

Studies on the insertion of Dance as a curricular component in Brazilian basic education

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Abstract | Focusing on the specificity and autonomy of Dance as a curricular component in Basic Education – as considered since 2016 in the Brazilian educational legislation -, this paper reflects on the insertion of Dance teaching in schools, based on recent academic production on the subject. The literature review and the document research have highlighted contextual, structural and relational aspects of Dance as a knowledge field in school environment.

KEYWORDS: Dance in school. Art teaching. Subject of dance.

Estudos sobre a inserção da Dança como componente curricular na educação básica brasileira

Resumo | Com foco na especificidade e autonomia do componente curricular Dança na Educação Básica, considerado na legislação educacional brasileira desde 2016, o texto reflete sobre a inserção do ensino de Dança na escola, a partir de produções acadêmicas recentes sobre o tema. A revisão de literatura e a pesquisa documental realizadas evidenciam aspectos contextuais, estruturais e relacionais da Dança como campo de conhecimento no meio escolar.

PALAVRAS-CHAVE:
Dança na escola. Ensino de arte.
Disciplina de dança.

Estudios sobre la inserción de la danza como componente curricular en la educación básica brasilera

Resumen | Con foco en la especificidad y autonomía del componente curricular Danza en la Educación Básica, considerado en la legislación brasilera sobre educación desde 2016, el texto reflexiona sobre la inserción de la enseñanza de Danza en la escuela, a partir de producciones académicas recientes sobre el tema. La revisión de la literatura y la investigación documental realizadas evidencian aspectos contextuales, estructurales y relacionales de la Danza como campo de conocimiento en el medio escolar.

PALABRAS CLAVE: Danza en la escuela.
Enseñanza de arte. Disciplina de danza.

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Purposes, procedures and cuttings

This work emerges from the need to contextualize the broader educational reality in which the doctoral research¹ entitled "Dance as a curricular component at the UFRGS College of Application: paths of a Teacher Graduated in Dance" is being developed, in progress at Postgraduate Program in Performing Arts at the Federal University of Rio Grande do Sul, and fulfills the central purpose to highlight aspects of the insertion of the discipline of Dance² in the curriculum of Brazilian school institutions, raised from the study of academic productions on the subject.

This investigation seeks to elucidate challenges and possibilities of teaching action in Dance in the school environment, considering pedagogical, administrative and relational factors of the researcher's teaching experience at College of Application (CAp)³ at Federal University of Rio Grande do Sul (UFRGS). In this specific context, the actions focused on research towards the insertion of the subject of Dance in the school's curriculum begin with the appointment of the researcher as the first licensed teacher in Dance integrated into the Institution's staff (in September 2019), and develop during the 2020 academic year⁴, mediated, for the most part, by remote educational relationships.

Taking as a starting point autobiographical memorial reports, the Thesis in progress highlights aspects of the researcher's trajectory, constitutive of her training as an artist, teacher and researcher in the field of Performing Arts and Education, which are fundamental to the identification of school spaces to be occupied, or opened, by the discipline of Dance, to face the tensions and clashes that this occupation and opening mean to the structure and functioning of the school and to the exploration of the partnerships that are formed in this path, involving teachers, students, management team, employees and other agents of the school community.

Focusing on the specificity and autonomy of the Dance curricular component, as understood in CAp/UFRGS, and seeking to understand how the changes proposed in Law 13.278/2016 (BRASIL, 2016) actually interfere in Basic Education schools, this study proposes to characterize the teaching of Dance in the educational context, based on the academic production of the Area, considering the growth and transformations of the last decades in the field called Dance at School (CORRÊA; SANTOS, 2019).

The searches for these works were carried out based on procedures such as literature review and documentary research, based on a qualitative-quantitative approach, involving the tracking of Doctoral Theses, Master's Dissertations, Course Conclusion Works and scientific articles produced in the period between 2016 and 2020, available on the Brazilian Digital Library of Theses and Dissertations (BDTD) and on *Google Scholar* and *Scielo* platforms. The definition of this time frame was

1 Initiated in the year of 2018, by the researcher Débora Souto Allemand, under the guidance of the professor Vera Lúcia Bertoni dos Santos, author and co-author of the text, the Thesis is currently undergoing data analysis and textual elaboration.

2 The term Dance (with a capital letter) designates discipline, or curricular component, expressions used in this text as synonyms.

