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A REPORT OF DANCE EXPERIENCE FOR WHEELCHAIR USERS: A NEW CLASS PERSPECTIVE FOR THE TEACHER IN THE FIELD OF DANCE.

AN EXPERIENCE REPORT IN DANCE FOR WHEELCHAIR USERS: A NEW PERSPECTIVE OF LESSON FOR TEACHERS IN THE DANCE AREA.

Mateus Vasconcelos

Summary
The present work reports the experiences obtained from observations and practices, developed at Cia Dançado sobre roda, a dance company specifically for people with disabilities who use wheelchairs, which took place in the city of Taubaté, São Paulo with six dancers. This report aims to share the experiences and methodologies created during these six years of study as a choreographer and teacher, whose intention was to carry out didactic processes related to movement for people with disabilities, making it possible to discover their potential and a more organic movement of the dancers. To support the research, we had the theoretical contribution of: Carvalho (2004), Nanni (2003), Arruda (1998) and Minello (2006). To this end, the methodology that supports this report is based on participant observation and an in-depth analysis of body content. In the results achieved, we can see the importance of work as a form of inclusion, and that it is possible to see a major break in the paradigm that people with disabilities can project their movements in the way and time that is necessary, and with this there was more understanding of body proposals, self-esteem among them and even a new perspective of movement through the use of technology. Dance for wheelchair users is of great importance for the training of other teachers, focused on the area of inclusive dance, especially in dance schools. It can be considered that inclusive dance is an essential step in breaking paradigms through the constitution of the dance tradition, thus contributing to the construction of its professional identity. The conclusions point to the importance that the teacher needs to take into account that this disabled body will always be in a continuous process of construction, that is, the more experience he proposes to the dancer, both motor and affective, the better her chance will be. to develop fully.
Key words: Inclusion. Dance. Methodology.

1. Introduction

Dance for wheelchair users plays a fundamental role in the development of wheelchair users, due to the possibilities of actions that involve the construction of thought, associations of ideas to produce a movement associated with music or that has an affective-emotional or reactional connotation, based for spatio-temporal organization. Furthermore, it is a favorable way for the teacher to observe this moving, dancing being who builds concepts and ideas about his own body and his disability, having communication through body language, developing a

looking at the teacher not only for the physical aesthetic aspect, but also for an artistic look at this being in movement, making this observation a means of reflecting on dance by training conscious teachers and movement researchers. As an educator and practitioner of the aforementioned inclusive art, I realize how deficient art between wheels is for contemporary society. Starting from the need to bring a reflection on the importance of how rich their observation and creation of means that can create development for wheelchair users can be for teachers, a brief research was carried out, seeking theoretical references that would expose the perspective about reformulating movement for people with disabilities, bringing a reformulation in dance for wheelchair users.

Valdevite (2010) reports in one of his texts that dance promotes improvement in balance, posture and direction, as it is determined by locomotor movements, awareness, body alignment, rhythms, and spatial directions, in addition to positively favoring emotional aspects, as it shows the disabled person a new form of communication.

Given all this, we can ask why dance teachers do not create methodologies or studies, since the benefits and influence of this body awareness are so clear, bringing a cultural influence to society?

2 Methodology

The formatting of the systematization and observation were carried out at Cia Dançado sobre roda in the Municipality of Taubaté-SP. The two research proposals for body and choreographic work were constructed collectively, and put into practice by the director and teacher of the dance company Mateus Vasconcellos.

Body observation and practice took place with six dancers who use wheelchairs throughout the Company's history for six years, being reformulated in 2020, bringing the format of classes and body research online. The Company has management, dancers, general assistant and rotating volunteers for each event. Since, the time for this formulation and practice, as already mentioned, was developed over six years, starting in 2016 and concluding some body research paths in 2021. The Company's routine is divided into two days of classes until March 2020, being a day of body technique and chair handling technique and another artistic day, providing contact and improvisation and individual and collective creation. After March 2020, classes began to be held remotely and once a

week lasting 1h30 minutes, providing more of the technical side for the dancers' body maintenance. According to Denzin and Lincoln (2006), qualitative research involves an interpretative approach to the world, which means that its researchers study phenomena in their natural settings, trying to understand the terms of the meanings that people attribute to them. Following this line of reasoning, Vieira and Zouain (2005) state that qualitative research attributes fundamental importance to the statements of social actors involved in the discourses and meanings transmitted by them. In this sense, this type of research values the detailed description of phenomena and the elements that surround them. Participant observation was also used during classes as one of the most important factors in body research which, according to Deslandes (1994),

> It is carried out through the researcher's direct contact with the observed phenomenon to obtain information about the reality of social actors in their own contexts [...] the importance of this technique lies in the fact that we can capture a variety of situations or phenomena that are not obtained through questions, since, observed directly in reality itself, they convey what is most imponderable and evasive in real life (DESLANDES, 1994, p. 60).

