

The contribution of Isabel Marques in productions on “dance” and “teaching of dance” in Physical Education

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Abstract

The article is to analyze the contributions of Isabel Marques, from the works "Teaching of dance today: texts and contexts" (1999) and "Dancing in the school" (2003), in productions on "dance" and "teaching of dance" in Physical Education. Uses the study of bibliographic type, taking as a basis two works of Isabel Marques (1999; 2003), and the documentary research in national periodical of the area of Physical Education who take the teaching of dance as a reference, being selected three periodical of greater representation in the area that feature in field studies that present studies in the educational field. We have identified that in 38% of the productions about this theme the works of the Isabel Marques can be identified as references that support the reflections on dance at school, and contributing with the researches about teaching of dance in the Physical Education.

KEYWORDS: Physical Education; Dance; School; Reference.

Introduction

The article has as axle the investigation of the contributions of Isabel Marques for the productions on “dance” and “education of dance” in the area of Physical Education, since 1999, period when the author launched her first book.

The work presents a detailing of the works “Education of dance today: texts and contexts” and “Dancing in the school”, productions of the author in the years of 1999 and 2003 respectively; and the analysis of articles that recurs to this production in the area of Physical Education, in order to identify the contribution of this author for the knowledge on dance and teaching of dance in the area.

Such delimitation was done due to our acknowledgement that this author has substantiate

production on dance and education of dance in the area of Physical Education, fact that can be recognized in the study of KEHRLE and BRASILEIRO¹ which had as objective: to identify the productions regarding dance and Physical Education deriving of essays and thesis produced in the postgraduate programs in Physical Education, in order to analyze its main fields of study. For such purpose were analyzed 68 (sixty eight) productions of postgraduate stricto sensu, among essays and thesis. Being recognized, amongst its categories of analysis, the bibliographical references within it, which allowed to highlight in 1st and 2nd place, with respectively 17 (seventeen) and 15 (fifteen) recurrences, the works “Education of the dance today: texts and contexts” and “Dancing in the school”.

Method

The research relies on to the study of the bibliographical and documentary type. In this, the bibliographical research seeks for existing productions in which the content is related to the subject of

the referred work, being understood by MARCONI and LAKATOS² as a type of research that “encloses all bibliography already turned public in relation to the subject in study, since detached publications,

bulletins, newspapers, magazines, books, research, monographs, thesis, cartographic material etc.” (p. 73). And the documentary research that characterizes itself as a research that “asserts on materials that had still not received an analytical treatment, or that still can be revised in accordance with the objectives of the research”, according to GIL³ (p. 51).

For the stage of the bibliographical research we recurred to the analysis of the MARQUES^{4,5} productions “Dancing in the school” and “The education of dance: texts and contexts”, delimiting the first studies published in book format for this author.

The author in prominence, Isabel Marques, is a teacher, researcher, dancer and choreographer, formed in Pedagogy by University of São Paulo (USP) with Master Degree in Dance in the Laban Center for Movement and Dance (London) and Doctorate Degree in the College of Education of the USP. Professional who comes developing, since 1999, a production on dance teaching that has echoed nationally, beyond being strong representative of the dance-education, being invited to give courses, lectures, curatorship, amongst other academic activities. Her production also has direct influence in the construction of articles and curricular productions in different Brazilian states, as the example of the Theoretical-methodological Orientations of the Physical Education of the State of Pernambuco⁶.

In the bibliographical analysis we lean over understanding the works in prominence, in order to characterize them to the readers, aiming to elucidate its theoretical-methodological contributions to the discussion about dance and dance teaching.

As for the documentary research, we made an option for analyzing national periodic deriving articles of the area of Physical Education that has in its productions the presence of studies on the education of dance in a more significant form. For this selection we take the FRAGOSO and BRASILEIRO⁷ study, that

when analyzing the productions on dance deriving of national periodicals, between the years of 1987-2013, had identified 24 periodicals with productions on this thematic, pointed out amongst the ones which most presented productions about dance: *Revista Movimento*, *Revista Pensar a Prática* and *Revista Brasileira de Ciências do Esporte*, amongst others.

