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**BRAZILIAN DANCES:  
PEDAGOGIC  
POSSIBILITIES IN  
SCHOOL CONTEXT**

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**Abstract:** Through the Institutional Scholarship Program for Teaching Initiation (PIBID) Dança/UFV, an important work was carried out at the Madre Santa Face State School, from 2014 to 2016. As the school team did not have knowledge of the role of dance in school, saw her only as a trainer of standardized choreographies for parties and celebrations. With the scholarship students' practice in classes, guided by the coordinator, it was understood that dance has a greater meaning, going far beyond training dancers. At school, dance aims to allow well-being, to know themselves, the limitations and bodily variations that occur through games, games, improvisations. Thus, dance was seen in a different way, so the team decided to dare and proposed to carry out a more in-depth study, focused on the Festa junina (party celebrated in June), analyzing the cultural and popular manifestations of Brazil. The idea was well received. We worked with texts and videos demonstrating, in addition to the dancing movements of the country, the different customs, values and beliefs, included in the multiculturalism that is part of Brazil. New knowledge and experiences occurred without imposing rules and standards. Students and teachers realized that dance and old music "or old" are part of memories that must favor the integration between body, mind and emotions. The entire school was committed to studying the texts, forming the choreography and making accessories. The students danced willingly as they realized that this type of dance brings joy and independence. Parents, who were informed in advance that it would be a different party, reported that older family members told about these dances, and many participated and still participate. The results and conclusions of the work were positive and pleasant, strengthening the relationship between student, school and family, in addition to adding important news and

curiosities to reality.

**Keywords:** Dance, Brazilian dances, school context.

## INTRODUCTION

In this article, the author's experience as a graduate student of the Degree in Dance at the Federal University of Viçosa (UFV) is reported, highlighting the moment in which the curricular component Art is resumed with more emphasis, in the school of basic education, for occasion of the Internship and the opportunity to participate as a scholarship holder in the Teaching Initiation Program (PIBID-Dança-UFV), developed by the Coordination for the Improvement of Higher Education Personnel (CAPES), of the Ministry of Education (MEC), in 2014 to 2016, which consists of encouraging teacher training to favor the insertion of undergraduate students in public schools. With the offer of scholarships, it allows the interaction of graduate students participating in Higher Education Institutions (IES) with Basic Education schools.

The central idea of this project, developed for the 2nd semester of 2015, was to enable students and managers (teachers, coordinator, employees) to reach forms of connections, appropriation and knowledge, which was developed in three stages: preparation with the family; and the knowledge in practice acquired in the family, from which knowledge about Congado (Northeast), Capoeira, Ciranda, Pau-de-Fitas (Quaraci or Poracê, danced in charcoal), Roda de coco. From the third stage, according to perceptions of receptivity of each group, one was chosen to choreograph in the Festa junina (party celebrated in June). Posters representing each dance chosen for the presentation that took place in the court of Viçosa Atlético Clube, Viçosa-MG, were made with the children.

In the pair formed with the researcher,

Bumba Meu Boi was selected, a party in the Maranhão region, rich in characters such as “Palhaço” and “Catirina”; the “Velha”, among many others, and the Boi himself.

The methodology was established, the study was conducted, the entire school community was involved and the results add the study and application of the theoretical part to the involvement of the family and the community and the rewarding practice.

## METHODOLOGY

**Human and physical resources:** participatory qualitative study with emphasis on theoretical-practical development in teaching, learning dance at school and interaction with the direction, some teachers from the ‘Mother Santa Face State School’, with weekly reports of activities being carried out. A literature review was performed. The step by step was transcribed in a logbook. The participants were the coordinator of Pibid-UFV Laura Pronsato; the supervisor and teacher of the Madre Santa Face State School, Elenice AS Carvalho; eight scholarship holders/teachers of the Dance Course-UFV; enrolled children, aged between seven and ten, living in the Center or on the outskirts, coming from day care centers. Didactic resources were a class with videos of traditional dances, a lecture, an interactive moment with teachers on the topic, and the awakening of the students’ interest, collection of material on traditional dances for planning the June party, followed by student research on dances and Festas Junina, the creative process took place, consolidating the project.

