41 - INTRODUCTION OF CREATIVE DANCE INTO SCHOOL

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INTRODUCTION

Dance is certainly one of the greatest catalysts of the manifestation and expression of human movement. It has a universal message and is an activity which has been developed by all cultures at all times. In the educational scope, it is pedagogical and teaches as much as sports, games and entertainment. Dance can be used as a means of social criticism to put in question established values, repetitive patterns and fashions, as for example choreography. Furthermore, dance as a performance process is connected with aesthetics and plastic, thus it can work not only with movement but with sensations and feelings as well.

Nevertheless, as dance requires a personal development, each person interprets dance in their own way, each one gives it their own meaning. It is valid to underline that dance in children's education is as important to them as speaking, telling or learning another cultural skill. From this statement we can notice that the artistic-educational universe present in dance, justifies its presence at school as an agent able to transform body practices to be experienced and reflected upon in daily life.

The objective of the study was to investigate the importance of the introduction of Creative Dance into school, not only as an extra-curriculum activity, but as a separate discipline or as part of Physical Education and Arts. Cunha (1992) states: “Creative dance has eminently educational characteristics, values and purposes; that is why it should be part of school curricula from nursery to University”. Scarpato, (2001) adds that the use of dance class as an encouragement to creativity is likely to bring contributions to the learning process as soon as it is integrated to other disciplines.

To dance is one of the funniest and most suitable ways to teach in practice all of human body expression potential. Therefore, the introduction of creative dance into school is equivalent to teaching to read or write. It is a good resource to develop body language, improve sociability in a group and reduce shyness. This work can be done with classes of all ages and in an interdisciplinary way, involving arts and physical education classes. The most important, however, is not to convince the group to rehearse in order to act out, but to lead its members to be aware of their bodies and understand how their bodies relate to space.

CREATIVE DANCE AT SCHOOL

Rangel (2002) states that dance has definitions related to several points of view, always entailing a movement towards the gods, the person themselves, other people and nature; transcendence, emotion, expression, feelings, symbols, language, communication, interaction among physiological, intellectual and emotional aspects; time, space, rhythm, art, education.

According to Nanni (1998), the evolution and the dance process throughout history are not casual. They follow social and economical patterns or are born from man's latent need to express his feelings and emotions, desires and interests, dreams or realities through the different forms of dance.

Historically speaking, dance has had forms and has changed as well as society. It has helped educators with a universe of possibilities to be worked on, especially in school context. It is no longer considered a mechanical act, or something just reproduced by the media, but an educational proposal to be developed with creativity, expression and communication, due to its intense possibility of body language. Just as Maurice Béjart, a choreographer sensitive to the importance of dance in child's education, affirmed more than twenty years ago.

Experienced art is a source to access the knowledge rooted in one's experience. It encourages the pleasure for discovery, curiosity and interest to get access to other forms of knowledge. It is a human artistic expression that gives pleasure and lightness, a kind of knowledge, it releases the imagination, the creativity and is a form of communication.

According to Freire (1997), there is a vast and reach world of children's culture with plenty of movement, games and fantasy that is almost always ignored by educational institutions. During the learning process, there are moments of immobility and moments of agitation. It is necessary that the body and the mind be understood as part of a single organism, and both must have their seat at school. The body cannot be considered an intruder, but together with the mind, must emancipate itself.

Among the teaching-learning theories it is possible to highlight Gestalt's, Piaget's, Vigostsky's and Gagné's medicational theories. These theoreticians state that the learning process happens through an individual's external and internal relations (SACRISTÃN, 1998). Galhauhue and Ozmun state that this process occurs through the individual's genetic, the environment where they live and the tasks they perform. And more “knowledge happens through a process of radical interaction between subject and object, between individual and society, between organism and environment” (BECKER, 2001, p.36).

One can realize that dance is “in” the teaching-learning theories. Because it relates the individual to the environment around them and allows them to search for information, think, relate pieces of knowledge and get to a conclusion. And all that in a funny and pleasant way.

Several forms of dance and rhythm are taught at school, but some teachers defend the technique and the repetition of choreographed movements. Others wish to offer their students the “creative or free” dance, in which the student has the freedom to create and express themselves using rhythm and dance as the base.