- *Revista Movimento*: it is a publication of the School of Physical Education of the Federal University of the Rio Grande do Sul that has the objective to divulge the national and international scientific production, on subjects related to the Physical Education in interface with Social and Human Sciences, in what it refers to its aspects pedagogical, historical, cultural and political, indexed in international indicators, recognized as B1 in the system of Qualis/Capes evaluation (2010-2012);

- *Revista Brasileira de Ciências do Esporte*: one of the most traditional and important brazilians scientific periodicals in the area of Physical Education/Sciences of the Sport, indexed in international indicators, recognized as B1 in the system of Qualis/Capes evaluation (2010-2012);

- *Revista Pensar a Prática*: scientific periodic of the College of Physical Education of the Federal University of Goiás, indexed in international indicators, recognized as B2 in the system of Qualis/Capes evaluation (2010-2012).

In order to select the articles we will recur to the following delimitations: initially had been analyzed the summaries of articles resultant of the search for the word-key “dance” and “education of dance” in the 3 (three) magazines; the articles which summaries were incompatible with the subject of the work and published with inferior date to the publication of the analyzed works of Isabel Marques were eliminated; later, only the articles that had references to MARQUES^{4,5} books had been selected. After delimitation of articles, we have analyzed the contribution of the studies of this author for the discussions presented on education of dance in the to the scholar Physical Education.

Results

At this moment, we will present the production on “Dance” and “Education of Dance” in Brazil, from the work of Isabel Marques. We recognize that Isabel Marques, in her 2 (two) initial books, points out some problems and aspects that has been making it difficult to work with the dance in the school. In this sense, we will list the topics of

greater importance in this production.

We initiate with one of the greatest and serious problems that can be found regarding the dance teaching and, therefore, about the understanding of the dance, which is identified in a stereotyped view. In the majority of the cases, it is perceptible that the cause of the distorted thought related to the dance is the lack of

knowledge on the subject, or the interpretation without a further development of what is seen in the scene of the dance of the country or the world, being considered by MARQUES⁴ still that it is possible to understand that “the study, the comprehension of the dance - corporal and intellectually - goes very beyond the act of dancing” (p. 19), if there is not a deeper accompaniment when dealing with the production, regarding the research or of the education through the dance. This possible ignorance with the subject, still causes different types of prejudiced thoughts as of that “dance is woman stuff”, here in century XXI.

Passing to a debate more oriented to the school, MARQUES⁴ reflects on the role of the dance in the schools, or roles that the dance can perform in the schools, “What is dance for in the school?” The lack of knowledge, on the part of the ones that integrates the school space, professors, managers, is still problematic, and we continue identifying speeches assuming that the “dance in the school is good to relax”, “to free the emotions”, “to express themselves spontaneously”, and the managers are not few who want activities of dance in the school “to contain the aggressiveness” or “to calm the pupils” (p. 23).

Beyond pointing out visible problems in the scene of the dance of the country, specifically in the school, MARQUES⁴ exposes very significant contributions that gives support to deal with the possible problems and that enables the professors to work this content in the school, based on specific contents of dance and relating them with sociocultural questions, enclosing diverse knowledge through the interdisciplinarity, even answering questions such as: “Which dance should we teach?” and “Which are the specific contents of the dance area?” (p. 28-31).

To demystify the mistaken and prejudiced thoughts that still permeate the speeches of the students, teachers, and the parents in relation to the dance, it can be considered that the dance education is still weighted of a traditional didactics, of that to teach dance is to reproduce ready-made repertoires, to repeat exhaustingly choreographies created to be performed in extracurricular activities, as the example of the classic parties of São João, Carnival, Easter, amongst others.

The repetition of movements, in the composition of choreographies in scholar events, dismisses the place of education of the dance. We recognize that a process of lessons can allow attaining the choreographies, but not it's inverse. These procedures put at stake the learning of the students, causing its remaining concept of that dance is only rehearsed “little dancing steps”. MARQUES⁴ warns that the ready-made

choreographies and repertoires have content, but the form that the same ones are studied, presented or even appreciated, is what it makes be considered only “little dancing steps”, whereas these repertoires, in case they were dealt reflecting its pedagogical importance, could add knowledge for the pupils in the aspects, cultural, historical, geographic and social.

If the dance education is not well planned and the teacher does not deepen his/her knowledge in favor of the preparation for the lessons this will start to be superficial and will repeat what it has be done for years. To avoid such mistake, we can think about working the dance in the school through several possibilities that the same one presents. The cultural plurality that the dance presents allows to problematize subjects such as: body and dance, gender relations, ethnicity, age, social class, physical disability, time, space and dance, among others. Each one with its own peculiarities and varied forms can make possible diverse and significant learnings.

