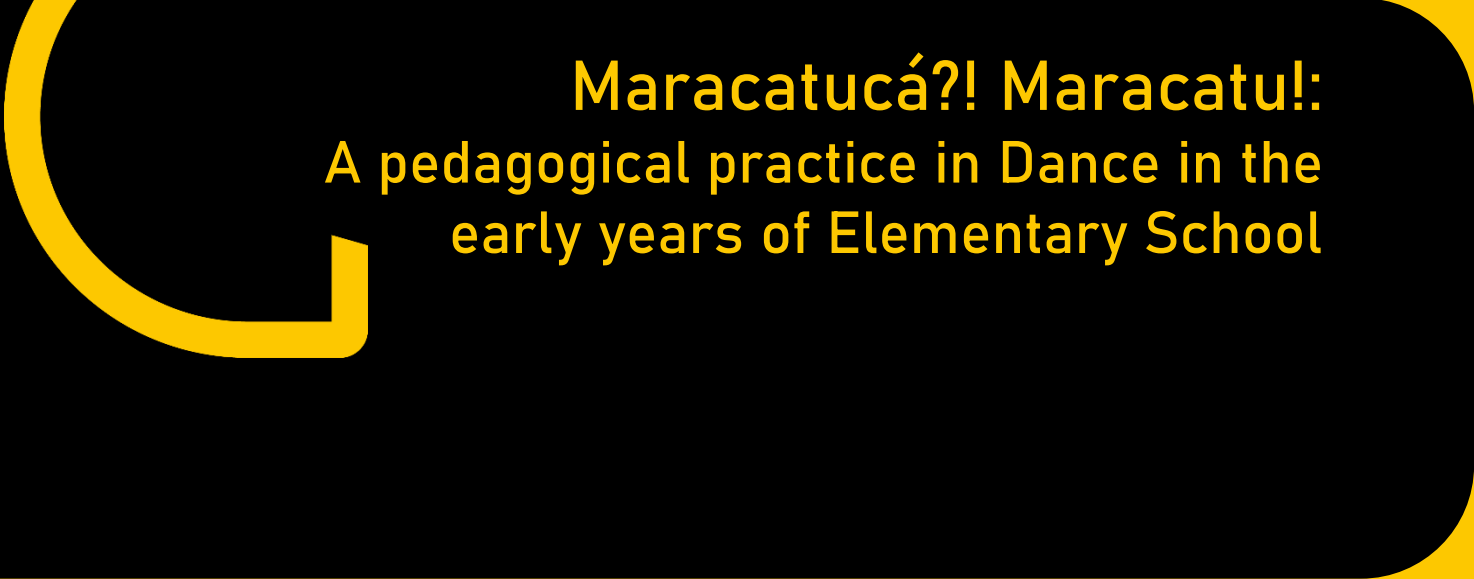




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Maracatucá?! Maracatu!:
A pedagogical practice in Dance in the
early years of Elementary School

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ABSTRACT

The present text aims at understanding the impact of Teaching Dance with Maracatu's Cortege developed at Padre Leonel da Franca Municipal School, with Elementary School classes (initial years), during the second semester of 2022. Therefore, we organized this article in two drumbeats: (1) The Afro-Brazilian culture and the education documents of the Elementary School (initial years) of Paraíba, and, (2) The teaching-learning processes in Dance and the Maracatu's Cortege. Afterwards, we will reflect on our experience with the dance pedagogical practices in the Maracatu's Cortege. With this study in mind, we believe that the inclusion of this black manifestation in formal education institutions may point to ways of thinking about an Antiracist Dance Education, as well as to confront the social imaginary that restricts black people to the violent trajectory of slavery.

KEYWORDS Dance/Education. Dance Teaching. Maracatu's Cortege. Experience report.

Maracatucá?! Maracatu!: A pedagogical practice in Dance in the early years of Elementary School

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By way of introduction: The trajectory of black identity in the procession of my life

Image (1). Record of my participation in the Carnival Tradition 2020 parade in João Pessoa/PB.



Source: Author's personal collection.

I chose to start this writing with the image above, as it draws the (re)connection with the Afro-Brazilian traditions in my life, in this case, *Maracatu de baque virado*. This relationship began at the Municipal School Landelino Rocha (Caruaru - Pernambuco), during Elementary School (final years), so that it was outlining the construction processes of my intersectional identities³ (race and sexuality) in dialogues with social contexts, specifically with educational institutions. As an example, I can cite the experience I had in a dance group during this stage of Basic Education, in which we performed Maracatu presentations at the culmination of the festivities of the school calendar. These presentations were my first experiences of racial perception, in a way that made it possible to reflect on this dance and aspects of black cultures.

