10 - THE CHARACTERIZATION OF DANCERS PARTICIPANTS OF 28TH FESTIVAL OF DANCE IN JOINVILLE – 2010

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INTRODUCTION

Dancing can be only lose, free, disordered movements, only as an explosion of emotions or excitement. However, it can have precise forms, pre-determined lines, choreographies, elaborated steps. This way, the performer gets with Art the concern, the order and the accuracy. Some questions are relevant to characterize a dancer, or a dancing practitioner , and those can lead to answers to build concepts about the dance and dancer, after all, if you miss a without dancing, what makes you dance everyday? For everything there is a beginning, if the man came from somewhere, form somewhere came his instincts as well, and if dancing has existed since its primitive civilization time, there is any reason for dancing being here nowadays, but it is due to this article search the reasons which became an art, an alive practice of constant changes, and the best way to answer those questions is questioning the main actor, this history protagonist, the dancer. But above all these questions, we look for describing what dancing is like. In Brazil, the country of “frevo”, “samba”, “boi-bumbá”, “vaneira”, “axé”, “xaxado”, among others, what does the dancer think about dancing on this continental country? The Arts, including dancing, is sometimes seen as an aleatoric way and even arbitrary, but as it is said by Dantas (2005p.5) the artist will have determined what art is, but it will be necessary to be followed for all its community. This study has been justified by its importance in researching about the main dancing character, the dancer as well as, encourages further studies in the area, and so it builds a dancer profile and dancing in Brazil, which can lead new studies about it. The dancer characterization involves, collecting its difficulties, plans, satisfactions and this way dancing can improve completely, coming from an art to be admired towards an instrument of individual formation to the society and its self-satisfactions. If it is further studied, its concepts, the rights and wrongs, regarding its history or reflecting nowadays, it can become potentiality, enjoyable and professional. Because when it goes out of a class it gets stages, and it gets something which the audience doesn't see. And it is this, such studying, work, that makes dancing something admirable, which makes the body movement a synonym of beauty. This present article will evidence the dancer satisfaction towards its performance, it will approach relevant topics about the way he sees himself dancing, what his expectations are, or the reason why he started in the artistic world and what makes him stay in, what his expectations towards dancing are will be explained as well its difficulties and prejudice to getting over it and living in this environment and how dancer sees dancing in Brazil.

LITERARY REVIEW

The society has danced since its primitive civilization (NANNI 1995), when playing a song for a pretty young child, it dances stimulated by its rhythm, this child grows up and when it becomes a teenager he/she goes out at parties which the music and the dance are always present, and due to this influence, the child dances. Most of the times encouraged by the family, this child starts to study dancing at proper dancing schools. For Paim and Pereira(2005), the motivation is important from desire to dance and to dancing itself. Silva(2007) shows as factors that could influence men to practice dancing, their friends, by self desire or family desire. A research published by Aquino; Guimarães and Simas(2005) shows that most people felt stimulated to ball dancing after friends and relatives invitation. Both researches show the huge influence of environment which can motivates dancing practice as well. The author has also mentioned that 65% from interviewed people stated that they felt pleasure in dancing practice. So, it is believed that satisfaction and pleasure are the main reason to stay dancing. Volp, Deutsch and Schwartz (1995), also say that pleasure, as a main fact, stimulates ball dancing, besides its possibility of growth and execution of more complex steps that can lead to a challenging factor too. Some motivation factors are very important, for its beginning and its stay on dancing practice, because they work as the mean towards the growth of number of dancers in Brazil, and it is believed that as higher the motivation factors to dancing practice are, more persistent it becomes, that is the reason why it is important to establish its goals to start dancing.