By the specific contents of dance and its transversal subjects, we also can bring as example alternative subthemes such as the choreographic composition, appreciation, improvisation, sexuality, health, among others. In order to make these possibilities be well elaborated and executed it is necessary contextualized planning, starting from the particularities of the students and the social environment where they live. Therefore, the dance will no more be reduced to “little dancing steps” or “moments to relax”, “to express spontaneously” or “to get itself rid of tensions”, and to advance in a reflection that according to MARQUES⁴:

On the contrary of what it says the common sense, the dance lessons can be true prisons of the senses, of the ideas, of the pleasures, of the perception and the relations that we can trace with the world. From inside out, postural tidy rules in the standard anatomy, sequences of exercises prepared for all the groups in the same way, rigid repertoires and imposed (for example, the end-of-year little parties) can be detaching us from our own experiences and imposing ideals of body (in form and posture) as much as of behavior in society (p. 27).

In this sense, MARQUES⁴⁻⁵ presents us her two initial works, where the problematization of the dance education is present.

In the first one, “Education of the dance today: texts and contexts”⁵, the author presents us in 2 (two) chapters her reflections. The first chapter is dedicated to expose on how the scene of dance in the contemporaneity is established. One of the viewpoints that the author initially highlights is the historic, bringing the picture of how the dance had been presented throughout the

years and elucidating the presence of great names that had played important roles in the development of the dance and the art until the present.

Beyond bringing a general historical vision of the dance, it presents the trajectory of the dance in the school, pointing out the landmarks of this process in the world. Also discuss the subject “dance schooling” (p. 45), that is to say, how the dance was inserted in the school, pointing an important question to be thought: how the processes of creation of the oldest artists have been used, as the example of Rudolf Laban and Martha Graham, from the necessity to systemize the art and therefore the dance when the same one is implemented in the school? For such questioning, the author positions herself:

Artists - or its followers - that dare to transform its creative process into school, many times had developed practical pedagogical that do not correspond, throughout years, to the aesthetic proposals of its artistic works. So happened with Martha Graham, who turned into technique; with Rudolf Laban, who in Brazil transformed himself into method; with Grace Cunningham, who is remembered primordially by its choreographic procedures. Even the classic ballet, in England, through the Royal Academy of Dancing, today is understood as evaluation system (p. 46).

And in the same chapter deals with the relation of the teacher and artist with its role in the school, enlightening that “the role of the dance teacher would not be, therefore, only of an intermediary between these worlds - the dance, the school, the society - it would be also one of the alive forms for us to experience in a direct way this relation (p. 61).

At the second moment of the book, MARQUES⁵ makes an analysis of the education of dance in the school, having as heading “Voices of the education in the dance” (p. 63), where one of the striking points is the narrative of which influences the dance received historically, that still receives or that can be perpetuated. Thus, the author infers questions on the techniques, the styles and the thoughts that had prevailed in the scene of the dance until today, mistakenly or not. Emphasizes and criticizes the consequence of the fervent practice of the classic ballet in the dance lessons, since the early days of the dance education, through the simplistic thought of that the classic ballet offers a base and prepares the dancer for any type of dance.

On the other hand, the author makes an analysis of the repercussion and importance of the productions and contributions of Rudolf Laban for the dance teaching, believing that “Laban brought

to the world of the education, corporal references that instrumentalized/instrumentalizes a process of creation less spontaneous and more conscientious” (p. 85), bringing for its approach the idea of that, in the school, more than work the body, the dance has the power or even the duty of working in multiples aspects, not only corporals, but psychological, emotional, aesthetic and cultural conscientiously.

Finally, getting closer to the materialization of the practical of dance in the school, it is the moment of dealing with “The dance in the context” (p. 91), where a problem is characterized, through an analogy with the history of Medusa and Perseu. In this, Medusa is the scene that the teacher finds when the dance in the school is worked and Perseu would be the teacher herself/himself, using of artifices to solve his/her problem/problems. The fact is that, if the teacher does not abide to modify its form to teach, through other viewpoints and of other thoughts, he/she will be petrified by the situation in which the dance and education is currently found, perpetuating itself and becoming increasingly stronger, not giving space for the perspective change.