In turn, during High School, at the Federal Institute of Education, Science and Technology of Pernambuco (IFPE - Campus Caruaru), through the student movement, I began to become politicized in terms of social debates, through the prism of sexuality and raciality, tied to class issues. This led me to search for means and strategies to face the technologies of violence imposed by white, heteronormative, bourgeois hegemony and religious intolerance. In this direction, I became part of the management of the student union, which became a fruitful space for debates on social markers and how they are responsible for building the current educational reality.

In the search for the expansion of new knowledge and experiences in the body/*them bodies*⁴, I entered in 2018, the Degree in Dance at the Federal University of Paraíba (UFPB), where I came across a racist structure that, in some Curriculum components, even guiding some Afro-Brazilian dances, were not able to understand

³ The term Intersectionality was coined by the black activist Kimberlé Williams Crenshaw in 1986 and popularized in Brazil by the study of the black thinker Carla Akotirene (2020). For a deeper understanding of the theme presented here, if possible, read the text Documents for the Meeting of Specialists in Aspects of Racial Discrimination Related to Gender (CRENSHAW, 2002).

⁴ In the text, we chose to avoid the use of the generic gender as a political position, stating in the language gender markers committed to diversity. Therefore, throughout the writing, neutral gender will be adopted, separated by the slash sign (/), – the latter identified with the term “*them*”, including neologisms.

the radical subjectivity of black people, that is, beyond the dimension of the condition of slavery, as the writer bell hooks points out and teaches us in her book *Writing for Beyond Race: Theory and Practice* (2021).

During graduation, I had the opportunity to participate in Maracatu, Coco de Roda, Jongo and Cavalo Marinho workshops. An initiative by the **Coletivo e Ponto de Cultura Maracastelo** which, as pointed out by Heloisa de Sousa (2019), began its activities at the Associação de Moradores in the Castelo Branco neighborhood in João Pessoa/PB, later it was contemplated with an extension project crowded at the Education Center (CE) of UFPB. Maracatu and Coco de Roda were dances that I came into contact with in other episodes of my artistic career. At the invitation of Maracastelo, I participated in João Pessoa's Carnival Tradition 2020, participating in the parade as King of the court in the Maracatu's Cortege.

As a result, this experience made it possible to assimilate another dimension of Maracatu, no longer as a folkloric dance, but as a knowledge of the body/them bodies that inscribes a whole history of culture, religion and black resistance. Participating in the parade made me understand how much the teaching-learning processes of this Dance can be used as a means to transgress the aesthetics of the

social imaginary disseminated in educational areas, which, in a way, make invisible the sophistication of black knowledge and cultures, putting in a place of marginality and invisibility.

In view of the above, I decided to mediate the Teaching of Maracatu Dance linked to the Cortege, in the mandatory component of Supervised Internship I - Dance of the Bachelor's Degree in Dance at UFPB, having the Municipal School Padre Leonel da Franca as the field for this practice. This is because I believe that, by bringing this cultural manifestation closer to children, we contribute to the understanding of Afro-Brazilian practices and knowledge, racial, religious and cultural belonging, and the assimilation that it is a dance present in the city of João Pessoa and constituent of its history. Therefore, on December 3rd, 2014,

Maracatu became Intangible Cultural Heritage of Brazil, a title granted by the Consultative Council of Cultural Heritage.

That said, the teaching-learning processes, addressed in the writing, are placed as clues and means of working in the search for an anti-racist Dance Education, in which one seeks to value the presence, practices and knowledge of black people, as well as how to build, in the imaginary and in the body/*them bodies* of children, relationships with the ancestry of black Paraíba cultures and religions, such as Maracatu de baque virado⁵.

Therefore, we organize this text in two drumbeats entitled: (1) Afro-Brazilian culture and the documents of the early years in Elementary School education of Paraíba, and (2) The teaching-learning processes in Dance and the Parade of Maracatu. Subsequently, reflecting on the experience in Dance at the Municipal School Padre Leonel da Franca. Finally, we conclude with the possible considerations to be made with the execution of this writing.

I Drumbeat: Afro-Brazilian culture and the documents of the early years in Elementary School education of Paraíba

Beforehand, we need to assimilate that the teaching of Afro-Brazilian and Indigenous history and culture in schools is knowledge guaranteed by law, since 2008, with the ratification of Law nº 11.645:

Altera a Lei nº 9.394, de 20 de dezembro de 1996, modificada pela Lei nº 10.639, de 9 de janeiro de 2003, que estabelece as diretrizes e bases da educação nacional, para incluir no currículo oficial da rede de ensino a obrigatoriedade da temática 'História e Cultura Afro-Brasileira e Indígena. (BRASIL, 2008).⁶

⁵ As the babalorixá and researcher Sidnei Nogueira (2020) points out in his book *Religious Intolerance*, it is impossible to discuss issues of raciality far from religiosity aspects, since both were decisive for the reality of subordination of black people in our country.