3 As a Basic Education unit of the UFRGS, the CAp offers complete Elementary and Secondary Education, both in regular education and in Youth and Adult Education (YAE), and constitutes a space for teacher training in different areas of knowledge, offering opportunities for teaching internships to undergraduate students from various courses at UFRGS and other Universities.

4 The year 2020 was marked by remote teaching in the vast majority of educational institutions, due to the COVID-19 pandemic, decreed by the World Health Organization on March 11.

due to the validity of Law 13.278/2016, which provides for the teaching of Art in Basic Education, considering the mandatory teaching of Visual Arts, Dance, Music and Theater.

Possible forms of practice, dissemination and legitimation

The teaching of Dance in Brazilian Basic Education is assimilated in different ways over time, revealing purposes, pedagogical practices and historically constructed educational policies, currently being considered an independent curricular component in some specific contexts. In the reality of schools in Rio Grande do Sul, the State where the institution in focus in the Thesis is located, although in recent years there has been an increasing opening of specific teaching public examinations for each of the four artistic languages listed in Law 13.278 (BRASIL, 2016), as well as an increase in the number of professionals with specific teacher training in Dance, Music and Theater, it is observed that, in the vast majority of institutions, the discipline of Art is still assigned to teachers in the area of Visual Arts (CORRÊA; SANTOS, 2019). Thus, the system and structure of CAp/UFRGS, the educational reality in which the research is carried out, present some differences in relation to most Brazilian Basic Education institutions.

Due to the successive struggles and achievements of the Institution's group of teachers over the years, the interpretation of Law 13,278/2016 by the school's management team takes place in a very different way, allowing models of curricular insertion of the disciplines of Arts different from those commonly adopted in other public and private education networks. Among other aspects, these achievements are related to the autonomy of the system that governs the Institution, which allows it to have a budget that minimally corresponds to the needs of a quality education; the perspective of pedagogical innovation adopted by the school, which, in accordance with contemporary debates in the field of Arts, privileges the autonomy of the different curricular components; and the fact that the Institution counts, in its staff, with professors specialized in Visual Arts, Dance, Music and Theater⁵, willing to collectively plan, develop and evaluate the pedagogical work and to consolidate the area of Art, in its different disciplines, as an integral part of the schooling process.

In the elaboration of the Thesis, the need to distinguish the reality of CAp/UFRGS, considering its specificities, demanded to characterize the reality common to most Basic Education schools, identified in some researches that reflect on Dance at School as an autonomous curricular component in high school. The emphasis on this curricular stage guided the searches for the following terms and expressions: Dance at School, Dance Teaching, Dance in Basic Education, Dance and curricular component, Dance and Application College, Dance and College, Dance and High School, Dance and discipline and Degree in Dance.

Thus, studies dealing with non-formal dance teaching were excluded, that is, research involving private schools and academies; works focusing on Early Childhood Education; studies in the health area; and those that deal with Dance as a content of the Physical Education curricular component. Some research on the teaching of Dance as a proposal of an extracurricular nature at school, such as groups, projects,

⁵ Currently, the school's teaching staff has twenty licensed professionals: six in Visual Arts, seven in Music, six in Theater and a Dance teacher.

workshops or, even, research that carried out specific insertions in some class, in short periods of time, were analyzed briefly, to understand the field of study.

In general, it was possible to verify that, in the search for academic works based on the term "Dance" and the expression "curricular component", the vast majority of the available works deals with dance as a content of Physical Education, or even related to the area of Arts, but not necessarily as an independent curricular component. On the other hand, the search carried out using the terms "Dance" and "discipline", curiously, allowed us to locate many studies related to attitudes or bodily behaviors encouraged through the practice of dance activities.

Another general finding made possible by the searches is the preponderance of Dance research at school with a specific temporal and spatial cutting, many of which are carried out by undergraduate students linked to the Institutional Scholarship Program for Initiation to Teaching (PIBID)⁶, aspect already mentioned in the Doctoral Thesis by João Batista Lima de Souza (2017). Also noteworthy are the reports of pedagogical experiences developed in the school environment in a short period of time (one semester or a few months), found in Undergraduate Course Conclusion Papers, Master's Dissertations and Doctoral Theses, as is the case of the research by Ana Maciel (2016), Jeferson Cabral (2020), Jefferson de Araújo (2016) and Lúcia Maria da Silva (2016).

