classes, Class 1, students 8-9 years and Class 2 schoolgirls teenagers with no age specified:

> [...] i did a lab with them, and also to ask, they do at home, pool and such, and explore how the movement was, how the body would react with water. How the body reacted with standing water, such that the body reacted with water in motion, the issue of fluidity [...] [...] was made a standard pants all up here and each had and to create and fabricate with garbage bag. Then they had to research what they wanted.

While D3 claimed to have developed with students the process of building choreographic all the time due to the short time available for the same:

Look, I was more, this year I did not feel much. I felt that the tests were very tight times. When I taught creative dance, I had more freedom to create with them so then I saw them creating along with the gang. Students collaborate in creating. This year I did not feel it so much. Had I had to come up with the choreography ready for them.

In the interview D1 was not possible to clearly identify whether or not the creation process with the students, but due to an associate of his speeches that this process also has not entirely:

> [...] as much as they do not participate in certain moments of the creative process, they were aware of what was the meaning of the choreography and the importance of that in the choreography of the show process.

Regarding the second objective, it is understood that this provision has the reformulation of concepts through the development of content significantly to the student's life. The teachers surveyed only two of the three reached the goal, they are D1 and D2. It can be observed that from the interviews. The D1 made this clear in speech presented previously, but we note in the following speech:

> [...] this year's theme was about preserving the planet, so he knew because he was representing the elements. Had a choreography we made the critique of current society, it is becoming, or not doing as the preservation of the environment.

In speaking of D2,

> [...] i talked with them as well as getting the world ta, the question of consciousness, recycling, right? [...] We did blouses with black garbage bags, then got each had to create your model, make and fabricate with garbage bag.

The teacher reporting on how the students had to research the style of blouse that each wanted to use the presentation on the day of the show.

In our intervention we noted that the pedagogical practices of teachers 1 and 3 were not fully developed the theoretical basis for the proposed school, constructivist, given the short time it took to test each class and each choreography consisted of students from many different sometimes lacked the necessary linkage for this purpose.

Many of these tests were performed once a week with a time of 1h30 duration, where it was necessary for us to organize the time divide students regarding their group / role in the choreography they were part, pass the choreography students, and try to somehow, they were part of this choreographic construction, which often was not possible.

D2 already had their very specific times, two meetings a week with 1 hour duration each, developing the work throughout the year with your class, allowing more freedom in their laboratories and other teaching activities in the room. Such teachers have contact with this type of work in dance that allows the student to their participation in the construction of certain choreographies for being the area of dance, specifically ballet classic and contemporary, and have courses that bring this methodology to the school environment.

FINAL THOUGHTS

From the analysis of data from the three teachers we can observe that the pedagogical practice in the same building in parts of the show matched with the theoretical current advocated by the school. Aimed, for example, the issue of reframing, teamwork, research on the topic, and not just the show to end in itself.

We do not verify, as a main point in the practice of teachers, student participation in the construction of choreography process, which aims at constructivist theoretical current. However, taking into account various factors, eg, the time to the organization of the show and the knowledge on the pedagogical approach.

We emphasize that the experience was undoubtedly rich for both parties, student and educator, as well as the incredible idea of school for devising this show every year for people involved in this context. Following the line of this study, we believe that future research correlated to the analysis of the whole process of the show - with all the teachers, students, coordinators, direction, subjects that make up the institution as a whole, and who are involved in the formulation of the show - along with theories adopted by institutions, must come to an actual analysis of theory and practice in these subjects. Confirming or not the effectiveness of the theories and practices provided.

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ANALYSIS OF THE PRACTICE OF EDUCATIONAL PROCESS OF CONSTRUCTION OF A SHOW ANNUAL SCHOOL OF CAMPO GRANDE – MS

ABSTRACT

This study sought to analyze how the pedagogical practices of teachers from a school in Campo Grande - MS confirmed for construction of the spectacle of it occurring annually process. Such a school uses a theoretical basis of education for their actions and institutional organizations, and this Constructivism. Taking place in the midst of a discipline, this work was generated to compose one of the evaluations contained in the discipline called "Deepening in Dance" in which students attended, given by the guiding teacher of this study. This work is characterized as a case study, and as a research tool A semi-structured

interview. The aim of this study was to analyze the correlation of educational practice utilized by the teachers in the building's annual show with the theoretical current process adopted by the school. From the analysis of data from the three teachers we can observe that the pedagogical practice in the same building of the show matched partially with the theoretical current advocated by the school.