⁶ Amends Law No. 9.394, of December 20th, 1996, modified by Law No. 10.639, of January 9th, 2003, which establishes the guidelines and bases of national education, to include in the official curriculum of the education network the mandatory theme ' Afro-Brazilian and Indigenous History and Culture (BRASIL, 2008). *Our translation.*

Even though just over 14 years have passed since the enactment of the law, the teaching of Afro-Brazilian and indigenous cultures in classrooms still faces many barriers and prejudices. Specifically, because the school is a space built from the perspective of white imperialism (hooks, 2017). However, in short steps, we are walking and building a more contemplative and active classroom with regard to these cultures and histories, enabling the construction of identities, which, so to speak, are elaborated in codependency of difference (SILVA, 2014). In this way, we need to find ways of teaching and learning Dance centered on the knowledge of Afro-Brazilian cultures, in a way that enables us to question the racist structure and the creation of an anti-racist educational space, as well as to face the realities of religious intolerance.

As a result, this legislative regulation indicates other ways of organizing the Basic Education curricula, as well as the initial training of teachers. In this direction, the work Curriculum Proposal of the State of Paraíba: Early Childhood Education and Elementary School (2018) indicates the socio-philosophical, didactic-methodological and political conceptions that govern these stages of Basic Education in Paraíba territory, as well as stresses how they should occur the educational processes in the formal scope.

Therefore, it is important to highlight that Early Childhood Education is organized into: Babies (Children from zero to 1 year and six months); Very young children (Children from 1 year and 7 months to 3 years and 11 months) and Small children (Children from 4 years to 5 years and 11 months). In turn, Elementary School is organized into initial years (1st, 2nd, 3rd, 4th and 5th years) and final (6th, 7th, 8th and 9th years) (PARAÍBA, 2018). Since our experience took place in the context of Elementary Education (initial years), we will address the perspective of Art and Dance Teaching for this stage of Basic Education. Furthermore, we also act with the desire to assimilate whether the pedagogical processes of Afro-Brazilian and Indigenous Dances are contemplated in the aforementioned educational document, since it is responsible for the construction of the educational reality in Paraíba.

In the referred document, the Art component is organized into: Visual Arts Teaching, Dance Teaching, Music Teaching and Theater Teaching. In a way, it is clear that the Visual Arts are more prominent both in theoretical reformulations and in the approach to content. In this way, the teaching-learning processes in Dance have the “[...] function to create connections between the student and his/her body, feelings, thoughts, positioning before the world aiming at unity, a citizen being” (PARAÍBA, 2018, p. 147).

In view of the above, we found that the teaching processes of this artistic language must occur in a relational way, allowing reflections between the students and their dialogue with the social scene. To this end, the aforementioned document also points out that this knowledge, during Elementary School, must be mediated by teachers with specific training, that is, in Dance Degrees. However, there are few schools in Paraíba that offer this stage of teaching and that have Dance teachers in their faculty.

With regard to Afro-Brazilian and Indigenous Dances for all Elementary School, the Paraíba curriculum (2018) exposes us that one of the learning objectives of Dance Teaching is to enable: “[...] to know, recognize and value the dances of Indigenous, African and European matrices, as well as identifying their contributions in Brazilian popular dances” (p. 150).

In our understanding, the teaching-learning processes based on the transmission of these dances provide an approximation with the local black and indigenous cultures, which values and provides for the maintenance of these knowledge and practices. In this way, they recognize the importance of such dances in the children's identity constructions, as belonging to the city itself. As a result, it creates spaces for the projection of an anti-racist education, confronting Western canons imposed in the logic of Basic Education institutions.

Furthermore, we need to understand that Afro-Brazilian and indigenous dances are multiple. Soon, the Maracatu dance is contemplated, for being a black cultural manifestation, which makes up the productions of the city of João Pessoa. In effect, the productions about this dance developed at school, and reflected

here, dialogue with the propositions indicated by the official curriculum of Education in the state, thus enhancing a direct dialogue with teacher training and practices of racial affirmation and secularism in the Basic Education institutions.

In view of this, in the next drumbeat, we will discuss the relationships, contributions and contextualizations between the Teaching of Dance and Maracatu, and on the characters and elements that constitute the Maracatu's Cortege.

II Drumbeat: The teaching-learning processes in Dance and the Parade of Maracatu

As we pointed out above, in this drumbeat we will present a historical cut of the Maracatu Parade, along with the characters and signs that are present in it. In addition, we will reflect on the assumptions of Isabel Marques (2012) for Teaching Dance with traditional dances, so that we can think about teaching-learning processes of Maracatu.