Research on dance at school developed in short periods of time brings some interesting considerations to the field, however, they are outside the interests of the review, as they do not focus on the possibilities and challenges of the insertion of Dance in school as a curricular component. In opposition to this, although it refers to a brief pedagogical experience with dance workshops, the Master's Dissertation by Maurício Oliveira (2016), held at the State College Thales de Azevedo, in the city of Salvador/BA, exposes several political aspects of the Dance place at school.

Walderlane Justino (2018) explains the reason that led her to carry out her field research in a dance project, and not in the Art discipline. In the author's view,

[...] the reality of the number of students per class, the space and the workload structure destined to the arts subject, become cruel in terms of physical and psychological health for a teacher who has to deal with thirteen different classes to fulfill their workload [...]. (JUSTINO, 2018, p. 38).

Such questions also seem to be related to the research carried out by Oliveira (2016), who proposed to develop dance experiences in an extracurricular workshop offered to young high school students. He justifies his choice in previous experiences, claiming that, in the restricted times and spaces of curricular dance classes, which tend to include larger groups, the involvement of the participants tends to be difficult, which significantly compromises the quality of work with the principles of the dance.

Another set of works focuses on Dance proposals in the discipline of Art, as is the case of the Master's Thesis by researcher Aline Fialho (2016), which focuses on

⁶ PIBID is an initiative of the Department of Basic Education (DBE) of the Coordination for the Improvement of Higher Education Personnel (CAPES) of the Ministry of Education (MEC), which aims to qualify the training of teachers at higher education in different areas of knowledge and the improvement of the teaching quality of Basic Education, through the offer of Scholarships for Initiation to Teaching. In operation since 2007, the Program enables interaction between public Higher Education Institutions and municipal, state and federal schools of Basic Education, providing an opportunity for the early insertion of undergraduate students in the context of public schools.

her own experience as an Art teacher, referring to Dance as a “curricular subcomponent”. Fialho has a Degree in Dance and reports the experience of field research carried out during the regular hours of her Art classes, from which she reflects on the challenges of developing dance presentations at school, questioning aspects of teaching and learning in dance, such as reproduction and creation, process and product, among others. In the school where the study by Fialho (2016) was developed, dance appears as a curricular subcomponent linked to the discipline of Art, which shows a school reality that contrasts with the reality observed in many of the studies found, in which dance content rarely are taught by specialist professionals, with specific training in Dance-Licensing, being, at most, developed by professors from other disciplines.

In this sense, Edna Silva (2018) reflects on the profile of dance teaching professionals in Brazilian schools, based on an overview prepared according to data from the School Census of Basic Education of the National Institute of Educational Studies and Research Anísio Teixeira (INEP). According to the author, in 2017 (base year of the Census), the number of people with a Degree in Dance applying for public schools across the country was only 263, and the total number of teachers teaching the curricular component Art (which encompasses Visual Arts, Dance, Music and Theater) is 596,624. That is, despite the many advances in the field of Dance at School, the data obtained by Silva (2018, p. 46) indicate that dance in Basic Education is “taught by teachers with a degree in teaching, followed by those with a degree in Pedagogy and with training in Physical Education”.

With regard to professionals responsible for teaching dance in schools, the researcher Nilza de Sousa (2016) reflects on the continuing training of teachers of Physical Education, Pedagogy and Arts, in general, in order to provide knowledge of Dance, relating it to those to their fields of pedagogical action; and it relativizes this formative perspective, which, on the one hand, allows the expansion of knowledge about Dance, but, on the other hand, ends up favoring the development of unreflective practices that are disconnected from artistic objectives.

In addition to the studies by Silva (2018) and Sousa (2016), about teaching dance at school by professionals from other areas, João de Souza's Thesis (2017) brings a very relevant discussion regarding the points of contact between the areas of Dance and Physical Education and the reflexes of this in the teaching of dance in Basic Education. In an attempt to understand the place of dance teaching in formal education, the author examines laws, decrees, resolutions and other official documents from the 1970s to 2017. His investigation comprises the State of the Art, the analysis of judicializations and the detailing of the initial training of Dance and Physical Education teachers, leading to a complex and in-depth critical study of issues related to epistemological affiliations on dance, body, art, science, teaching and learning, which allows you to see that there is no unified understanding of what dance is.

