

21 - FORMATION, PROFESSIONAL IDENTITY, TEACHERS OF PHYSICAL EDUCATION AND DANCE: SOME NOTES

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1 INTRODUCTION

This research aims to investigate the subject of qualification and professional identity relating to dance and physical education issues. The interest in studying this subject, especially in the non-scholar education⁴, is due to the learning acquired during the disciplines taken in the Physical Education Degree, and the practice experienced with the Dance Workshop at FAFI⁵. As well as the curiosity in search how the analysis that involve the identity and the qualification of the people in this context are configured.

Another fact that motivated the choice of the subject was the personal involvement with the dance, and the necessity to end, through researches, the anxieties caused during the beginning of the vocational training regarding this modality.

When resorting to literature of this area, it was identified that vocational training involves some phases, and in this route the professional travels around many paths, collects characteristics and knowledge during his trajectory to the building of his own identity.

According to Nóvoa (1992), it is possible to locate the following characteristics: the first one can be distinguished by the search of the intrinsic characteristics to the "good" teacher; the second one is defined by the tentative of finding the best teaching method; the third one is characterized by the importance given to the analysis of the teaching of the real context in the classroom. That is, each person aims to, individually, collect concepts, values, contents learned, practical experiences as a student, practical experiences from his own life background, from the circle he is inserted to be a "good" teacher.

In this direction, this research aims to investigate the following issue: What does literature in the Physical Education area points out about the subject of Qualification, Professional Identity and Dance?

This is a qualitative work that assumes characteristics of the literature studies, once the literature research is developed from former elaborated material, consisting mainly of books and scientific articles. According to Marconi and Lakatos (2007), the literature research reviews the whole production of a specific issue carried out, aiming to identify problems already known, as well as noticing those which still don't have a systematized answer (MARCONI; LAKATOS, 2007).

To the fulfillment of this literature study, dialogues with studies about the subject in the context of books, theses, dissertations and scientific articles, produced from 1987 to 2009, were carried out.

2 QUALIFICATION, THE PROFESSIONAL IDENTITY AND THE DANCE IN THE STUDIES IN THE PHYSICAL EDUCATION AREA

The Professional Identity and its relation to the Dance, according to literature research carried out in newspapers, theses and dissertations found in the main scientific research websites⁶, wasn't until the present moment, explored in a significant way in the studies of the area. Among the main references in this subject are Nóvoa (1992) and Pimenta (1999), authors which studies emphasize the identification process. To focus on the analyses of dance we can point out Rangel (1996) and Brasil (2009), who focus on analyses about the dance being considered as something that should not include only the area inserted in the corporal culture, once the dance implies an own know-how, with concrete, definite goals, taking into consideration the preoccupation of the qualification, regarding to make the professional able to act with this knowledge in a satisfactory way.

According to Rangel (1996) the dance has definitions related to several points of view, always involving the movement, like: relations with gods, relations with oneself, with the others, with nature; transcendence; emotions, expressions, feelings, symbols, language and communication; interaction among the physiological, psychological, intellectual and emotional aspects; time, space, rhythm; art; education.

We understand that Dance is a manifestation of the human being present at all times and at all kinds of people, so it's a cultural manifestation from the symbolic developments of each society, in a logical relation among the man, the culture and the society.

To Nanni (1995) the dance started to exist and had its development from the moment the man started to feel the necessity to communicate.

The dance, besides being understood as a corporal language and a personal satisfaction, can be considered a social-cultural phenomenon, having its own significations in each manifestation, to each human being and to the society. It's taken as language and as a social phenomenon and a cultural manifestation, which has its own significations in each manifestation (RANGEL, 1996). So, if there are different presentations of the same dance, each one of them will have different meanings.

⁴Non-scholar education: Practice of education that is beyond the school's walls, and in this perspective, the scholar education brings with it its complementarity: the non-formal education, being then named by the expression "non-scholar", instead of "non-formal education", being treated as opposition to the formalization of the school and its legislations (ZUCCHETTI; MOURA, 2007).

⁵The School of Acting and Dance FAFI exists since 1992 and has offered free courses in the areas of acting and dance for kids, teenagers and adults, as well as short-length workshops in several artistic areas: from acting to photography, from dance to ceramic, from musicalization to cinema. Besides the regular Acting and Dance courses. The School of Acting and Dance FAFI offers several options of workshops per semester, open to the local community. The courses and workshops offered are: Basic Dance Course (Elementary I, II, III, IV and V); Dance Professional Qualification Course (Levels I, II and III).