One of the alternatives to be thought is the elaboration of the education starting from the real characteristics the students presents in their particularities and therefore define the context where their lessons will be inserted, since it's planning. Thus, MARQUES⁵ backwards, for the finishing of the book, the possibilities for the choice of the context, pointing out some inquires, as such: “It is significant for the pupils? Did it come from the world lived, perceived and imagined by them? ; Does it generates specific knowledge in the dance area?” (p. 97).

And still recognizes that it is possible to guide ourselves in the context for the choice or approaching of the specific contents of dance, which must by all means be inserted in the school. In the second work, “Dancing in the School”, MARQUES⁴ presents us, its 3 (three) chapters, contributions for the practice of the education of dance related with the school. In the first one, she makes the following questionings: “Where does it goes the dancing teaching?” (p. 15); “Why does the dance rarely makes part, in a continuous and systemized way, of our school system?” (p. 17); “Which would be the contribution of the school for the learning of the dance?” (p. 23); “Which are the specific contents of the dance area?” (p. 28); “Which dance must be taught?” (p. 31); “Where does it goes the dancing teaching?” (p. 33).

Reported such questions, some problems and possible proposals of resolution of the same ones are placed in quarrel, which are responsible for the lack of systematization of the dance in the school, among

others barriers that the dance finds in the continuity of its education. The author presents the National Curricular Parameters (NCPs) as starting point to be able to discuss the possibilities of the contexts that can be used in the planning and systematizations of the lessons of dance in the school, as well as it points some aspects that can serve as support for transversal subjects to be chosen, which can guide the objectives and still, speeches of the teachers that teaches dance in the school, being these subjects of utmost importance, mainly for the teachers that, evenly graduated in Physical Education, Arts or Pedagogy, do not have practical experiences and of research in the area of pedagogical reflection in dance. Starting from this perspective, list some suggestions of subjects, such as: the cultural plurality, which can lead to some reflections, as the relation of gender, ethnicity, age, social class, physical disability, time, space and dance, the place of the popular dances and the discussions regarding body and dance, where the last one remits to the reflection of the concept of body in relation to dance or even though to the types of dance, thoughts to better understand which is the body that dance or, which are the characteristics of a body that dances and, what kind of body is ideal to what type of dance.

Still considering different subjects, it presents the ethics in dance as a starting point that encloses aspects as the behavior and the ethical position of the teacher towards the various styles of dance and choreographic processes, as the repertoires, the improvisation, the choreographic composition and the appreciation in dance. Throughout this chapter, it is possible to understand the wide range of possibilities that the definition of the context presents, starting from transversal subjects, as the dance and sexual orientation, problematizing subtopics as the corporal transformation in the adolescence and the relation of gender and sexuality; or the subject of the dance and the education on health, which adds subjects as pain and the pleasure, the injuries, the alimentation, the drugs, among others, as well as the capacity that the dance has to teach the individual to know its body physiological and anatomically, preventing injuries, acquiring first-aid basic knowledge and making the student understand what it is happening in his/her body/self in many aspects in the dance lessons.

The book makes a passage for an articulated relation between dance and education, theory, practical, teacher and pupil, among others. This relation is established on the basis of the studies of Paulo Freire, who, to MARQUES⁴ “is known as educator and Brazilian philosopher” (p. 62) that tries to understand what

school is this that banishes its pupils, and which are the main causes of this evasion, through the perspective to rethink pedagogical practices in dance in the school. Beyond elucidating on the relation between Freire and the dance-education:

In order to construct a democratic curriculum, the “Movement of Curricular Reorientation” was launched. This project was based on the ideas and works of Paulo Freire (1993, 1991) in which pupils and teachers are agents and citizens of their own practices. That is to say, it is not function of the administrative agencies to establish contents and impose them to the schools without the same ones question and/ participate of the construction of its own curriculums (p. 64).

At a second moment of the production, with the heading of “Reflections on the dance in the education”, initiates a story of her own lived experience with the various dances, since 4 years of age, experiences lived abroad with the popular dances of several countries and, from this, turns to deal with the body, dividing it in some aspects: instrument body, natural body, socially constructed body, and virtual body. From these delimitations, unfolds reflections of how the body concept is constructed in each individual through the strong influence of the society where the individual is inserted. It also allures the possibilities that the virtual resources brings to the body and the use of the same ones, existing the possibility to think that the body can disappear with the appearance of the virtual body created by the cinema, computer, among others, however, it can be used of the technology to praise the body and its possibilities.