Souza (2017) recognizes the impossibility of defining dance only as artistic expression, or only as physical exercise, due to the intentionality of the act of dancing. Her study points out that the problem of friction between the areas of Dance and Physical Education was accentuated from the creation of the Federal Council of Physical Education (Law nº 9696/98), in 1998, and of their respective Regional

Councils of Physical Education (CONFEF/CREFs System)⁷, and due to the significant increase in the offer of Higher Courses in Dance, verified in recent years. The consequence of this is that Dance professionals need to constantly reaffirm their space in Basic Education, even though “sentences and precedents issued in all Brazilian regions already advocate in favor of dance as a form of artistic expression and as an independent curricular component [...]” (SOUZA, 2017, p. 173).

Another aspect highlighted in the search for the insertion of Dance in the context of Basic Education was the expressive recurrence of research on dance in the curriculum of Full Time Schools. In these works, it was possible to identify a curricular structure composed, in general, by a diversified part, that is, of free student choice, among the various subjects offered. A positive aspect of offering dance as a non-mandatory school activity is the possibility of working with a smaller number of students in the classroom, as mentioned by Oliveira (2017), thus having the possibility of deepening the dance contents and provide more individualized attention, as was the case of the experience reported in the research by Viviane Dantas (2020), which addresses the Klaus Vianna Technique in the Elective Component subject in High School at a Full-Time School.

Laryssa Rocha (2016) deals with the teaching of dance in the Brasilia Park Schools, innovative in the 1960s, with regard to the full-time curriculum, with diversified or elective parts. In this context, in addition to being inserted as a workshop in the diversified section of the curriculum, dance is also developed as content in the areas of Physical Education, Music and Arts.

Juliana de Paula (2017) also talks about dance in Full Time Schools, but with the geographical focus of Belo Horizonte (MG). Her work makes reference to the different dance manifestations present in the school in times and spaces beyond the classroom: in the moments of arrival or departure of the students, in the intervals of the academic activities, in the recess, in the field trips, in the walks, among others, in which dance is usually practiced spontaneously, that is, independently of teaching or institutional initiatives.

Although the pedagogical dance experiences reflected in these researches do not develop in subjects belonging to the regular timetable of educational institutions, and do not cover all students and classes, since they are carried out punctually, in workshops given by monitors, on an elective basis, its results with students and the school community in general are understood as foundations for the diffusion and legitimation of dance in the school environment.

The reflections of Josiane Franken Corrêa and Vera Lúcia Bertoni dos Santos (2019) on the ways in which dance is inserted in the school also cover the Full Time Schools. Through a documentary research with a time frame from 1990 to 2017, the authors identify two major groups of works in this context: dance as a “mandatory curricular subject belonging to the Arts Area” (CORRÊA; SANTOS, 2019, p. 40) and the dance as activity

[...] developed in practices with different objectives, such as carrying out projects in reverse shift (or second shift) to class activities, integration in Physical Education content, carrying out partnerships between formal

⁷ The CONFEF/CREFs System is the regulatory and supervisory body of the professional exercise of Physical Education.

education schools and institutions (academies, studio schools and conservatories) of non-formal dance teaching, among other possibilities. (CORRÊA; SANTOS, 2019, p. 40).

In the cases found, although being an alternative choice among some other disciplines, Dance cannot be considered as an extracurricular activity, however, it also does not fit as a mandatory discipline, since it is possible for students to fulfill the full school curriculum without necessarily attending the curricular component, that is, without opting for Dance in any of the years.

Thus, from the works collected for this text, with the time frame between the years 2016 and 2020, it is considered that the first group characterized by Corrêa and Santos (2019) can be divided into two, that is: (1) Dance as an autonomous and mandatory curricular component, to be studied by all students of the school stage in which it is offered; and (2) Dance as a possible subject to be chosen by a group of students who choose between the subjects offered to study during the year (or a certain period of time), which could be called compulsory-alternative. The latter is the characteristic of the research locus of Cabral (2020), who carried out an artistic-pedagogical proposal in an Elective discipline⁸ at CAP/UFRGS.