In Brazil, this modality has also other names: “body expression”, “expressive dance”, “Laban's method”, according to the theoretical base on which it is established. However, the important is not the name but the fact that the dance at school does not want to form artists/dancers, but citizens who are independent and confident in themselves and in the world around them. In this point Laban (1985) says that “in the school where art education is encouraged we do not aim at getting artistic perfection or the creation and performance of outstanding works of dance, but the beneficial effects of the creative activity in the student's personality”.

Creative Dance classes engage the student and the environment, making them seek new possibilities of movements and contextualizing with their reality, exchange information with classmates, solving problems which are proposed, building relations and, consequently, creating knowledge.

Marques (1999) supports the previous statement when quotes “the educational proposals of creative dance have common features that identify themselves as philosophical postures of dance and education for the dance of children and young

people".

Two situations support the use of Creative Dance or Free Dance: first: the child has the natural and spontaneous gift of dancing, the expression by body activity is as natural in the child as breathing; second: this modality looks for a constant integration of man, education of the whole being. "In other words, the education centered in the student is the factor that most distinguishes the educational principles of this dance style" (Marques, 1999).

CREATIVE DANCE APLLIED TO PHYSICAL EDUCATION

When a child joins school they may bring with themselves some knowledge about their body, but this factor may not have been awaken. The teacher should use this knowledge and promote some new knowledge, more complex, that allows the improvement of child's creativity and performance, an activity that favors the feeling of happiness (playful aspect), give them the opportunity to convey their mood, their temperament though freedom of movement, free expression and development of other dimensions from the unconscious. Dance should be associated with Physical Education with a prominent role as an activity that creates action and understanding, favors the stimuli to action and decision during its process as well as the reflexion on the result of their actions so that they can change them whenever the difficulties arise.

As a specific field of knowledge, dance encompasses concepts, proceedings and activities and need to be approached in all its dimension; its basic elements, body techniques, creation and interpretation processes, aesthetics and the knowledge of its modern history as well as other times and cultures.

The National Curriculum Parameters (PCN) state that the teaching of dance at school must be under the responsibility of the Teacher of Physical Education and put dance in the group "Rhythm and Expression Activities", a group that encompasses the manifestations of the body culture that have as common characteristics the intention of communication and expression through gestures and the presence of sound stimuli as a reference for the body movement, that are forms of dance and sung entertainments (BRASIL 2000). The document adds that the content Dance is also approached by the teacher of Arts. Moreira (2004) thinks that dance must be part of the content of Physical Education and must also present objectives, procedures and assessment. Marques (1999) states that the school has neglected the body, the art and thus dance. But the school is not the only place where to learn dance with quality, deepness, engagement, amplitude and responsibility, but a suitable place for that to happen.

However, the dance has found some prejudices on its way. The prejudice towards the dance has made teachers name it differently, such as body expression, education by movement, art and creation. MARQUES (1999),

Araújo (1997) confirms that two aspects can be put apart as being representative of the difficulties the teacher finds to woo the student to dance: on one hand, the prejudice against the body, that creates inhibition and constraint; on the other hand, the presence of stereotyped patterns of movement, reference to external influences.

Brikman (1989) believes that the work related to dance, carried out in School Physical Education, must suit the body peculiarity of each stage of development. In this way, the attention will be focused differently, according to the group one works with: children, teenagers or adults. And this dance at school comes with the following proposal by Moreira (2004): the practice of dance in School Physical Education handles the role of building a reflexive culture and no longer the practice by itself, the movement by itself, separating capable from incapable individuals. He shows that in the Teaching-Learning process the student must be the center and the teacher must be the mediator between the student and the knowledge, so that through the Physical Education classes the individuals gain autonomy to create, making it possible to change themselves.

Dance has been more and more included in school and extra-school curricula for the second age of childhood, together with other creative forms of art, such as music and plastic arts. Due to the methods and processes used by these disciplines, children have to learn from the experiences with their own bodies to act freely in the space where they live, interact with the people who surround them, as well as express feelings and thoughts by means of different kinds of body communication. The dance, as one of the activities that prioritize a conscious and global movement education, does not limit itself to a merely pedagogical action, but also focus on the psychological action, because among other goals, it seeks to balance or improve the child's behaviour.

Playful activities in dance offer several benefits regarding the physical, emotional, social and intellectual aspects. In its technical and artistic programmes corresponding to the age range of second childhood the children are made aware of cultural and artistic values, learn the importance of body and health care, as well as the contribution in the formation of a critical and conscious sense that allows them to grow up and understand the private and collective actions in the time/space where they act, personal needs, gaining for that a greater sense of competence and independence.