KEYWORDS: Pedagogical Practice. School.Dance performance.

RÉSUMÉ

Cette étude visait à analyser la façon dont les pratiques pédagogiques des enseignants d'une école de Campo Grande - SM a confirmé pour la construction du spectacle de ce processus ont lieu chaque année. Cette école utilise une base théorique de l'éducation de leurs actions et des organismes institutionnels, et ce constructivisme. Prenant place au milieu d'une discipline, ce travail a été générée à composer une des évaluations contenues dans la discipline appelée «Approfondir dans Dance" dans lequel les élèves ont assisté, donnés par le professeur directeur de cette étude. Ce travail est caractérisé comme une étude de cas, et comme un outil de recherche une entrevue semi-structurée. Le but de cette étude était d'analyser la corrélation entre la pratique pédagogique utilisé par les enseignants dans le show annuel de l'immeuble avec le processus actuel théorique adoptée par l'école. De l'analyse des données de trois enseignants, nous pouvons observer que la pratique pédagogique dans le même bâtiment de l'émission correspond partiellement avec le courant théorique préconisée par l'école.

MOTS-CLÉS: pratique pédagogique. School. Spectacle de danse.

RESUMEN

Este estudio trata de analizar cómo las prácticas pedagógicas de los profesores de una escuela en Campo Grande - MS confirmó para la construcción del espectáculo de que se produzca anualmente proceso. Dicha escuela utiliza una base teórica de la educación de sus actos y de las organizaciones institucionales, y este constructivismo. Teniendo lugar en medio de una disciplina, este trabajo se generó a componer una de las evaluaciones contenidas en la disciplina llamada "Profundización en Danza" en el que los estudiantes asistieron, dados por el profesor guía de este estudio. Esta obra se caracteriza como un estudio de caso, y como una herramienta de investigación de una entrevista semi-estructurada. El objetivo de este estudio fue analizar la correlación de la práctica educativa utilizada por los profesores en la feria anual de la construcción con el actual proceso teórico adoptado por la escuela. A partir del análisis de los datos de los tres maestros podemos observar que la práctica pedagógica en el mismo edificio de la feria coincide parcialmente con la corriente teórica defendida por la escuela.

PALABRAS CLAVE: Práctica Pedagógica. Escuela. Funcionamiento de la danza.

ANÁLISE DA PRÁTICA PEDAGÓGICA DO PROCESSO DE CONSTRUÇÃO DO ESPETÁCULO ANUAL DE UMA ESCOLA DE CAMPO GRANDE – MS

RESUMO

Este estudo procurou analisar como a prática pedagógica de docentes de uma escola de Campo Grande - MS corroborou para processo de construção do espetáculo da mesma, que ocorre anualmente. Tal escola recorre de uma base teórica da educação para suas ações e organizações institucionais, sendo esta o Construtivismo. Tendo ocorrido em meio a uma disciplina, este trabalho foi gerado para compor uma das avaliações contidas na disciplina denominada “Aprofundamento em Dança” na qual as discentes cursaram, ministrada pela professora orientadora deste estudo. Esse trabalho caracteriza-se como Estudo de caso, tendo como instrumento de pesquisa uma entrevista semiestruturada. O objetivo deste estudo foi analisar a correlação da prática pedagógica utilizada pelas professoras no processo de construção do espetáculo anual com a corrente teórica adotada pela escola. A partir das análises dos dados das três docentes podemos observar que a prática pedagógica das mesmas na construção do espetáculo condizia parcialmente com a corrente teórica defendida pela escola.

PALAVRAS-CHAVE: Prática Pedagógica. Escola. Espetáculo de dança.