The author also makes questions on the body of the youth of today, about the dance that they live deeply in the contemporaneity and tries to understand which are the causes for other tasks and even other dances become more interesting and attractive than the ones that we teach in the school. “What is in the rock, reggae, music and house dances that is not in our lessons?” (p. 126). Finding some visible problems in the education of dance with regards to the youth, such as the difficulty of communication, closeness, approach of the generations that are each time increasingly more distant. A dialogue relation is not established if the bodies are not listened to, are not studied previously. It still describes how the young people understands their own bodies, and the relations they make when dealing with themselves, as for example the association of the word body with the sexuality, parts of the body, that prevails in the speeches of the youngsters when they talk about body.

Thereafter, MARQUES⁴ makes a relation with “the

creative dance and the myth of the happy child” (p. 139), discussing the difficulty to work the social and cultural relations, the contexts and the specific contents of dance with the children, from the mistaken viewpoint of that the dance for kids must be creative, as it was a form of the child to dance playing, amusing himself/herself, dismissing the concept of creation of the educative process.

The presence of the works of Isabel Marques in the article productions on Dance in the Physical Education

In order to find the productions, in articles of periodicals, in which highlighted works of MARQUES⁴⁻⁵ have had contribution, we have made a documentary research in 3 (three) periodicals of the area of Physical Education, with the objective to identify the productions that approached the education of the dance and, in its turn, recurs to the productions of the author as reference.

Through the search in the sites of the periodicals,

using the word-key “dance” and “dance education”, it was possible to make a survey of 244 articles in the periodicals: Revista Movimento, Revista Brasileira de Ciências do Esporte - RBCE and Revista Pensar a Prática.

From this total, had been eliminated through the reading of the summaries, first the articles which aiming were not for the “dance” and “education of dance”; after that, the articles that presented date of publication inferior to the year of 1999, year in which was published the first book of Isabel Marques, taken as reference in this work, totalizing at the end 21 (twenty-one) articles.

After that, we made the distinction of the articles that had one of the works of Isabel Marques in its references, what allowed to recognize the adequate articles for the study, the year of publication and the use of the reference in study, being detached at the end 8 (eight) articles. In such a way, we recognize that Isabel Marques contributed with 38,09% of documents with the subject in discussion.

Thereafter we present the pictures of distribution of the productions on Education of Dance in the consulted periodic:

TABLE 1 - Article distribution for: heading - year - reference of Isabel Marques in the Revista Brasileira de Ciências do Esporte.

Revista Brasileira de Ciências do Esporte		
Heading	Year	Reference
The dances in the media and the dances in the school	2002	No
Urban Scenes and scenes of the dance: composing new pedagogical repertoires in the context of superior education	2007	Yes
Dance and gymnastics in the methodological approach of the scholar physical education	2007	No
Histories of the practices of dance in the school of physical education of the UFMG (Federal University of Minas Gerais)	2009	No
Elements for a conception of the dance education in the school: the perspective of the aesthetic education	2009	No
Analysis of the dance as structuring content of the physical education in the curricular guidelines of the basic education of the Paraná	2011	Yes

TABLE 2 - Article distribution for: heading - year - reference of Isabel Marques in the Revista Pensar a Prática.

Revista Pensar a Prática		
Heading	Year	Reference
Dance in the education: the search of elements in the art and the aesthetic	2003	No
Dance in the education: discussing basic and controversial questions	2003	Yes
Aesthetic Education and physical education: the dance in the formation of teachers	2003	Yes
The content “dance” in lessons of physical education: do we have what to teach?	2003	Yes
Daily life and dance in the periphery: reflections for educative practice	2003	No
Dance and inclusion in the scholar context, a possible dialogue	2003	Yes
Between real and virtual bodies: reflections of the contemporary dance to think about the body in the physical education	2007	No
The dance in the critical-emancipatory perspective: an experience in the context of high school	2012	No

TABEL 3 - Article distribution for: heading - year - reference of Isabel Marques in the Revista Movimento.