The chosen forms of recording were field notes and photographs, based fundamentally on observation and intervention movements. These forms of recording provide a mechanism that, together with teachers and dancers, could outline a methodology, as well as the interventions carried out in the creation process.

Video recording was also used in the process, as it is a rich source of study elements, especially in research that needs to be analyzed not only the artistic part, but also the anatomical part of the dancer, after all, how to record so many details, so many relationships and research to then analyze what was developed? The body itself speaks, and often, we are unable to translate it at first glance.

3 Results and discussions

Co. Dancing on wheels

3.1 Observation

During this entire period of observation, the lack of confidence and body repertoire was noticeable, as their movements were “cast”, based only on the movement of their arms, and simple turns in their wheelchair, always being quiet or waiting for a

teacher command. When we tried to get them to work on their expressive movement, improvisation to work on a moment of free movement, we didn't get much results. During the Company's years, there were many presentations, rehearsals, international tours, clip recordings and choreographic montages, through rehearsals and presentations it was possible to realize the importance of the conscious teacher, who provided techniques and paths so that those dancers who use chairs could understand their space and their place in the dance, taking into account the relationship between the dancers and their movement and the way they saw dance and their body. At the beginning of the rehearsals and productions, the dancers seemed far from the conception that the teacher proposed, the teacher did not understand the paths that could permeate an inclusive dance. The dancers seemed distant, as there was no class structure that required stimuli and movements extracted from the dancer herself.

In a conversation with other dance school teachers, it was noted that there was a lack of training and materials that portray inclusive dance in general, and it was also stated that some training on inclusive dance was vague or without in-depth research and observation.

In January 2021, the last month of observation for this article, a test was carried out, a teacher was invited to observe the dancers and how they reacted to online classes and their entire technical and artistic progression. wheelchair users got on the floor and danced, even the techniques in the wheelchair. From the observation of a teacher from outside the Company, the teacher can understand the needs in formulating the methodology, technique or systematization of a dance more favorable to wheelchair dance users. On this test day, it was connected to a digital platform, in which all the dancers took their 1h30 minute class, divided into the technical process studied and the artistic part, providing body improvisation.

The dancers' reaction was a bit of insecurity due to the digital process being new, there were songs that only had instruments and the improvisation was a more upbeat song that they already knew. During the class process observed by the other teacher, we sought to delve deeper into the technical process, the mechanisms of repetition and understanding of the dancer, this becomes a little exhausting for their understanding due to not having face-to-face assistance. This movement of not having assistance caused concern in the teacher, as the technical process is one of the most important for the methodological foundation, and it was based on this need that the interventions were designed. We tried to answer the questions: what will it take for dancers to

appropriate the technique remotely? What resource can be used to develop this technical and artistic process online?

3.2 Planning

Given the difficulties observed by the guest teacher and the teacher who applies the processes, some questions were raised and the main one was to think of a way in which they could develop the technical proposal, in a more fragmented and conscious way, bringing to each one's bodily reality. To develop this process, a descriptive audio recording of each exercise was used so that the dancers studied during the days they didn't have classes, so they became familiar with the nomenclature and practiced memorizing the exercise, providing great performance.

Given this, Minello (2006) says that “the main objective in teaching dance is to meet each and every bodily experience through which the people we are working with can appropriate and relate to dance”. (MINELLO, 2006, p. 39). There is no doubt that the teacher must always value the baggage of the bodily experience that dancing brings with them, and from this, the teacher must provide different forms of body movements and perspectives. These experiences play a significant role both in the movement itself and in changing the dancer's perspective, making them more confident, committed, creative and critical towards society.