Cabral's Thesis is closely related to the reflections that motivate this article, due to the fact that the field research on which it reflects was carried out in 2019, in the High School at CAP/UFRGS, that is, months before the insertion of the first teacher with a Degree in Dance in that school. The author talks about the pedagogical proposal entitled "A formative poetics in dance-theatre", whose development takes place from pedagogical triggers in dance-theatre with young people from the school. Despite being characterized as a punctual initiative and, therefore, not dealing with political issues related to the insertion of dance in school, the proposal reveals the scenario where the research reflected here is developed.

A highlight in relation to the context of Cabral's investigation (2020, p. 160) is the fact that the participants of the workshop proposed by him show, on the one hand, "much difficulty to understand and accept contemporary dance as dance" and, on the other hand, a strong identification with the moment of the class destined to the so-called "vocabulary acquisition", which, in the author's perspective, comprises the learning of movements and steps that constitute a certain choreographic sequence (performed by the teacher-researcher). Cabral (2020, p. 122) observes that, in the conception of these "young people, the acquisition of vocabulary consists, in itself, of the dance itself, representing, for them, what is known as dance". His Thesis makes it possible to reflect on the contrast between the improvisational aspect of creation in dance-theater, generating insecurities and fears of exposing bodies and authorial movements, and the repetitive reproductive aspect of learning choreographic sequences, releasing bodies from the challenges of creation, favoring safer interactions in the dance initiation process.

During the research, Cabral identifies generalizing views on Dance, on the part of the group of students, possibly due to the fact that dance teaching is something unusual, a novelty in the school environment; and decides to make its pedagogical planning more flexible. Thus, even when questioning the directive pedagogical

⁸ The so-called Electives are subjects offered on a mandatory basis, however they are freely chosen by the student, that is, students can decide which one they will take, among some possibilities.

model, the researcher teacher starts to seek a balance between their conceptions of dance teaching, sometimes based on improvisation, exploring the individual possibilities of the participants, and respecting their limitations, sometimes from an external model, trying not to fall into mere uncritical reproduction (CABRAL, 2020).

The tensions between the expectations of the school community in relation to dance teaching are also discussed in Maria Fonseca Falkembach's Thesis (2017), from the perspective of six teachers with a degree in Dance in schools in the State Network of Rio Grande do Sul. The author focuses on Dance as a curricular component, with emphasis on the conceptions of the body in Basic Education, based on the structuring of a dance class, which goes against what is already established in the school as a form of teaching, exposing aspects related to the implementation of Dance in the school curriculum.

In the same line as Falkembach, Corrêa (2018) investigates dance teaching based on the State Education Network of Rio Grande do Sul, with the collaboration of five licensed teachers in Dance, approved and nominated in a public examination to fill vacancies of "Teacher of Basic Education in the discipline Teaching of Art - Dance", held in 2013. In addition to the fact that it fits into the referential studies on the insertion of the discipline of Dance in Basic Education, Corrêa's Thesis is highlighted here for highlighting the political struggle of teachers in favor of the diffusion and consolidation of their discipline in the schools where they work, as well as the conceptual, structural and practical aspects of dance teaching in their specific contexts. In this sense, the author also reflects on the training of Dance-Licensing professionals, as she observes that the pedagogical practices of these teachers depend a lot on their own production, on their own invention, on their own initiatives. This is due to the fact that the investigated teachers were the first teachers with a Degree in Dance in their schools, which, at the time, did not have a physical structure (rooms, equipment) that was minimally adequate for dance work, nor did they have curricula, programs or guidelines regarding the teaching of the discipline, which required them to constantly work, together with teachers and students, to raise awareness about the specificities of Dance as a field of knowledge

A general highlight of the studies focused on in this text, also identified in the survey by Souza (2017), is that the vast majority of Theses and Dissertations present chapters on the contextualization of legislation and analysis of curricular documents in relation to Dance and Art in Basic Education. It should be noted that the understanding of dance as school knowledge based on legislation constitutes a way of strengthening the field, whose presence in school education is very recent, compared to other fields of Art. Thus, many of the works found permeate their analyzes by the Laws of Directives and Bases of National Education (BRASIL, 1961, 1971, 1996) and by the National Curricular Parameters (BRASIL, 1997a, 1997b, 1998, 2000), and the most recent research, by the National Curricular Common Base (BRASIL, 2017).