⁶Sports-Buenos Aires- <http://www.efdeportes.com>; SBU-Digital Library of UNICAMP- <http://libdigi.unicamp.br>; Digital Magazine Physical Education; FCSG Monte - tede.ufsc.br- <http://www.tede.ufsc.br/teses/PGEF0078.pdf>; Digital Library of UFBA - bibliotecadigital.ufba.br.; and Scielo Brasil Scientific Electronic Library Online <http://www.scielo.br>.

Searching about issues related to the teacher who works with the teaching of this corporal manifestation, makes us question about the relevance of guaranteeing a solid qualification to the professional of this area. So, analyzing the aspects related to the professional identity of the Dance teacher is linked to preoccupations with the initial training of this future professional, and with what we understand from qualification and identification process in this context.

In this context, each one has his own way of organizing his classes, of interacting, of addressing himself to the students and of choosing pedagogical means, forming by these ways a species of professional second skin.

This idea is related to what Caparroz, Pirolo e Terra (2001) established, when they affirm that from the 90 decade, a search of new points of view is registered to, then, comprehend the pedagogical practice, recognizing the teacher as the one who has the knowledge built in the practice.

In other words, the teacher starts to be seen no more as a player in the reproduction of knowledge, but now as the subject of his action, who is capable of thinking, building and developing knowledge in his everyday practice, being important and of an extremely necessity to investigate this knowledge in his practice.

Training teachers in this sense means to consider the continuous and systematic process of learning, as well as to relate the sense of innovation and improvement of attitudes, knowledge and know-how, and the reflections about values that characterize the practice of the inherent functions to the teacher profession (COSTA et. al., 1996). Therefore, we agree with Pimenta (1999, p.15) when he points out that:

Being opposite to this professional undervaluing thought of the teacher and to the conceptions that consider him a simple technician player of knowledge/and or monitor of pre-elaborated programs [...] in the vocational training of teachers, [...] to the contemporary society his work becomes more and more necessary while mediator in the building process of the individual as a citizen, so that these students can overcome their personal and social difficulties, taking to a reflection that it's necessary to rethink in this way how the initial training of the teacher has been applied.

We understand like Nóvoa (1992), that the teachers' identification process occurs by the Accumulation, Action and Self-Confidence, the three AAA, which Accumulation implies to accumulate principles and values; the Action implies in the choice of the best option to act, accumulating important professional and personal decision, so that experiences can show the pedagogical attitudes of this professional, as well as the manners he adopts to work in classroom; and the Self-Confidence implies to analyze the process of reflection on his own action.

The way the teacher teaches is directly connected to how he is as person. It gives rise to the questioning of how the knowledge of this professional is transmitted, if by means of knowledge acquired through his experiences or if by his own knowledge of the subject as content (curriculum).

In this sense, the building of one's identity is a complex process which results from his personal and professional life background, and from the relation with the experiences of this trajectory. In this identification process, as Nóvoa affirms (1992, p.16), it's necessary to point out that:

Identity is not an acquired data; it's not a property, not a product. The identity is a place of fights and conflicts; it's a space of construction of ways of being and ways to be in the profession. Therefore, it's more suitable to talk about identification process, pointing out the dynamic mixture that characterizes the manner each one feels and calls himself a teacher.

This way, we find ourselves facing both the person and the professional, the being and the teaching, being the person and the profession both evaluated, as well as the options each one has to take as teachers, facing a junction of the way of being with the difficult separation of the professional "me" and the personal "me". Where all these characteristics influences in his career and in how it is developed.

To Huberman (1992, p.38), the career presents several advantages, permitting to compare people in the practice of different professions, being more focused, more restricted than the study of "life" of a series of individuals.

It is, with effect, about the studying of a person's route in an organization (or in a series of organizations), about the comprehension of how this person's characteristics influence the organization, and are, at the same time, influenced by it.

The Professional Identity of dance teachers is constituted by several paths. This professional usually begins this process many times in a non-scholar education institution, institution that offers a training acquired by open courses in gyms and cultural centers without the emission of certificates recognized by the Education Department (MEC) (RANGEL, 1996).

This beginning occurs in non-scholar education institutions, first because of the college curriculum structures in the country, where the offer of styles are restricted to classical ballet and modern dance. However, there is a great diversity of styles in the job market.

The vocational training of this professional is protected by the act nº. 82. 385 from October 5th, 1978, attached to the Law of the Artists (nº. 6. 533, from May 24th, 1978), which describes that the owner of a professional register of ballet dancer or dancer can teach dance classes in gyms or dance schools, recognized by the Federal Education Council, being followed the conditions to teacher's register (RANGEL, 1996).