“When you dance, its aim is not to get to any specific level. It is to enjoy each step through the way.” (Wayne Dyer)

It is possible to reduce the possible expectations for students of dance if you aware of it when working with professionals of dance. Nowadays, the artistic market opens its doors to more qualified professionals to work at companies, as musical plays or classical dances, contemporary or ball dances. For Santos(2008), the professional dancer who works at a company says that because they are part of a small artistic group, established by the media, live in a dream, an existence of pleasure, “by other hand, it tries to deny of doesn't simply think about the day they should stop dancing because its body which has weakened, and got older, one day will make his movements with more difficulty”. There are professionals who dedicates its work to teaching, for Navas(2009), most part of graduation and creation in dancing is due to school or private groups. The classes at schools are mainly taught by dancers or ex-dancing practioners. Analyzing the performance of some teachers in dancing, Vilela(2010), presented that form 295 identified performances, 81 were in teaching dancing area, and the same work showed that most part of performances happen in non-formal places such as schools, clubs, NGOs, etc. But other performances embodies in dancing area, the show direction, scientific researches related to the area, psychomotor, physical preparation for dancer among others, technical area as lighting, sonority, managing, dancing creation and critics, teaching area and graduated professional can work in Art classes, school projects and others. When thinking about dancers, independently of modality, it has built a stereotype of dancers, who are thin, definite muscle, long and flexible bodies among other physical and structural dancing qualities. Dancing practice requires the harmonious development of different motor abilities(VENTURINI et al, 2010p.87). Besides this, it is regarded to dancers, quality beyond beautiful bodies, as well as effort, persistence, discipline, lighting and others.

“Lost, it is for us, that day we didn't dance once!” (Friedrich Nietzsche)

Prejudice is clear towards dancing practioners. The man who dances is prejudiced by his sexuality, the professional dance has been marginalized by society, says Silva(2007p.30) coming across that 100% from interviewed male dancers were

prejudiced somehow, “what has most been stated by jazz dancers, who were interviewed, is that man who works with his body is shy, it can express his feelings easily and the fact that most part of male dancers are homosexual.” Santos(2008), says there is difficulty for people who are out of artistic world to understand dancing as a profession, some dancers say that in some countries, they feel disappointed because their sons have chosen dancing career, “because what it is believed is that they have a good life: to earn money to dance”, and the male dancers also have the stigmatized image that dancers are homosexual.

“There is no point to be afraid of stage, because we've been prepared to be there […].” (J.R.Tomaselli)

Dance work is clear and it produces “fruit” on stages, this “fruit” gets the name of spectacle which is the final product but it is endless and under dancer constant movement. It is on stage that both dancer work and studying are shown, and from it, dancer can set a valuation of his performance and because of it, the spectacle becomes something extremely important in the life of a dancer.

METHODOLOGY

Sample was not collected in the probabilistic form, but is was made by 170 dancers, both sex, dancers and students who attended 28th Festival of Dance of Joinville, in Joinville, in 2010 – Santa Catarina, Brazil. This present work deals with direct study, data collection, so it is based on field study, for the analysis of collected information, it has been used the quantity and quality methods, such research has had an explanation and descriptive form. The form used for collecting information was a questionnaire with fifteen (15) questions, prepared by the researcher. This questionnaire has been validated by teachers with experience in research, gaining 90% and 100% clarity on issues of importance.

DISCUSSION AND RESULTS

For this research, 170 dancers participated in 16 different modalities, being 139 women and 31 men, on average of 20 to 24 years old (standard deviation 8.65), from 76 different towns in Brazil, Argentina and the United States of America. The participants have danced for and average of 10.70 years (standard deviation 8.38), and 10.77 hours (standard deviation 11.65) practice weekly. When they were questioned about the reason why they started dancing, and the answers vary from self desire, motivated for the esthetic dancing side, or for showing interest in the art, from all interviewed dancers 34 said that they got interested in having dancing classes because they liked dancing and they could see qualities in dancing as the feeling it gives, the lighting of movements, the present artistic expression, and this was the most common answer among interviewed ones, “what took me firstly was to think how beautiful the spectacles and dances were, then I liked its lighting of movements and the concentration we need to have on it.” (Panché) “I've always liked dancing, so I've decided dancing at a school” (Arabesque).

