

**28 - RHYTHMIC AND EXPRESSIVE ACTIVITIES IN AN INCLUSIVE PERSPECTIVE**

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**INTRODUCTION**

Most people believe that when we reach the maturity, life becomes less attractive because of the physical limitations, considered by the degenerative nature, triggered later in life. However, "[...]regular physical activity and adopting an active lifestyle are needed to promote health and quality of life during the aging process" MATSUDO (2002 p.204). According to Cagical (1979), anthropology identifies physical culture in two realities: the body and the movement, key factors of human life. It is in the scheme "in with, from and through" the body that the subject has generated all its movements. These movements serve to a variety of purposes that goes since the primitive forms of expression to the recreational and competitive through which the subject can certainly satisfy your need to move, to secure the health and well being as a right of citizenship.

Physical education currently presents itself grounded in anthropological currents, which generally admit the primary forms of human movement. On one side is the gym, based on natural movements, with utilitarian purposes, warriors, or voluntary sector environment, on the other side, the playful aspect of the movement or games, the first manifestation of the need to enjoy, what subsequently developed the competitive ability of humans giving birth to the sport, and, finally, dance, creative primitive expression determined by the pursuit of what is essential to it, the communication.

In this context, it is important to note that humans have four inseparable primary impulses that are directly related to the communication. These impulses are feeling, rhythm, movement and expression. Franz Boas (quoted in Morrison 1967), affirms that the rhythm is the essence of the emotional state of humans. The rhythm and emotion become linked and mutually dependent. On the other hand, the movement exists in the rhythm and vice versa. The feeling leads to the movement, and that means that the emotional state, the rhythm and the movement originates the impulse of human expression. This connection, coupled with the cultural traits of the subjects originate the impulse of the dance.

With the intention to create rhythmic and expressive activities opportunities for the elderly population of Jardim das Americas, contributing to improve the participants quality of life, expanding the relations of teaching and research, given the university's institutional commitment to the community it's why this extension project is structure. According to our own schedule, we listed specific times for the dance activities. The dynamics are conducted in a context, relating them to events of daily life of participants, in a playful perspective, which are developed in the form of classes. The project involves the coordinator teacher and academic of the Physical Education of UNICENTRO / G's department.

**MATERIALS AND METHODS**

This research is based on an experience report from the implementation of the extension project "Expressive and Rhythmic Activities for the Elderly", linked to the Association of Jardim das Americas's neighborhood, in Guarapuava/G.

The project activities are being conducted in a context, relating them to events of daily target audience, in an inclusive perspective, which are being developed in the form of classes. In these classes are attended on average fifteen (15) female students, seniors and members of neighborhood residents, the activities are developed according to a pre-established schedule, with a weekly performance and for an hour and a half accomplishment.

In the periodicals meetings with the coordinator, members of the Association of Jardim das Americas's neighborhood's Board and the involved academics in the project, matters pertaining to the progress of the activities are discussed, witch contributes to the planning, analysis and the constant evaluation, anticipating possible obstacles to overcome, ensuring the desired success.

**RESULTS AND DISCUSSIONS**

The story points the dance as the first form of social demonstration, which has always served to help the man to assert himself as a member of his community. This way, the dance has always had influence in all its activities, be they religious rituals, worship to the gods or the forces of nature, celebrations of harvest or harvesting, birth, marriage and death. Either way, she was always more than an expression: it was celebration, participation, game and communication, and that's way it is considered the "first art". Garaudy (1980) also describes the dance as the "expression through body movement organized in response meaningful experiences that transcend the power of words and mime.

Common sense shows that with the dance, elderly can transcend their emotions, and besides, it helps to mitigate their health problems and improve their quality of life. What is reinforced by Pinto (2008) "The dance can be used to promote quality of life for seniors, thus easing the problems of the aging process on psychosocial and biological aspects." Today, many forms of dance with different classifications and different objectives that may be classified as tap, social, classical, contemporary, modern, acrobatics, jazz, childish, drama, educational, professional, ethnic, and folk, among others, are shown. The causes of this incredible amount of types find their origin in the onset of nature expression. According to Garaudy (1980), dance preceded the human being because in millions of years, the animals dance to their breeding or feeding. For the tribal people of the world gave rise through the dance of the planets, of water and air.