According to Bertazzo (2004), as well as the human being that is not complete at their delivery, their movement apparatus also needs a vast experimentation so that it comes to constitute an authentic "gesture factory", which on the other hand influences the development of the neurological apparatus. In his opinion, the practice of body coordination should never stop, as well as the intellectual evolution should never stop. Because, when one is motivated, an important link comes up between the personal motivations and the world.

One of the universal explanations for the success of dance is joy. This art is considered an important vehicle in the expression of this and other feelings. According to a theoryst of dance, Fux (1983), to dance make sensations of happiness flow from the playful form of moving freely. In her opinion, dance in the childhood has therapeutical effects that allow forms of expressing joy, sadness and excitement, making it possible for the child to deal with their problems, improving their repertoire and allowing them to identify and name their own feelings and thoughts.

The act of dancing allied to the act of playing has as its aim the bio-psychological-social improvement of the child, that is, they develop creativity and acquire abilities to solve personal and social problems and understand someone else's point of view. Through a conscious and integrated programme, the teacher manages to direct the activities so that this purpose is fulfilled. However, every child has their process and individuality, which must be respected. That is why it is important to assess the abilities and difficulties that children present at the beginning of course. The action of teaching dance at schools aims at cooperating and relating instead of valuing separation and individualism.

CONCLUSION

The introduction of Creative Dance into School is made necessary because its practice contributes to the formation of the individual, opening a range of physical, social and psychological possibilities. Benefits related to socialization, the appearance of the interest for the culture and the arts. Through creative methodological proposals, children can learn from the experiences with their own bodies to act freely in the space where they live, interact with the people that surround them as well as express feelings and thoughts through different kinds of body communication. Creative Dance does not dictate rules and do not determine patterns, the free expression of movement gives everyone the same opportunity. According to the references

consulted, the teachers who interest in dance and use it in classes of Physical Education or extra-curriculum activities, have some personal involvement with dance, believe in the potential of school dance and think that dance can contribute a lot to those who practice it at school. Thus it is up to schools to develop an awareness and value professionals, which, from specific but encompassing cognition, bring into practice all these possibilities that Creative Dance, as an educational and artistic factor, offers at nursery phase. This research has concluded that dance, apart from aesthetics and entertainment, offers resources such as body and psychological methods, which developed together with other disciplines, influences a new way of living, changing values and patterns. One concludes with the proposal or challenge for dance projects, with global objectives, changing the perspective of dance at school through this modality of "Creative Dance".

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INTRODUCTION OF CREATIVE DANCE INTO SCHOOL

ABSTRACT

This study deals with the nature of dance at school in a perspective of transformation. The new school curricula of early childhood, based on PCNs, which bring the trend to include creative forms of art (music, arts and dance) has had a prominent place in systematic and unsystematic education. Because of the educative methods and processes developed by these PCNs, children learn from the experiences with their own bodies to act freely in the space where they live, interacting with people around them. At school, dance is not considered a discipline but part of Physical Education or Arts Curricula. The present study investigated the introduction of Creative Dance at School, taking into consideration cultural and social aspects. Creative Dance is designed for boys and girls of age 03 to 06, mainly the shyest ones, as it aims at developing the knowledge of one own body, self-esteem and self-confidence. It was observed during this study that dance is a content that cannot be dissociated from the educative process as the pedagogical action may bring contributions to children's development. It is necessary that children feel creative dance by the possibilities of creation and freedom of expression that it offers, in the sense of improving life quality, mainly in this period of child formation, when corporal and psychological methods are essential to the development of self-esteem, self-confidence and social skills.