Parents showed to be the biggest motivators to start dancing practice, 31 interviewed said they were influenced by parents and 20 ones were influenced by other relatives, “I've always liked dancing since I was a child, so my mother took me to a school of dance and I never stopped dancing anymore” (Attitude), “When I was 2 years old, my mother motivated and stimulated me to dance. After some time, I fell in love with dancing and nowadays I am a teacher and a professional dancer”. (Deboulés). Physical Education teachers and activities at school were spotted to be motivational agents too, “The school. During Physical Education classes the teacher developed a thematic dance, and this is the way everything started”. (Degagé) Beyond this, some medical recommendation, desire or necessity to practice a physical activity, freedom of expression, friends, among other reasons made part of these dancers life as the mean to start dancing.

More motivational agents are not enough to make dancers to stay dancing, the creation of any future with dancing moves each dancer movement, when questioned about his expectations, 38 interviewed said they intend to be teachers of dance, or set up their own schools of dance, “I want to improve and transfer my knowledge to others, teaching of having choreography classes”, (Balancé), “I want to graduate in dancing and set up my own school of dance”(Entrechat), 27 interviewed dancers, pointed out as an expectation to become a professional dancer”, […] (Cambré), another possibility that some dancers see is dancing abroad, “I hope to study ballet at the most serious school of dance in Brazil, then go abroad, specially North America”, (Fouetté), beyond this, the expectations vary from having the dance as a hobby, stay dancing even if it is not professionally, they don't know or don't intend to stop.

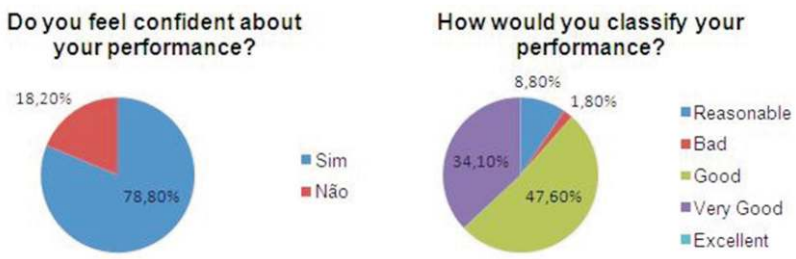
It is believed that a reason for this, is due to the sterotypes of dance, ”I want to stay dancing, because I like being a teacher, but I don't intend to dance at companies, because I don't have physical”, (Battu). When they were questioned about what it is necessary to become a professional dancer, 34 dancers said that one of the qualities for a professional dancer is to have an appropriate physical for the practice, while 41 said it is essential to have the technique dominium. But qualities as discipline, effort, persistence, often appeared in the answers, showing that quality on dancing is synonym of hard working dancer.

Table 1: Qualities which are necessary for a dancer

“Assemblé”	“Expressiveness, delicacy, many in dehors, a lot of technique, beautiful instep, flexibility and beauty.”
“Ballotté”	“Discipline, dedication, concentration, talent, love towards dancing”.
“Battement”	“Techinique, beauty, physical, art”.
“Ciseaux”	“Physical and technique”.
“Developpé”	“To be slim, expressiveness, etc”.

After listing which qualities are necessary for a professional dancer, the questionnaire asked if the interviewed felt confident about his performance, and how he would classify his performance.

Graphic 1: Dancer confidence towards his performance and his classification for it.



Considering all participants on this research, 39.4% perform on shows less than five time a year, 37.1% perform from five to ten times on shows a year, and 23.5% perform more than ten times a year on shows. To describe himself, the dancer needs to establish which the most difficulties are, 49.2% from the participants said that they had difficulties in their dancing practice, 33 of them related as difficulties, physical qualities such as flexibility, overweight, osseous problems. And 22 said that financial problems or stimulus were the biggest difficulties.

Table 2: Difficulties faced by the dancer

"Brisé"	"First there was lack of information and work where he lived (São Paulo state countryside), after financial problems, there weren't many physical attributes, and today there is still a field that is very restrict in the country".
"Cabriolé"	"Social prejudice, myself acceptance, shame, financial recourse, lack of stimulus".
"Échappé"	"[...] The prices of modalities of dancing are also a kind of difficulty";
"Entrechat"	"To be overweight".
"Fondue"	"Financial difficulties/physical/and lack of stimulus.