As the PIBID/Dança subproject started in the first semester of 2015, it was already expected that the school would ask the group for help in preparing the school’s June festival. In this way, it was decided to develop the activities from a generating theme that

would gradually lead to the organization of the school’s June festival: Brazilian Popular Culture. Thus, in this semester, we sought to develop sub-themes related to the generating theme, such as: identity, ancestry and popular dances, which resulted in the school’s Festa junina (party celebrated in June). Since the beginning of the semester, research has been carried out with the family, seeking to know the identity of each student. This research was divided into three stages: 1) find out which games parents and grandparents used to play when they were small; 2) know something more about some Brazilian popular manifestation; 3) expand knowledge by approaching manifestations of Brazilian popular culture from other regions, as advocated by Machado (2007).

**Use of resources and conduct:** The orientation and coordination by Prof. Laura Pronsato showed vast knowledge about the playful body, theatrical and playful games and the intersection with Dance through Labanian studies, promoting interrelationships with other artistic languages and with some transversal themes during the planning, aiming at the rediscovery of her own body and of their individual and collective possibilities when making, appreciating and reflecting on discoveries, motivating the teaching of Art/Dance in basic education. The PIBID-Dança coordinating team prepared teachers/scholarship holders from each class, subdivided into pairs, to apply the classes and planned the semester plan, followed by the daily plans with the necessary changes per class, as necessary, establishing interdisciplinarity from the languages of art to the common thread: Playfulness and Labanian Studies for the development of dance classes.

## **THEORETICAL FRAMEWORK: THE PIBID UFV AT THE SERVICE OF LEARNING THE PRACTICE AND PERCEPTIONS OF DANCE**

In this article, it is approached, because the theory of part of the Brazilian dances theme, within the teaching of dance at the State School, where the students were contextualized and experienced, through a theoretical and practical teaching-learning process linked to the traditional popular cultures of this region, focusing on the dances contained in these manifestations.

Man only becomes human through culture, [...] And Dance, being one of the elements of this culture, can and must contribute to this man having a knowledge of reality and for him to understand himself as a member of it, as a constructor of their own history (CALEFI, 2009, p.28).

In this sense, strengthening the local culture and its customs promotes the development of students who experience the possibilities of learning more closely to their realities, which also contributes to a teaching-learning process that is more consistent with education for the formation of the student as a individual, integrated into the social relations and cultural expression of the people to which it is integrated, since the school accommodates and serves students from the entire region of the city. Currently, genuine cultures have been extinct, which also occurs in the city of Viçosa and localities, compromising this cultural historical solidity of the natural peoples of this region, increasingly distancing the new generations from this social construction, established in the cultural manifestations of the communities. According to Nanni (1995),

Dances, in all periods of history and/or geographic space, are for all peoples a representation of their manifestations, their

“states of mind”, permeates of emotion, expression and communication of the being and its cultural characteristics. It is she who translates through gestures and movements the most intimate of emotions, whether or not accompanied by music and singing or peculiar rhythms (NANNI; 1995, p. 07).

To build this process and the thematic structure, a theoretical dialogue was carried out with several authors who approach the link between culture and dance, as well as the teaching of dance at school, allowing a bibliographic discussion that revisits important theorists and guidelines listed in the references of this article. Among these, the PCN and the RCNEI – National Curricular Reference for Early Childhood Education, which validate the proposals and emphasize playfulness in dance teaching and individual development:

Play favors children's self-esteem, helping them to progressively overcome their acquisitions in a creative way. Playing thus contributes to the internalization of certain adult models within different social groups. These meanings attributed to playing transform it into a unique space for children's constitution. (RCNEI - Referencial..., 1998, p. 27)

Theorist Rudolf Laban (1978) studied the body-space relationship and the qualities of movement, promoting freedom of expression and movement of students who perceived their body in their own games, using and thinking about their performance in this space, in group coexistence. and understanding the organic form of dance related to cultural manifestations.