Notably, the dance shows itself as an activity of great interest of the elderly because that is where they rescue the daily movements and with it they have an enjoyable activity in their day-to-day. The elderly improve their concentration and memory, because they concentrate so much to remember the sequence of steps and not invade the space of its companion. They develop skills such as strength, flexibility and agility. Thus, it is important to note that though the dance elderly improves the quality of life and consequently improves coexistence with everyone around them.

Mazo, Lopes and Benedetti (2001 p. 224) also highlight some of the benefits provided by this practice of physical activity in general: retards the onset of degeneration associated with aging; increases interpersonal relationships; improved self-esteem and self-image; reduces the fears, concerns, depressive states and aggressiveness; maintains emotional balance; favors the acquisition of new movements and motor skills learning; serves as an example for other seniors and other generations; promotes autonomy, independence and willingness to communication

It is worth to point out how a consensus among a variety of positions, regarding the search for defining what quality is essentially on the way we live, making it possible to list basic elements: being healthy (or absence of diseases), financial independence, emotional and interpersonal relationships balance. Conceiving then, in the view of physical education, quality of life based on prevention and health maintenance.

Counting that, by emphasizing the search for a physical activity based on improvements to health and / or esthetics, these outbreaks are closely related to the interests and needs of the subject. Fitting to the pursuit of this practice as a young people and teenagers' aesthetics, who are not concerned directly with health itself, destining Physical exercise while maintaining or improving health for older people, who are moved by prescription. Therefore, people who want or need physical activity try to relate this need with the pleasure of practicing it.

Therefore, systemizing the knowledge established here, we conclude how important it is that the elderly exercise for the maintenance and / or improvement of health, emphasizing the practice of dance as essential elements in this aspect. Also, realize significant appreciation of the interpersonal relationships of the elderly in the group they are inserted and the pleasure that this activity gives them, influencing the improvement of their quality of life directly.

In dealing specifically with the local situation and to the cultural aspects in particular, of the group in question, in order to bring out the discourses that permeate the practices already experienced by women participants with the dancing, allowing that these discourses interact, looking for theorists references that may legitimate them, some dialogues are established. This way, elucidative elements were concerned, in the problem in question, proving what is was sensed before, but most of all by opening new horizons for the reality in evidence.

Because they are surrounded and cut back on body images, sensual dances, infectious rhythms, resulting from the means of communication, specifically television and radio, as seen in implicitly through their speeches, we realize the great influence of the media on the dance styles practiced by them.

It was possible to see, then, that the media exerts a major influence on the taste for music and dance today, for the easy access to radio and television programs. Then, it was designed a cut that could ponder the dance styles which are advertised in the media, that represents the preference of the reality in question and reflect on all its multiple dimensions. Taking advantage of this whole range of steps, forms of expression, choreographic elements, or, the baggage of movement brought by the students for a new dimension.

After noting the need to adapt the choices of music and choreography changes in the process of completing the project, the participants showed great interest requesting an extension of class time scheduled. However, it is important to note that on rainy days we see a smaller number of participants, probably because of the difficult access on roads without paving.

The target audience has shown a preference for dance music styles: funk, axé and electronics. Predominantly dances with bold and more agitated movements, however, with the progress of project activities, once won the confidence of participants, the appreciation of other styles was possible, contributing to expand their repertoire of movements.

Shortly, in the main results obtained so far, we highlight the expanding knowledge of the elderly regarding the relationship between rhythms, movements, activities, practices, and the taste to express their action and expression capacity, valuing each and every artistic and cultural expression ; strengthening the integration of the group, rising the leadership and improving interpersonal relationships and communication between those involved in the project, developing an awareness of citizenship and the quality of life of participants improve. We can also see in the participants discourse the improvement of self-esteem, the appreciation of being insert in a process, which establishes the opportunity to incorporate these dance dynamics into their repertoire of experiences, aiming the health and well being as a citizenship right for everyone.

