

THE ROLE OF DANCE FOR PEOPLE WITH MENTAL DISABILITIES
SECOND APAES'S PROFESSIONALS, WORKING IN THE REGION
OF CAMPINAS

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Dancing is an activity which allows the art's expression through body movements. It's a pleasurable way to get knowledge and practice physical activity bringing many benefits to people. Including mentally deficient. To (FURLAM, MOREIRA & RODRIGUES, 2008) every human needs to express yourself and dance is one way to express emotions and feelings. Since the human's appearance, dancing is performed as from two main objectives: way of communication (with other humans or with the sacred- superior power) and show feelings and emotions of any origin. Because of the artistic sensibility's emergence and the predominance of the aesthetic element, the dance suffered a refinement and was, increasingly, acquiring form. (GARRET, 1993) says that dancing is a singular way to see and explore the world and can make people reflect about themselves, their culture and their way of life. The author point that dance is different than other physical activities from the moment that it does not emphasize the movement serving for an end or result, the emphasis is given for the meaning of the movement. According to Gomes (2008) "is through the movement that we acquire knowledge about our body and the world that are knowledge about ourselves."

However, in the universe of the dance, the requirement of a perfect body, with definite standards of beauty and perfection, is part of the speech of many of those who work in the area, in different dance's styles and languages. Maybe the aesthetic corporal's requirements can be responsible for the missing of research that approaches the dance and the deficient person. "Is not about only a deficient body, in a health society, it is a conception of society, including all

the fragmentation and contradictions, and a conception of a not perfectionist human, not absolute, that deny its own materiality of the aesthetic model and standardized physiological.” (ANCONA, 2008). According to Ferreira (2003), the relation between the deficiency and the dance brings effect that had been constructed previously, maintaining meanings of anti-aesthetic. The way that the deficient dancer move himself on the space, strengthens the idea. This meaning of anti-aesthetic evidenced at every move, contributes to the dance for the disabled, is in a social margin.

The objective of this research was identify the dance's role for mental disabled people, trough the professional's opinions who work with these people, also checking if there are studies with this focus and what professionals do this function.

The method used was the descriptive investigative research. People who helped in this research had been professionals who worked in the Associations of mental disabled people's Parents and Friends from the Metropolitan Region of Campinas and in the specialized institutions (for disabled people) in the city of Paulínia. Among them we had pedagogues, physiotherapists, physical education teachers, speech therapists, therapists, social assistants and psychologists. We did a questionnaire with 11 questions that after submitted to the judgment, was approved by ethical committee. We began the process of the field research, Going to each APAE of each city and doing a kind of script of arrival and the questionnaire's delivery. All the questionnaires had been numbered for control and identification of the entities. We called each institution, requesting the director's authorization for information's collection. The questionnaires had been delivered with the term of free assent and clarified that was signed by all the citizens. We had 250 questionnaires in 19 institutions that work with mental disabled people in the Metropolitan Region of Campinas, of which had been collected 228(91.2%), 28 had not been answered. 200 questionnaires had been evaluated (80%).

The results Identify 12 institutions that had works with dance. The main professional specialization presented by people that had participated of the research had been: pedagogy, physical education, physiotherapy, speech therapy, occupational therapy, psychology and social assistance. 63% of the institutions that posses works with dance, don't have professionals specialized

in this area. Among these works some are developed only at festive times as June's party and New Year's parties. In the institutions where the work is carried through all the year, the existence of a proposal systemize for the accomplishment of this work was not cited. We find different kinds of professionals working with dance. Among them, we can quote: physical education teachers, psychologists, speech therapists, pedagogues, occupational therapists, physiotherapists, therapists of pedagogy and physical education. In some institutions, we observe that the answers about the existence of a work with dance and which professional developed this work in the same institution had been divergent.

In the opinion of people who participated of the research, the adapted dance is a kind of: therapy (33%), artistic expression (33%), physical activity (30,9%), cultural manifestation (26,9%) and others (9%). This last category approaches subjects related to the socialization, inclusion, integration, motor development, leisure, rhythm, discrimination, improves of the interpersonal relation, coordination, balance.

In the question related to the role of dance for people with mental disabilities, analyzing the answers, we developed 11 categories: Expression, Physical Activity, Personal valuation, Experience with dance, Therapy, Quality of life, Social Aspect, Knowledge, Motor Development, Emotion and Others.

We observe that in some of these institutions the dance is not fulfilling its role to provide the corporal expression, cultural expression and self-knowledge, because of the conditions where it was developed. It's necessary strategies that can develop the dance more seriously, with specialized professionals who develop the knowledge, taking care of these disabled individuals's necessities and making possible for these people, the discovery of new possibilities of movement.

Dance for disabled people doesn't have to be just the transposition of barriers and affirmation of conquests of the society. Its meaning must exceed the physical aspects of the disabled body. In contrast we will do a common analysis which standardizes the movement for these people forgetting the subjectivity of the body that dance. In this context, the symbolic aspect of expressive movement is not showed. Through the movement we can recognize our body: "the movements are full of meanings for who moves and for people

around, movements are the result of the relations between the person who dances and itself, and with the world and are decisive for the body experience's form.”(TAVARES, 2003). The same author invites us to reflect about dance for disabled people from two opinions. The first relates the dance as a different corporal experience that calls our attention to accept and to recognize the differences. The second shows us a symbolic language, to our body as expressive element, an universal dance that communicates and joins each person in what each one has of deeper that is its condition human being. Leventhal & Shawartz (1989), say that in the creative dance, the own person can't compares its performance with another's one. According to the author, the dance “[...] allows the people develop proud in what their bodies can do instead paying attention in what they can't do”.

So, professionals who work with dance for disabled people, don't have to emphasize this activity only in the physical and social aspects, because this will start a discussion that already exist in the society in the politician scope, social and educational of the disabled person. This professional must have a more including sight, making strategies that allow new possibilities of movement through the dance for its students. The body experience is built through experiences in the present, past or future, and don't stop while it will have life, while it will have movement. And this movement has to be notable, has to express the subjectivity of this person, and must reveal its desires, wishes and aspirations, must reveal its identity as human, as being only and transformer.

We conclude that for many different professionals, dance for disabled people can provide physical benefits, therapeutically, educative benefits and social inclusion, but is difficult make these people produce culture and try new movements. This view can distance the deficient person to live new feelings and form its identity through body experiences that can provide a self-contact, contact with other people and contact with the environment where the person establishes its own relations.

Tradução Bruna Piva da Silva

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