Experiencing dance through different movements goes back to the four basic factors that combine or act alone: space, weight/strength, time and fluency, in addition to the basic actions related to common activities in daily life: pushing, twisting, whipping, punching, float, slide, shake, score. (LABAN,

1990). The author verified that the body moves in space, with a weight/force that is peculiar to it at a certain moment, with a certain speed regulated by a specific fluency.



Photograph 1: Teacher's performance in the storytelling of Bumba Meu Boi.

Source: - Personal archive.

The scholar also adds that the construction of an individual's body awareness involves dance as an instrument of mediation between various cultural manifestations, allows the exercise of the perception of new body languages, expands knowledge about dance, history and ancestry, which has been for the new generations is almost null, but very important for Machado (2007) who encourages knowing the ancestral origins. There was an approximation of access and rescue of local cultural experience by the new generations, specifically by the school public.

The PCNs of Art (BRASIL, 1998) emphasize the importance of Dance in the formation of students, playing an important role in the education of bodies and the interpretive and creative process of dance, providing subsidies to better understand, unveil, deconstruct, reveal and transform relationships that established between body, dance and society.

In this journey, the students and the entire school team realized that dance goes beyond choreography, confirming the union of the knowledge acquired in the first stage of PIBID with the following one, so that the experience lived was significant and pleasant for the children, and especially for the researcher, from the moment she provided the reflection described here on the importance of considering the theory of this practice in the teaching-learning process.

## RESULTS

In this project, which aimed to build the teaching-learning process of dance in the resumption of the ancestral culture of the city community, consequently, of the school community, there was success that is proven both by planning, lesson plans, logbook, records of the PIBID, minutes of meetings, programming and publicity, as follows:



Photo 2: Festa junina (party celebrated in June) poster.

Source: Collective Archive (2015)

This experience of the students exercised the learning process through the thought of the playful body in cultural dances, from games and games, relating dance to other artistic languages, allowed the appreciation and rediscovery of the body itself in relation to regional culture.

The contextualization and explanation of the content took place in lectures by the interns and the cultural and ancestral rescue by the students who developed research, in the family environment and in the city, finding experiences of their families, popular manifestations of the region, representative figures of popular cultures and dances. that still survive in the city and region.

The objective of walking the path of a teaching-learning process was accomplished, seeking cultural manifestations for the teaching of dance at school.

It is believed to have developed more criticality and expressiveness in everyone's conceptions, based on cultural histories and realities, characteristics imprinted on their dancing bodies, according to Laban (1978, 1990), when he states that the body expresses the individual's relationship with his environment.; so that the human being moves because he has the need to express himself. Certainly, the school is a source to reach the new generations, to propagate and inject latency through cultural manifestations. Seeking to arouse interest and ostentation in cultural ancestry, a path is opened to build actions that maintain manifestations that enliven the history of a people.

Experiences and approximations lived from childhood to the present day with popular culture and with the perception of the rupture in which cultural manifestations are, in the face of globalization and contemporary cultural conceptions, which make society superficial and apathetic people have been totally modernized from

this practice, in a framework that is reversed in the face of these cultural manifestations, until then dormant.

Thus, an artistic final product is realized, in which the greatest importance of this project is based on the processes and learning in dance and rescue of cultural manifestations through the awakening of students to this local cultural heritage.

## **CONCLUSION**

Students and teachers realized that dance and old "or old" music are part of memories and cannot be forgotten, favoring the integration of body, mind and emotions. The school was committed to the study of texts, the formation of choreographies and the making of accessories. The students danced willingly, experiencing joy and independence. As for the parents, who were informed in advance that it would be a different party, they reported that older family members narrated these dances, many participated or still participate in them. The result of the work was very positive and pleasant, including a good relationship between student, school and family.

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