KEY WORDS: Creative Dance, school, childhood

INSERTION DE LA DANSE CRÉATIVE À L'ÉCOLE

RESUMÉ

Cette étude aborde la nature de la danse à l'école, dans une perspective de transformation. Les nouveaux curriculums scolaires de la première enfance, basées sur les PCNs, qui apporte la tendance d'inclure des arts créatifs (musique, art, danse) ont un lieu d'honneur dans l'éducation systematique et assystématique. Dû aux méthodes et processus éducatifs que celles-ci développent, les enfants apprennent par les expériences avec leurs propres corps à agir librement dans l'espace ou ils habitent en intéragissant avec les personnes tout autour. À l'école, la danse n'est pas considérée un sujet mais comme faisant partie du Curriculum de l'Éducation Physique ou des Arts. La présente étude a investigué l'insertion de la Danse Créative à l'École, considérant les aspects culturels et sociaux. La danse créative est indiquée pour des garçons et des filles de 03 à 06 ans, surtout pour les plus timides, une fois qu'elle vise à développer la découverte du propre corps, l'auto-estime et l'auto-confiance. On a remarqué pendant l'étude que la danse est un contenu qui ne peut pas être dissocié du processus éducatif, car l'action pédagogique peut apporter des contributions au développment de l'enfant. Il faut que les enfants ressentent la danse créative pour les possibilités de création et pour la liberté d'expression que celle-ci offre, dans le sens d'améliorer la qualité de vie, surtout pendant cette période de formation de l'enfant, quand les méthodes corporelles et psychologiques sont essentielles au développement de l'auto-estime, de l'auto-confiance aussi bien qu'au développement des compétences sociales.

MOTS CLEFS: danse créative, l'école, enfants

INSERCIÓN DE LA DANZA CREATIVA EN LA ESCUELA

RESUMEN

Este estudio trata de la naturaleza de la danza en la escuela, en una perspectiva de transformación. Los nuevos currículos escolares de la primera niñez embasados en los PCNs, que aportan la tendencia de incluir artes criativos (música, arte y danza), han tenido un lugar de honra en la educación sistemática y asistemática. Gracias a los métodos y procesos educativos que estos desarrollan, los niños aprenden por sus experiencias con el proprio cuerpo a agiren libremente en el espacio en que viven, interagindo con las personas al deredor. En la escuela, la danza nos es considerada una disciplina pero como tomando

parte del Currículo de la Educación Física o de los Artes. El presente estudio investigó la inserción de la Danza Creativa en la Escuela, considerando los aspectos culturales y sociales. La danza creativa es indicada para niños y niñas de los 03 a los 06 años de edad, sobretodo para los más tímidos, una vez que visa a desarrollar el descubrimiento del propio cuerpo, de la autoestima y de la autoconfianza. Se observó a lo largo de este estudio que la danza es un contenido que no puede estar disociado del proceso educativo, una vez que la acción pedagógica puede traer contribuciones para el desarrollo infantil. Es preciso que los niños sintan la danza creativa por las posibilidades de creación y por la libertad de expresión que esta ofrece, en el sentido de mejorar la calidad de vida, principalmente en este período de formación del niño, cuando los métodos corporales y psicológicos son primordiales para el desarrollo de la autoestima, de la autoconfianza y para el desarrollo de competencias sociales.

PALABRA-LLAVE: danza creativa, escuela, niños

INSERÇÃO DA DANÇA CRIATIVA NA ESCOLA

RESUMO

Este estudo trata da natureza da dança na escola, numa perspectiva de transformação. Os novos currículos escolares da primeira infância embasados nos PCNs que trazem a tendência de incluir artes criativas (música, arte e dança) têm protagonizado lugar de honra na educação sistemática e assistemática. Devido os métodos e processos educativos, que estas desenvolvem, as crianças aprendem pelas experiências com o próprio corpo a agirem livremente no espaço em que vivem, interagindo com as pessoas que a cercam. Na escola a dança não é considerada uma disciplina, e sim como parte do Currículo da Educação Física ou Artes. O presente estudo investigou a inserção da Dança Criativa na Escola, considerando os aspectos culturais e sociais. A dança criativa é indicada para meninos e meninas de 03 a 06 anos, principalmente para os mais tímidos, visto que visa desenvolver o descobrimento do próprio corpo, auto-estima e auto confiança. Observou-se ao longo do estudo que a dança é um conteúdo que não pode estar divorciado do processo educativo, uma vez que a ação pedagógica pode trazer contribuições para o desenvolvimento infantil. É preciso que as crianças sintam a dança criativa pelas possibilidades de criação e liberdade de expressão que ela proporciona, no sentido de melhorar a qualidade de vida, principalmente nesta fase de formação da criança, onde os métodos corporais e psicológicos são primordiais para o desenvolvimento da auto-estima, auto confiança e para o desenvolvimento de competências sociais.

PALAVRAS CHAVES: Dança Criativa, escola, infância.