Form interviewed dancers, 28.8% said they had some kind of prejudice, being 29 men, or, 93.5% of interviewed, men have already had some kind of prejudice, and they also related 23 different situations, 17 dancers said that 15 of this situation involved prejudice when a man was the dancer and they related that the reasons were jokes, chiding, pejorative adjectives, offending words, prejudice and judgments. The other situations involving prejudice were about physical aspects, racial and financial prejudice or lack of family stimulus.

Table3: Prejudice faced by male dancer practioner

"Glissade"	"For being a man, those usual jokes as - There, comes the ballerina, the Bamby, the ballet girl".
"Fappé"	"You will never live on dancing".
"Jeté"	"They called me a queer, in my hometown".
"Passé"	" Sexuality, for boys it is too difficult to dance ballet, it's a cultural matter".
"Rise"	"Many different kinds of chiding towards sexuality.

About women, from 139 interviewed, 27 related that they have already been prejudiced, or, 19.4% interviewed have already been prejudiced somehow, 74.1% which is less than for the men. According to their statements, women related 12 different situations of prejudice. The choice of dancing as a professional activity was related 14 times by the survey participants, 10 dancers have already been prejudiced because their physical.

Table 4: Difficulties faced by a female dancer practioner

"Pointe"	"They said there was no future with dance for me and it was worthless".
"Tendu"	"Many ones said that it wouldn't take me anywhere and a dancer doesn't have anything in mind".
"Sissone"	"When I started studying in the first year at college, my teachers told me to lose some weight to stay in the course".
"Promenade"	"Age and weight".

According to the attitude taken by "Promenade" against prejudice, we got an example of problem unfortunately often faced by dancers, "Related to the age, I've always tried to do my best, but it has never been enough for the others. And related to weight I've already had many problems including depressions and anorexia". "In the classical ballet, the search for perfectionism, the pression by instructors and family, the emotional instability can lead you to eating disorder habits. The physical image is part of dancing routine and a thin body is something constant in the life of a dancer." (SIMAS and GUIMARÃES, 2002p.125). One of the main difficulties was about the recognition of dancing as a profession by society. Overall, all the interviewed people tend to ignore these situations, or do something to reduce insults, situations which concepts should be revised in dancing environment and society as well, and not changing dancer's behavior practice. Finally, it was asked a dancer his opinion about dancing in Brazil, their report was that in Brazil dance has been improving sometimes in a slow pace, sometimes in a fast pace according to the region, to dancers, Brazil is a country with many possibilities in the area of dance, where the Brazilian diversity helps for the development and appearing of new modalities, the participants of this research also related that there is absence of govern and private help, but the main difficulty in Brazil nowadays in dance area, has been the recognition of this profession and valorization of professional dancer.

Tour says: "The artistic-scientific production has been improving, what is very positive. The cultural diversity in dance is fantastic! Unfortunately, the financial refund is no adequate, there is stimulus from some public policy, but for the teacher – at any modality- it is still very difficult. This class needs to get closer together. The Joinville Festival was excellent for it".

"Jetés" states: "For such small investment by the govern, this festival has become bigger each year. It is still, in my opinion, elitism, but it has appeared some public initiative. Brazil is a very large country and there are lots of talents, but dancing is still depreciated as a profession".

Pas de Chat says: "I haven't seen a lot of dancing here, I'm from the USA, but I think there is a lot of dance and culture. I don't think there are many dance companies here but there are many schools of dance. I also saw many good but not professional dancers at the Festival of Joinville.