Inclusive dance is essential for people with disabilities. Some people with disabilities will follow the artistic and professional side, others will practice with more of a socialization focus, and the teacher needs to realize this, as many of these people can use dance as a way to overcome their limits and prove that they are capable of dancing. or to execute such a movement. It is up to the teacher to analyze the online classes and provide a way for the dancers to learn about movement execution techniques, in addition to using devices to adopt attitudes of appreciation and appreciation in the construction of movements through audio.

When we give ourselves a chance to explore the new, movement through that artifice, which in this case is a screen, without commitment in the first instance, and then as a fragmented technique respecting the time of each dancer, several benefits and movements are acquired with the time. About this states Arruda, (1988, p. 15) “the art of movement, in addition to developing individual and collective forms of expression of creativity of spontaneity, concentration, self-discipline, promotes a complete

interaction of the individual (...)". Based on these findings, it is necessary for the teacher to try to be aware of what is happening in society and to be aware of what the disabled dancer's body says. Understand which movements are being performed in online studies, consider a new way of creating bodily possibilities with technology, promote other and/or various interactions and bodily expressions through inclusive dance, so that mutual, integrated learning actually occurs and global exchange between teachers and dancers that will have an impact on other professionals and dancers with disabilities. This methodological process needs to be observed with a deeper understanding of the teacher, starting from primary factors, namely: the psychological, which provides ways of expressing feelings, the social, which develops individual and collective forms of expression, creativity, and the motor, which has the objective of expanding the dancers' "motor collection". In this sense, Nanni (2003) states that "the student is a dynamic being, with multiple physical and intellectual abilities and others, therefore, with several natural questions. The movement is vitally important for its development" (NANNI, 2003, p.7).

3.3 Interventions in online classes

We realize that dance has a great social, cultural and political contribution, that is, that the teacher is capable of creating roots that will perpetuate benefits to the dancers, and that he or she can analyze the potential for development and learning, knowing the limitations and adapting to the different ways of exploring your dancer's body. With this in mind, Carvalho (2004) says that:

> Once diversity is valued (I want and act so that my students have multiple experiences and knowledge), there will no longer be the concern of answering whether someone learned like the other, but of curiously observing and following the always unusual and magical way of each person. a living, of each person becoming, in their own time and at their own time, caring, welcoming, sharing different ways of learning. (CARVALHO, 2004, p. 9)

Based on the assumption that inclusive dance must mean overcoming barriers and affirming achievements in society, Garret (1993) says that dance is a unique way of seeing and exploring the world and can lead people to reflect on themselves. , about culture and their way of living.

In this way, the teacher's perception through the necessary adaptations for classes in the online format must address the conception of society, removing the conception of the perfectionist human being, a certain aesthetic and physiological model of dance and include all the potentialities explored throughout the course. search. To this end, classes were developed that

involve a new perspective of dance as a way of understanding the bodily process in contemporary times, using mechanical devices and enabling choreographic processes that bring reflection, understanding that including in fact does not have to do with adapting everything, only what is necessary. The interventions took place on a monthly basis, as the adaptation of the exercises is fragmented so that we can understand the entire bodily and technical process.

In the first month of intervention, it began with a bodily process using objects, which was intended to use everyday elements and even adapt to the environment the dancer was in at the time of the online class, providing a stimulus to discover possibilities for body movement. The class took place on a digital platform, the dancers were in their homes, where each one could choose an object that most favored their physiological structure. In its development, the dancers chose elements such as a ball, they were asked to pass the object throughout their body, sometimes transfer their weight, try to release and catch the ball, they were encouraged and challenged to perceive body photographs that they could use in their choreographic moment. The dancers initially had difficulty understanding the proposal, however, as the explanation was repeated bringing the objectives to the agenda, they showed more interest in handling the proposed ball or object. Then the results of body discoveries began to appear and after this process, they were asked to remove the ball to repeat the same process without the object, giving the dancers the freedom to conduct their movement through an already known repertoire. In this process, it was possible to stimulate psychomotricity in general and also the body perception process.

In the second month, the process of contact with the floor was used, as it is necessary to take the dancer out of her comfort zone, which in this case is her wheelchair. She is often limited to that condition, even though she knows that she can really evolve much further, and contact with the floor at this first moment is important so that she can feel the parts of her body on the floor and their possible movements. It is worth mentioning that the first contact the student should have is with the floor, and not with the teacher. In its development, it was necessary that in the first days of class, the student had intimate contact with the floor, so that she could build confidence in certain movements and even prepare her for a possible fall.