### FINAL CONSIDERATIONS

Nevertheless, we realize through the projects activities development that the acquisition of new values, a contribution to the critical training, the encourage for a collective participation and the involved academics' creativity were substantially developed. As with their involvement in accomplishing the dynamics in question allows the improvement of their theoretical and practical knowledge. Besides that, they are incorporating a range of experiences that comes from these pedagogical practices, attending the objectives covered by this project.

While these findings are evident, the intention to gives continuity to this project emerges, so we can strengthen the bonds between the university and the community, promoting the articulation of teaching and research to meet the demands of the own community .

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**RHYTHMIC AND EXPRESSIVE ACTIVITIES IN AN INCLUSIVE PERSPECTIVE****ABSTRACT**

This article is based on an experience report established from the implementation of the extension project "Expressive and Rhythmic Activities for the Elderly", linked with the Residents Association of Jardim América, in Guarapuava/PR. This study has the pretension to establish a consistent dialogue between theory and practice, with regard to list the important elements that were observed during the performance of the activities. According to the local reality and culture, the need to adapt the choice of music and choreography chances was observed. After these adjustments, the participants showed more interest requesting an extension of class time.

**KEY WORDS:** Dance; Elderly; Extension Project.

**RYTHMIQUE ET ACTIVITÉS D'EXPRESSION DANS UNE SOCIÉTÉ INCLUSIVE****SOMMAIRE**

Cet article est basé à travers une expérience construite à partir de la mise en œuvre du projet d'extension «expressif et activités rythmiques pour les personnes âgées» et un lien entre le Jardim Association des résidents de l'Amérique, dans Guarapuava / PR. La présente étude vise à établir un dialogue constant entre la théorie et la pratique en ce qui concerne la liste des éléments importants qui ont été observés lors de l'exécution des activités. En fonction des réalités locales et culturelles observées sur la nécessité d'adapter le choix des changements de la musique et la chorégraphie. Après ajustement participants ont montré plus d'intérêt pour demander une prolongation des heures de cours réguliers.

**MOTS-CLÉS:** danse, les aînés du projet d'extension,.

**ACTIVIDADES RÍTMICAS Y EXPRESIVAS EN UNA PERSPECTIVA DE INCLUSIÓN****RESUMEN**

Este artículo se fundamenta a través de un relato de experiencia constituido a partir de la implementación de proyecto de extensión "Actividades Rítmicas y Expresivas para la Tercera Edad", vinculado a la asociación de moradores del barrio Jardim das Américas, en el municipio de Guarapuava/PR. El presente estudio tiene la pretensión de establecer un diálogo armónico entre la teoría y la práctica, en lo que toca a elegir elementos importantes que fueron observados durante la realización de las actividades. De acuerdo con la realidad local y cultural, se observó la necesidad de adaptación en las selecciones de las músicas y alteraciones en las coreografías. Tras adecuación, los participantes demostraron mayor interés, solicitando la prorrogación de tiempo en las clases programadas.

**PALABRAS-CLAVES:** Danza; Tercera Edad; Proyecto de Extensión.

**ATIVIDADES RÍTMICAS E EXPRESSIVAS NUMA PERSPECTIVA DE INCLUSÃO****RESUMO**

Este artigo fundamenta-se através de um relato de experiência constituído a partir da implementação do projeto de extensão "Atividades Rítmicas e Expressivas para a Terceira Idade", vinculado a Associação de Moradores do bairro Jardim das Américas, no município de Guarapuava/PR. O presente estudo tem a pretensão de estabelecer um diálogo condizente entre a teoria e a prática, no tocante a elencar elementos importantes que foram observados durante a realização das atividades. De acordo com a realidade local e cultural observou-se a necessidade de adaptação nas escolhas das músicas e alterações nas coreografias. Após adequação os participantes demonstraram maior interesse solicitando a prorrogação do tempo de aula programada.

**PALAVRAS CHAVES:** Dança; Terceira Idade; Projeto de Extensão.