Although there isn't a unique model to conduct the qualification of teachers in the dance area, there is a social preoccupation in improving the qualification of these professionals, so that they can be part of the job market.

To Figueiredo (2001) in the Physical Education qualification area, there is a singular problem regarding to the disappointment of students when they start to major in a course of qualification of teachers which aims to train teachers and not coaches, gymnasts, dancers, etc. To the author, this disappointment may happens due to the identification the student has for some specific contents of the Physical Education, such as sports, dance, gymnastics and others, before entering the course.

And it's by this identification, that choices for the course are made, and that most of the times, represents these students' trajectory and history of life, built from multiple social experiences (DUBET, apud PIMENTA, 1999).

We question here how the social experiences of the students in qualification, are related to the curriculum and the knowledge acquired in their vocational training or, yet, how these social experiences are crossed in the initial training and the professional practice?

That is, how the experiences the students have are included in the learning in the initial training, how they are considered in relation to the students' personal trajectories with the dance practice in the vocational training institutions.

The teaching of dance in Brazil occurs in some spaces such as clubs, gyms, specialized dance schools, in some private schools as extra-curricular activities and in some public and private schools when the teacher of Physical Education or Arts insert it in his classes.

In relation to what refers to the preparation of the Physical Education teacher in his initial training, it's interesting to

affirm that the dance content can be different from that taught to the qualification of dance teachers or ballet dancers (RANGEL, 1996).

In this case, the preoccupation should be how to teach dance as a creative part of a significant action in the students' process of learning and development, pointing out that the role of the teacher when suiting such practice favors the students' capacity of creating, corporally and intellectually, stimulating, besides the self-knowledge, the education of the rhythm sense, the non-verbal expression, the human development and the full qualification.

In fact, the Dance and the Physical Education, both present the movement and the human body as important sources of their qualifications and, maybe because of that, their knowledge and purposes seem to be linked. The Physical Education, then, having a longer history, has always justified the amplitude of its professional performance due to the fact that the motor activity is a common element to the Sports, to the Dance and to leisure or recreation. Therefore, the Dance was already present in the professional scenery, as a possibility of the Physical Education. (BRASIL, 2009).

Even though they are part of different and specific areas of knowledge, they have a great connection. The dance starts to be inserted and taken into discussions in the teaching of formal institutions and in college institutions, through the physical education area.

According to Ehrenberg (2008), the connection between the dance and the physical education – was addressed historically by two distinct ways: first as specific content in the Physical Education qualification courses and then as isolated course, however linked to the Physical Education departments. In Brazil, this second way wasn't strongly recognized by the fact that the dance was quickly inserted in the Arts Colleges' Departments (MIRANDA, apud SBORQUIA, 2002).

Therefore, this connection of the Dance and the Physical Education to Sborquia (2002) occurs in the moment the dance is inserted in the educational context of the physical education, which in turn, has as content the corporal culture aiming to a science and arts interrelationship.

On the other side, the non-scholar institutions value the dance teacher who becomes professional by his practical experiences with professionals who have great experience in the area of dance, but many of them with experiences acquired in non-formal institutions and even non registered gyms (RANGEL, 1996).

Ehrenberg (2003) points out that the study of dance has been very conflicting, lately, once the college teaching in the areas of physical education and dance have been questioning about the training and performing of this professional in his fieldwork. Although the physical education professionals say they are not distant of the preoccupations and anxieties regarding the teaching of dance, in the school or non-scholar fields, there is a questioning on how enabled the professional is to perform in this teaching field. In this case, it's necessary to consider that in one's initial qualification, this Bachelor or Degree courses in Physical Education need to be reasoned in a triad that contemplates teaching, research and extension.

Given this, when thinking of these issues in the qualification and the identity formation of the teacher of Physical Education, it's important to explicit the necessity of a more incisive articulation between research and extension in the qualification process, supporting a solid qualification of the Physical Education Professional and, motivating better conditions to the professional intervention and in order to make this professional capable of reflecting on his own practice in the contexts of the Dance teaching.

3 CLOSING REMARKS

From the analysis and discussions of the issue "What does literature in the Physical Education area points out about the subject Qualification, Professional Identity and Dance?" it was possible to give rise to the following closing remarks:

In relation to the identity of the dance professional, the research points out the relevance of having a solid qualification based in scientific knowledge, but not disregarding the practical experience in the area, once the teacher is not only a player in the reproduction of knowledge, but a subject of his own action.