In a chapter on the subject, Viviane dos Santos Dantas (2020) analyzes in depth the document of the National Common Curricular Base (BNCC), briefly entering the National Curriculum Parameters (PCNs). Possibly, the author's choice of not delving into the PCNs is related to the date of publication of the BNCC, which, in turn, aggregates many of the proposals of the PCNs in relation to the teaching of Dance.

Approaches and divergences between different contexts and their paths

The fact that Dance, as an autonomous field of knowledge, is only included in educational legislation from 2016 onwards, even though its contents have been provided for in the PCNs since 1997, and that its practice, as a spontaneous activity or linked to other fields of knowledge, is present in different times and spaces of the school (PAULA, 2017), already indicates the need for reflection on the different contexts and paths of insertion of Dance as a curricular component in Brazilian Basic Education.

The intention of the literature review presented here is, therefore, to understand different school contexts in which this insertion takes place, considering possibilities, limits and specificities, in relation to the reality of CAP/UFRGS, in order to observe characteristics that come closer and distance themselves from the educational reality focused on the broader research that motivates the authors.

One of the differences between CAP/UFRGS in relation to most Basic Education institutions observed in the survey is the way in which artistic disciplines are organized in the different curricular stages. In Elementary School I (1st to 5th years), the teaching of Art takes place in an integrated way, that is, it is taught by professionals from different areas (Visual Arts, Music and Theater) who work together; in Elementary School II (6th to 9th year), it is mandatory and organized by curricular component, in which each artistic language constitutes a subject; in High School it can be considered as mandatory-alternative, that is, the teaching of each of the artistic languages is developed independently, leaving the students to choose one, to be studied in a period of one year; finally, in the YAE, there is a structure similar to that adopted in the initial grades of Elementary School, but the Block of Expression and Movement, composed of Visual Arts, Music and Theater teachers, now also has professionals in the area of Physical Education.

It is important to consider that, even in the teaching stages in which all artistic languages are mandatory for all students, the work is carried out with a relatively small number of students in the classrooms, compared to the schools observed in the survey, since the classes are organized into two groups, resulting in a number of approximately fifteen (15) students in each group. The difficulties inherent in the pedagogical work in Dance with large classes are mentioned in the studies by Oliveira (2016) and Justino (2018) as related to their choices for conducting research in extra-class workshops, in which the number of participants can be limited.

In the specific case of CAP/UFRGS, as Dance is an area still in the process of being consolidated at school, the curricular component is only offered in High School, a period of the series in which Art is constituted as a mandatory-alternative activity. Thus, during the three years of High School, students must attend two (2) hours/class of Art, being able to choose, alternately or not, different artistic languages. This characteristic, in a way, approximates the CAP/UFRGS to the Full Time Schools, whose curriculum is generally composed of a diversified part, that is, freely chosen by the students, which would correspond to the Workshop subjects or the Electives, as well as artistic languages at CAP/UFRGS High School.

Another important aspect to note from the survey is the small number of professionals with a Degree in Dance working in schools, especially when compared to the total number of professionals from different artistic areas, as pointed out by Silva (2018).

In other words, after sixty-five (65) years of implementation of the first Undergraduate Dance course in Brazil, at the Federal University of Bahia, dance is still taught in Basic Education schools by teachers from different backgrounds.

Even in the privileged reality of CAP/UFRGS, in which the field of Arts is made up of twenty teachers, the Dance Area is made up of only one teacher, whose entry into the institution is very recent; and the inclusion of Dance in the school curriculum, in addition to Visual Arts, Music and Theater, faces several challenges in the search for expanding the space of artistic disciplines in that context.

In the process of consolidating Dance as a specific field of knowledge, as pointed out by Souza (2017), corresponding, in this case, to the period of insertion of the teacher with a Degree in Dance in the school environment, the conception of Dance as a curricular component linked to the Arts is often confronted, needing to dialogue with other fields of knowledge, as is the case of Physical Education, which, by virtue of concepts and practices referring to corporeality reiterated through the ages, comprises different dance contents as a domain of its discipline.

In general, the survey shared here allows us to consider that the teaching of Dance at school has been changing significantly in recent years, inserting itself in different ways, in different contexts, under multiple approaches, which undoubtedly indicates an important path. Although there are few institutions that have professionals specialized in Dance in their staff, and that the desired consolidation of the field, among the others that make up Brazilian Basic Education, implies many challenges and demands great efforts, a retrospective of the path already taken serves as a stimulus for new paths.

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