CONCLUSION

The great search for festivals nowadays shows the crescent development of Brazilian dance, dancers are searching for professionalism and specialization, from all interviewed dancers, most of them practiced more than one modality, and there were 15 modalities related altogether, showing a great variety and opportunities for a dancing practioner. Dancing is an art that has to be seen as a profession, it isn't still valorized, and for many times it has been marginalized, beyond this, stereotypes of dance are prejudicial factors to the development of art. A lot of prejudice and pre-conception follow dance, and unfortunately, many of them are said by modality practioners. The implement of public policy towards dancing has also been necessary, for its growth, it is necessary govern support and it is necessary union to become dancing better valorized, and its aspects respected by society, it is necessary to have dancing professionalism not to have dancing marginalization.

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THE CHARACTERIZATION OF DANCERS PARTICIPANTS OF 28TH FESTIVAL OF DANCE IN JOINVILLE – 2010

ABSTRACT

This present work aims to research about the dancers who attended the 28th Festival of dance in Joinville, focusing on the investigation about dancers, with the necessity to characterize the dancer first, as it is the general aim of this research. Sample wasn't collected in the probabilistic form, but it was made by 170 dancers and students. This present work deals with direct study, data collection, so it is based on field study. For the analysis of collected information, it has been used quantity and a quality method, such research has had an explanation and descriptive form. The form used to collect information was a questionnaire with fifteen (15) questions, prepared by the researcher. The results which were found pointed that those dancers had great influence from family to start dancing and the same dancers want to stay on dance and intend to be professionals in the area of dance. This research also stated that the main qualities needed for this professionalisation, are physical aspects, dedication, like for the art and with this qualities most of interviewed people feel confident about his performance and it classifies as being good. Dancers pointed out that most of his difficulties for practicing, were related to physical, and on this difficulty they have been prejudiced, like being a male dancer is a homosexual, and the lack of recognition towards dancing as a profession, and related that physical is not adequate to the practice. Finally, dancers talked about dancing in Brazil, saying that it has been in constant change and growth. This work has been justified by its importance of studying the characterization of dance, and then identifies the weaknesses of dancers and Brazilian dance.

KEY WORDS: festival, dancer, dance

CARACTERISATION DES DANSEURS PARTICIPANTS A LA 28eme EDITION DU FESTIVAL DE DANSE A JOINVILLE 2010

RESUME

Cette étude a comme objectif de recherche les danseurs participants à la 28eme édition du Festival de Danse de Joinville 2010, des deux sexes, puisque pour investiguer la danse il faut caractériser le danseur, celui-ci étant le but général de cette recherche. L'échantillon a été collecté de manière non probabiliste, composé par 170 danseurs et les élèves du festival de Joinville, realisé à Joinville, Santa Catarina, Brésil. Cette recherche vient d'une étude directe, de collecte de données, il s'agit donc d'une recherche sur le terrain. L'analyse des données recueillies a été faite par les méthodes quantitatives et qualitatives, la recherche aura une nature descriptive et explicative. L'instrument utilisé pour la collecte des données est un questionnaire avec quinze (15) questions, préparées par le chercheur. Les résultats indiquent que les danseurs ont une grande influence de la famille pour commencer à danser, et qu'ils ont l'intention de se professionnaliser dans le domaine de la danse. Les danseurs ont raconté dans cette recherche quelles sont les principales qualités requises pour cette professionnalisation, tels les aspects physiques, le dévouement, et l'amour pour cet art, ils ont racconté aussi, a propos de ces qualités, que la plupart d'entre eux sont sûrs de leur performance et se considèrent de bons danseurs. Les danseurs ont parlé de leurs difficultés pour la pratique, dont la plupart étaient liées au port physique du danseur, et les préjugés, comme celui contre les hommes danseurs considérés comme des homosexuels, et le manque de reconnaissance de la danse comme une profession, et par rapport au port physique considéré inapproprié à la pratique. Enfin les danseurs interrogés ont parlé de la danse au Brésil, en disant qu'elle y est en constante évolution et croissance. L' importance de cette étude est justifiée tout en sachant qu'il faut caractériser la danse pour identifier les besoins des danseurs et de la danse brésilienne.

MOTS-CLÉS : Danse, Danseur, Festival

CARACTERIZACIÓN DE LOS BAILARINES PARTICIPANTES DEL 28º FESTIVAL DE DANZA DE JOINVILLE 2010.