Revista Movimento		
Heading	Year	Reference
For a significant education of the dance	2000	Yes
The knowledge in the scholar curriculum: the content dance in lessons of physical education in the critical perspective	2002	No
Perceiving differences in the education and the learning of contemporary dance techniques	2005	No
Scholar Dance: a possibility in the physical education	2007	Yes
Contributions to the process of (re)signification of the scholar physical education: dimensions of the popular plays, of the dance, of the corporal expression and the gymnastics	2009	No
The dance “en-acts” the other: prerogatives for an aesthetic education through the creative process	2009	No
Isn't the physical education class a place to study the body?	2011	No

Discussion

In this section we will present the analysis of 8 (eight) articles found through the word-key “dance” and “education of dance” in the 3 (three) magazines of Physical Education, which makes direct reference to analyzed books of MARQUES^{4,5}.

The article GOMES JÚNIOR and LIMA⁸ has as heading “aesthetic Education and Physical Education: the dance in the formation of professors” presents initially problems that the Physical Education still finds to work with the dance content in its lessons, then makes an overview of historical factors that had contributed/contributes for the constitution of the body in the present time, even alleging that the dance in the school today does not prepare the pupil to have a critical positioning towards the society, but makes the reproduction and repetition of movements. The article presents as objective: to investigate the perspective of the professor of Physical Education with regard to the education of dance through the analysis of the constitution of body in the present time. A descriptive type research recurred to the interviews with professors of Physical Education. From the data, it emphasizes how the approach of the dance in the lessons of these professors is left behind for several reasons, such as: the lack of knowledge with regard to the subject; the prejudice with the masculine gender and the dance; besides the indolence of the professionals who chooses the easiest way, that is to teach what they master in knowledge, or the easiest topics or what causes little uneasiness in the groups. When they glean to solve the problem of the lack of knowledge and of the posture of the professors, they recur to MARQUES⁴

in order to deal with the use of the critical education in dance, under the reference of the aesthetic. Using the texts resultant of the interviews, it is noticeable the prejudice with the fact that man's dance, recurring, in century XXI, to the expression “dance is woman stuff”. Thus, following the reflections that MARQUES⁴ does through her production, recognizes:

In a country as ours, why is this view on dance is still constant? I say in a country as ours thinking about the innumerable groups of dance and tríos elétricos (carnival bands) formed mainly by men during the carnival (the Olodum, for example); in the ballroom dances that Brazil exports; in the street dances; Brazilian capoeira; among many other manifestations in which the dance is not associated with the delicate body of the classic ballerina, but, in contrast, to the virility, force, the cultural identity of the Brazilian man (p. 20).

They conclude the article presenting that the dance, beyond favoring possible changes in the optics and aesthetic concepts, can change the form as the man relates to himself and with the world.

The article of BONETTI and LARA⁹, called “Analysis of the dance as structuring content of the Physical Education in the curricular guidelines of the Basic Education of the Paraná” has as objective to point advances and limits of the pedagogical practice of the professor, discussing the dance as structuring content in the Curricular Guidelines of the Basic Education of the State of Paraná. Stems from the following concern: the content dance, when dealt in the school, initiates from a capitalist philosophy that aims to the attainment of the end product without abiding to the learning processes where the dances

presents itself, being possible to verify when the festive events are executed as the Festa Junina, Week of the Folklore, Week of the Art and Culture, among others events found in the schools of Paraná. The authors propose themselves to talk about the reestablishment of the guidelines regarding which dancing manifestations are being set in scholar activities and still, which is the criteria of choice of the contents, highlighting that the knowledge of these criteria can be a starting point to stimulate the instructor.

The text presents reflections on the educative dance, its concepts and nomenclatures, indicating it as a potential in the work of the dance in the formation of the human being in its totality. In this sense, it questions on the consideration of the contexts/communities in which the schools are inserted and influence themselves with the choice of the contents to be worked, what reflects one of the MARQUES⁵ elaborations that points out:

The choice of the context of the pupils is not only based on the motivation and the interest of the same ones, but mainly, in the multiple meanings and significance that this context brings for the pupils and the society (p. 96).