This way, we cannot ignore the identification process in which the dance professional is inserted; context in which his professional and personal background influences in the way he becomes Professional (teacher). Besides that, it's necessary to consider a better articulation among research, teaching and extension in the qualifying spaces of the Physical Education teacher to the Dance area.

Due to the timid expression of the studies on the subject approached in this research already carried out until the moment, we conclude that there are many possibilities of new studies to be carried out, taking the qualification and the dance teachers' identity as the subject of the study.

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FORMATION, PROFESSIONAL IDENTITY, TEACHERS OF PHYSICAL EDUCATION AND DANCE: SOME

NOTES

ABSTRACT

This study aims to analyze the subject qualification, professional identity relating to dance and physical education issues. By means of literature researches the following considerations on the subject of the research are pointed out: regarding the identity of the professional of the Physical Education area who acts in the context of the dance, the research emphasizes the importance of having a strong background in scientific knowledge, without disregarding the practical experience in the area, since the teacher is not just a player in the reproduction of knowledge, but the subject of his own action. In this analysis we cannot ignore the identification process in which the dance professional is inserted and that the characteristics of his personal and professional background influence in the way this person becomes professional (teacher).

KEY WORDS: Professional Identity; Dance; Physical Education Professional.

FORMATION, IDENTITÉ PROFESSIONNELLE, ENSEIGNANTS D'ÉDUCATION PHYSIQUE ET LA DANSE :

QUELQUES NOTES

SOMMAIRE

Cette étude cherche à analyser les formations disciplinaires, les questions relatives à l'identité professionnelle de danse et de l'éducation physique. Par le biais de la littérature comprennent les éléments suivants sur le thème de recherche: sur l'identité du professionnel dans le domaine de l'éducation physique qui opère dans le contexte de la danse, la recherche souligne l'importance d'avoir une solide expérience dans la connaissance scientifique, mais sans pour autant négliger l'expérience pratique dans la région, car l'enseignant n'est pas seulement une connaissance Player sujet, mais un homme d'action. Dans cette analyse, nous ne pouvons pas ignorer le processus d'identification dans lequel la zone de la danse professionnelle est située, et que les caractéristiques de son histoire personnelle et le travail professionnel dans ce cas être soumis aux professionnels (enseignants).

MOTS-CLÉS: identité professionnelle, danse, professionnels de l'éducation physique.

FORMACIÓN, IDENTIDAD PROFESIONAL, PROFESORES D' EDUCACIÓN FÍSICA Y LA DANZA: ALGUNAS

NOTAS

RESUMEN

Busca analizar el tema formación, identidad profesional relacionando cuestiones relacionadas a la danza y a la educación física. Por medio de pesquisa bibliográfica se destaca las siguientes consideraciones sobre el tema de la pesquisa: en relación a la identidad del profesor del área de Educación física que actúa en el contexto de la danza, la pesquisa apunta la relevancia en ese contexto de una formación sólida en saberes científicos, pero sin desconsiderar la vivencia práctica en el área, visto la necesidad de ese profesional no tornarse un reproductor de conocimientos, sino un sujeto de su acción. En ese análisis no se puede ignorar el proceso de identidad en el cual el profesional del área de la danza está inserido, y que las características de su histórico personal y profesional actúan en la manera de ese sujeto construirse profesional (profesor).

PALABRAS LLAVES: Identidad profesional; danza; profesor de Educación Física.

FORMAÇÃO, IDENTIDADE PROFISSIONAL, PROFESSORES DE EDUCAÇÃO FÍSICA E A DANÇA: ALGUNS

APONTAMENTOS

RESUMO

Este estudo busca analisar o tema formação, identidade profissional relacionando questões ligadas a dança e a educação física. Por meio de pesquisa bibliográfica destacam-se as seguintes considerações sobre o tema da pesquisa: em relação a identidade do profissional da área de Educação Física que atua no contexto da dança, a pesquisa aponta a relevância de ter uma formação sólida em saberes científicos, mas sem desconsiderar a vivência prática na área, visto que o professor não é apenas um sujeito reprodutor de conhecimentos, e sim um sujeito de sua ação. Nessa análise não se pode ignorar o processo identitário no qual o profissional da área de dança está inserido, e que as características de seu histórico pessoal e profissional atuam na maneira desse sujeito se constituir profissional (professor).

PALAVRAS-CHAVES: Identidade Profissional; Dança; Profissional de Educação Física.

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