RESUMEN

Este estudio se ha centrado en participantes en la investigación de los bailarines del 28 ª Festival de Danza de Joinville 2010 de ambos sexos, a sabiendas de que con el fin de investigar la danza, es necesario caracterizar la bailarina, que es el objetivo de esta investigación. La muestra fue tomada de manera no probabilística, consistía de 170 bailarines y estudiantes del Festival de Joinville, Joinville, Santa Catarina, Brasil. Esta investigación trata de un estudio particular, recogida de datos, por lo que esta es una investigación de campo. Para analizar los dados recogidos se aplica los métodos cuantitativos y cualitativos, La investigación há carpater explicativo y descriptivo. El instrumento utilizado para la recolección de datos fue un cuestionario con quince (15) preguntas, desarrollado por el investigador. Los resultados indican que los bailarines tuvieron una gran influencia de la familia se puso a bailar la práctica, que tienen la intención de profesionalizar el ámbito de la danza. Investigación publicada en las principales cualidades necesarias para esta profesionalización, como la dedicación física y amor por el arte, y antes de que estas cualidades que la mayoría de los encuestados se sienten seguros acerca de su desempeño y clasifica como buena. Los bailarines mostraron sus dificultades para la práctica, que se relacionan sobre todo el físico de lo bailarino, Aparte de estas dificultades, la bailarina se enfrenta a los prejuicios, como que el hombre practicante de danza es gay, y la falta de reconocimiento de la danza como una profesión, y en relación con lo físico, será considerada improcedente para practicar la danza . Y por último, la bailarina entrevistado habló sobre la danza en Brasil, diciendo que la danza brasileña, está en constante cambio y crecimiento Justifica la importancia de este estudio a sabiendas de que es necesario caracterizar la danza para identificar las necesidades del bailarín y la danza brasileña.

PALABRAS CLAVE: Bailarino, Danza, Festival

CARACTERIZAÇÃO DOS BAILARINOS PARTICIPANTES DO 28º FESTIVAL DE DANÇA DE JOINVILLE 2010

RESUMO

O presente estudo possui como foco de pesquisa os bailarinos participantes do 28º festival de dança de Joinville 2010, de ambos os sexos, sabendo que para se investigar a dança, é necessário caracterizar o bailarino, sendo este o objetivo geral desta pesquisa. A amostra foi coletada de forma não probabilística, foi composta por 170 bailarinos e cursistas do Festival de Joinville, em Joinville- Santa Catarina, Brasil. A presente pesquisa trata-se de um estudo direto, coletou dados, portanto trata-se de uma pesquisa de campo. Para analise dos dados coletados foi aplicado os métodos quantitativos e qualitativos, a pesquisa terá cunho explicativo e descritivo. O instrumento utilizado para a coleta de dados foi um questionário com quinze (15) questões, elaboradas pelo pesquisador. Os resultados encontrados apontaram que os bailarinos tiveram grande influencia da família para iniciaram a prática da dança, que os mesmos pretendem se profissionalizarem na área da dança. Relataram na pesquisa as principais qualidades necessárias para esta profissionalização, como aspectos físicos, dedicação e gosto pela arte, e diante destas qualidades que maioria dos entrevistados sente-se seguro, quanto a sua performace e classifica a mesma como bom. Os bailarinos apontaram as suas dificuldades para a prática, sendo elas a maioria relacionada ao físico do bailarino, além destas dificuldades o bailarino enfrenta preconceitos, como o de que o homem praticante da dança é homossexual, e a falta de reconhecimento da dança como profissão, e em relação ao físico considerado não adequada á prática. E por fim o bailarino entrevistado falou sobre a dança no Brasil, dizendo que a dança brasileira esta em constante mudança, e crescimento. Justifica-se a importância desse estudo sabendo que é necessário caracterizar a dança para identificar as carências do bailarino e da dança brasileira.

PALAVRAS CHAVES: Bailarino, Festival, Dança