Aiming to approach the dance content in the lessons of Physical Education, possibilities, limits and the requirements of the reference of the critical theory, the article of BRASILEIRO¹⁰, called “the content ‘dance’ in lessons of Physical Education: do we have what to teach?”, identifies a lack of productions on the subject dance specifically in the school. The text indicates two main problems as starting point: the absence or the mistaken use of the content dance in the lessons of Physical Education (content this used only in extracurricular activities); and the exchange of the content dance for the most common lessons, that are of sport (in lessons of Physical Education) and of geometric drawing (in lessons of Artistic Education). When conducting interviews with professors of the area, attained results that makes possible the identification of the references that the teachers possesses in order to handle the dance content. Although contributing with sufficiently refined concepts, possible to be worked and to extend the knowledge, the interviews also allows to identify the form that the concept and the function of the dance are reduced to the dimension of the rhythm and the activity that assists in the exercising the body, helping in the motor matter of the individual. In this article, beyond bringing MARQUES⁵ to problematize the scene where it finds the dance with regard to appreciation in dance, each time more interactive

between cast and auditorium, also reflects on the spettacularization of the dance and the focus in the technical development. This discussion can be noticed in the problematization of the necessity:

[...] to rethink the education and the dance in the contemporary world, be it in the professional artistic scope, or the basic school, it also means to rethink all this system of values and ideas conceived since century XVIII and that had been incorporated to the occidental educational thought (p. 48).

Aiming to think about the parameters that involves the education of the dance, the article of MAZZIOTTI AND SCHWARTZ¹¹ “For a significant education of the dance”, develops through the qualitative study reflections on how the qualification of the teachers is presented, what does such qualification guarantees, and the effective use of the contents acquired in their formation. To discuss this aspect, the authors brings references such as Sylvie Fortín to consider that is not how much or what the professor “knows” that will be determinative factor in the quality of education, but the form as the professor uses this knowledge in his/her lessons, alleging that the professor needs to pass by some processes as knowledge of the content, pedagogical development and practical experiences. As well as MARQUES⁴, it brings the contributions of Laban for the consideration of multiple aspects of the movement, starting from the choreology. The article also makes reference to Preston Dunlop to talk about the relation between corporal abilities and possibilities, cardiovascular, respiratory, muscular coordination, and of the dynamics of the postural balance, beyond also making relation with the texts and contexts that MARQUES⁵ problematizes.

In “Dance in the education discussing basic and controversial questions”, STRAZZACAPPA¹² analyzes the way the dance is inserted in the basic education, that is to say, primary and high school. Happily, at the beginning of the work, an analogy is made relating the countries of third world and the dances concerning the positioning in the area of the visual arts. The analogy happens when it is used as examples the countries more or less developed: while the developed countries question on the leisure, increase of retirement and where does it goes the nuclear garbage, Brazil is still worried about what to eat, where to live, work, among others problems. In such way, the dance is in similar situation as other arts, since:

While visual artists ask questions as the adequacy of public spaces for expositions, we,

professionals of the dance, pertaining to the third world of the art, ask questions regarding our survival (p. 2).

About the role of the dance in the education of the parents, it analyzes how they face the results of their children reflected by the dance lessons, as for example the behavior of the parents in the conclusion presentations that would be of bystander when attending a spectacle, a complete work, and does not appreciate their son dancing. Another point is the frequent problem of that the dance is had as extracurricular activity, optional or as possible developer of potentialities that others disciplines can provoke in its specialties, being alerted by MARQUES⁴ that:

There are contents that generally are enclosed in the programs and objectives of the dance lessons, but that, even so they can also be worked and attained for these practices, they could also be developed by other knowledge area. A typical example is the work with the motor coordination [...]. However, the specificity of the dance is in presenting it as art and not as movement, therapy or educational resource (p. 28).

PORPINO and TIBÚRCIO¹³ present the article “Urban scenes and scenes of dance composing new pedagogical repertoires in the context of the superior education” that aims to reflect on pedagogical and methodological aspects of the dance in the lived experience in the choreographic composition of disciplines of educational dance of a group of Graduation in Physical Education of the Federal University of Rio Grande do Norte (UFRN). As choreographic process, they had used elements of the choreology of Laban (1990), which had been presented previously to the group and such process gave work possibilities as the choreographic representation of an urban scene used as context to develop the choreographic process, allowing to make use of elements such as:

[...] the recognition of the actions carried through in the dance, the parts of the body most requested, the levels, the plans, the space tensions, the progressions, projections and forms that the body draws in the space, the movement dynamics, beyond the recognition of who are those that integrate one given dance, the space where it occurs and which sound is used (p. 143).