It is observed that the exercises applied on the floor are variable, like a more artistic form. But what needs to be clear to the teacher is that he needs to gain the students' trust, work with them on the floor, body support, and especially their muscular strength. The dancers did not have control over contact with the floor, which made it even more difficult, as it was

an online class; the teacher had to resort to different ways of applying the same exercise using mattresses, mats and even the floor itself throughout this research. Supports and bearings were worked on with the dancers, and this made them feel the weight of their bodies and that ground work was necessary. In this process, it was possible to encourage contact with the floor and mainly prepare them to fall to the floor in a way that would not hurt themselves if it happened during a rehearsal or performance.

In the third month, the improvisation process was used with the aim of stimulating the artistic side, as at Cia Dançado Sobre Rodas classes are divided into technical days and artistic days, so that the dancer can really dance and discover movements; challenges, moments and songs were applied that made them feel like they were on the right path. Applying this exercise is essential, especially on the day you notice that the dancers are physically tired, acting as an escape valve, as they begin to reproduce movements that they saw somewhere or that they had been rehearsing for a long time. Music was played and the teacher asked them to develop some geometric shapes, some levels and transitions from chair to floor, floor to chair, moments where they all have to dance the same, other moments they all have to touch each other. By creating this script, in addition to giving the dancers space to create what is dance for them, the teacher is helping with the future choreographic process. The teacher believes that this moment is the most important for his dancers, they sometimes see themselves and the teacher shows them the power to create and be who they really are in dance, then bodily maturation begins to emerge and the teacher prepare them for the stage.

Finally, the distance choreographic process was carried out, which aimed to stimulate autonomy and collaborate with the absorption of all this study developed over these 3 months online and 6 years of body contextualization and technical foundation for wheelchair users . After receiving a descriptive script and audio description of what the recording would be like, the movement and the way of interpreting it bodily, the teacher left the interpretation of the reading free, favoring dialogues and even a new way of producing art through video art. . The negative point of this process is that some dancers could not count on help from guardians and the recording was of lower quality for the dancers who had help. From this process, a formidable result emerged, there was a break in body research, with the use of technology and thus having new perspectives of dance and movement.

In view of this process reported in three months of observations and interventions, it was possible to perceive a major break in the paradigm that people with disabilities can

project their movements, and with this there was a greater understanding of body proposals, an increase in self-esteem among them and even a new perspective on movement through the use of technology.

Final considerations

Being an observant and participative teacher is very important to understand what your dancers/students need at a given moment, as it is necessary to study, be in constant evolution, as there are no correct techniques but rather paths that we can follow based on student feedback. . And remember, dancing on wheels will always be more than moving your arms, wearing scarves and leaving your student standing in the circle, while someone else dances around them. Dancing on wheels is flying even though you know you won't leave the ground, it's sliding down paths never imagined, it's spinning through dreams and hopes of new experiments. Dancing on wheels comes from the heart, it comes from the inside, don't want juggling or big effects, want art, sensitivity, your students/dancers need that right now, show how important they are in this life called dance. There are no correct formulas, or right and wrong, there are paths, possibilities, discoveries, ways of thinking about dance, ways of building bridges and methodologies.

Through this research process it is possible to identify how the teacher plays an important role as a dance mediator, being responsible for stimulating the motor, intellectual, psychological and social aspects.

When dancing with wheelchair users, the teacher needs to understand that the basis of good body research is to involve different body contexts and purposes, covering as much body perception and awareness as possible. However, it is necessary to promote to teachers who work in the area of dance the development of the potential of body movement and the main factors that can be developed in a person using a wheelchair, contributing significantly to the body process and also to inclusion, prioritizing characteristics and functionalities of each student/dancer. Bringing discussion and practice to the teacher in different ways, thinking about and making the dance reproduction processes go through a process of rediscovery of the movement, always respecting the individualities of each body, each person; that each dancer in movement expresses himself as best he can and the teacher is able to interpret each individual's body in a personal way, even in a technical process. The class process for teachers needs to take into account that this disabled body will be

always in a continuous construction process, that is, the greater the number of experiences he offers the dancer, both motor and emotional, the better the chance of developing fully.

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