Giving the possibility to make the dialogue between the choreology and the context in which the pupils are inserted, so that the dance does not fall simply to the “exclusive purpose of overflow emotions or to liberate tensions” (p. 144), contributing for the development of the dance in a critic perspective. Later,

the choreographies had been minutely evaluated, verifying each student’s criteria of choice of music, urban scene, movements and choreological elements as weight, fluency, space, levels, among others. Thus, this work uses one of the MARQUES⁵ contributions, which is the use of the context and of the choreology to deal with the dance content and the specific contents of dance, to reflect the formation of the professors of Physical Education and the practice of the dance education.

The article of SANTOS and FIGUEIREDO¹⁴ analyzes the inclusion in the context of the dance in the school and has as heading “Dance and inclusion in the scholar context - a possible dialogue”, in order to unmask the reason why a content of vast contextualization as the dance have been faced as extracurricular activity, deviated from the political pedagogical project or even denied. With regard to the inclusion and speaking of special needs, the work reflects on the prejudices with the “disability”, making an allusion to MARQUES⁵ to give emphasis to the matter of the use of the dance to develop the potentialities of each student, to demystify the body concepts, of that we do not need a perfect body to develop and to construct knowledge in dance, because each body and each individual, creates, thinks and interprets a dance, a different movement, beyond bringing contributions for the understanding of the historicity of the process of inclusion, bringing for reflection four phases: exclusion, segregation, integration and inclusion.

At last, in the BRASILEIRO¹⁵ article “The knowledge in the scholar curriculum: the content dance in lessons of Physical Education in the critical perspective” recurs to the MARQUES⁵ references to make a historical report of the course of the education of dance related to the Physical Education in its educational and political aspects. Such study has the objective to consider the dealing with the knowledge on dance in Physical Education starting from the critical perspective of the education. To identify and to propose the approach, the text considered some elements as the scholar curriculum, the content dance in the Physical Education, among others. Later, the article presents reflections on how the dance in the contemporaneity is faced, specifically in the school scenario. In order to verify this scene, had been evaluated 4 (four) groups of basic education (1^a, 4^a and 7^a series of primary school and 1^o year of high school) through an research-action. Thus, it was possible to construct a pedagogical practice based in a critical perspective through the dance lessons, in favor of a more significant education.

This discussion allows us to recognize that the issues on the dance education expanded due to its increasingly evident insertion in the Brazilian schools. Such issues are deserving attention of the academic productions in the last few decades, as suggests the studies of KERHLE AND BRASILEIRO¹ and FRAGOSO and BRASILEIRO⁷.

In this study, we aim to evidence the contribution of a national author, from two works of reference, for the study on dance education. Thus, it is possible to notice that even with the dense material that the author analyzes during all the study related here, as well as the specific materials of dance and of the contents that can be evidenced, face with the vast possibility of approach, it is still frequent the "scenes" where the dance education

is reduced to concepts and isolated practices, prejudiced and limited as it could be visualized in the analyzed articles. However, we can also identify studies that advance in the reflections and pedagogical interventions with this content.

Therefore, we recognize that the contributions theoretical-methodological for the studies on dance presented by MARQUES⁴⁻⁵ have been allowing teachers, in this case of Physical Education, to reflect on the education of the content dance in its lessons, taking the knowledge of its guiding theories in favor of an education of dance in school more significant and conscientious regarding to its role in the formation of the individual.

Resumo

A contribuição de Isabel Marques nas produções sobre "dança" e "ensino de dança" na Educação Física

O artigo tem como objetivo analisar as contribuições de Isabel Marques, a partir das obras "Ensino de dança hoje: textos e contextos" (1999) e "Dançando na escola" (2003), nas produções sobre "dança" e "ensino de dança" na Educação Física. Recorre ao estudo do tipo bibliográfico, tendo como base duas obras de Isabel Marques (1999; 2003), e a pesquisa documental, destacando artigos presentes em periódicos nacionais da área de Educação Física que tomam o ensino de dança como referência, sendo selecionados três periódicos da área que apresentam estudos no campo educacional. Identificamos que em 38% das produções acerca desta temática as obras de Isabel Marques podem ser apontadas como referências que subsidiam as reflexões sobre o ensino de dança na escola, contribuindo com as análises das pesquisas sobre o ensino da dança na Educação Física.

PALAVRAS-CHAVE: Educação Física; Dança; Escola; Referência.

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