In the search for a definition regarding the origin of Maracatu, it was noticed that there are many assumptions about it. However, in the writing entitled *Maracatu as a political tool and decolonization of culture* (2017), professor Laís Azevedo Fialho points out that:

A explicação mais difundida entre os estudiosos do assunto, é a de que ele teria surgido a partir das coroações e autos do Rei do Congo. Muitos encontros e rituais foram originados nessas organizações em agrupamentos diversos, em torno dessas representações sociais, o maracatu de baque virado, segundo essa perspectiva seria um deles (p. 2).⁷

With the above, we understand that the Maracatu de Baque Virado⁸ emerged from these meetings and rituals, with the interest

⁷ The most widespread explanation among scholars of the subject is that it would have emerged from the coronations and court records of the King of Congo. Many meetings and rituals originated in these organizations in different groups, around these social representations, maracatu de baque virado, according to this perspective would be one of them (p. 2). *Our translation.*

⁸ There are two types of Maracatu: the Maracatu-nation or *de baque virado* and the Maracatu rural or *de baque solto*. Regarding the differentiation between the maracatu, Ivaldo Marciano de França Lima (2020) points out that the Maracatu-nation or *de baque virado* is presented in a procession with different characters that make up the court (as we point out ahead).

of keeping alive an ancestral way of knowing (strongly marked by religiosity), against the backdrop of the distance from its origins and the perverse context of slavery in Brazil. In our understanding, the Maracatu's Cortege affirms black resistance in historical episodes, in a way that it denounces and confronts, in public spaces (the streets), the discourses constructed

in the Brazilian social imaginary, which restricts the image of the black person to the place of subordination and diabolical beliefs (from the Western Christian perspective). By presenting the African Court, it enables the construction of another possibility of cultural and religious experiences of blackness. In this direction, Fialho (2017) also indicates that the Maracatu's Cortege:

É composto por uma corte com diversos personagens que dançam ao som do toque de maracatu. As baianas de cordão ficam dispostas em fileiras laterais, e vestem roupas padronizadas confeccionadas com chita, as baianas de branco são obrigatórias, as baianas ricas com suas roupas exuberantes. As calungas são consideradas sínteses da dimensão sagrada onde os axés do maracatu estão depositados, são elementos sagrados. (p. 4).⁹

Note the richness of characters, signs and meanings that are present in this social practice, which has dance as its center. Thus, Fialho (2017) explains that the Cortege scene begins with the Maracatu **Porta Estandarte**, which announces the beginning of this black ritual. Then come the ladies of the palace with the **Calungas**, which “[...] are wooden or cloth dolls that represent dead eguns” (FIALHO, 2017, p. 4). The calungas symbolize religiosity and the relationship with the ancestors, they are sacred elements.

In turn, the **Rich Baianas**, who exude joy and exuberance with their dresses and spins. After that, the **Orixás Seccion**, formed by representations of the orixás that Maracatu has relations with, to then present the royal court of the procession. In the **Court Seccion**, it begins with the **Front Ladies** who: “[...] are richly dressed women, with hats decorated with flowers, the maids of

In Maracatu Rural or *de baque solto*, the predominant character is the Caboclo de Tecla, who wears a hat with ribbons and a wooden spear.

⁹ It is composed of a court with several characters that dance to the sound of the maracatu music. The corded baianas are arranged in lateral rows, and wear standardized clothes made with calico, baianas wearing white are obligatory, the rich baianas with their exuberant clothes. The calungas are considered syntheses of the sacred dimension where the maracatu axés are deposited, they are sacred elements. (p. 4).

honor, children who keep the king and queen's cloaks suspended" (FIALHO, 2017, p. 5). In some processions, instead of front ladies, there are princes/princesses or dukes/duchesses. On the other hand, there are no bridesmaids, there is a person carrying a sandalwood to block the sun rays of the **King and Queen**, exposing that, down there, there are important royal people.

These ultimate characters mentioned are the central figures in the procession and the unique ones who parade waving to the people who watch this dance show.

With regard to the teaching-learning processes of Traditional Dance repertoires at school, we observe that, in the work *Interactions: Children, Dance and School* (2012), teacher Isabel Marques exposes us that the repertoires of these dances are full of cultural knowledge, social, political and identity factors that materialize in the body/*them bodies*. In this way, the author teaches us that: "[...] it is necessary that the repertoire dances are, firstly, chosen with criteria, and secondly, taught with breadth, depth and clarity" (p.40).

We understand that teaching these repertoires should enable students to understand themselves, others and society. However, Marques (2012) invites us to think about the teaching-learning processes of pre-established movements based on problematization and questioning, in a way that allows students to stop being mere reproducers to become dance creators.

For this to happen, according to Marques (2012), a historical context of traditional dances would be necessary, as well as the problematization of their repertoires, so that students would be challenged to create, based on the repertoires of these dances. Therefore, the thoughts of Marques (2012) lead us to think of other means of teaching dance in addition to technique, which gives new meaning and creates other meanings.

Below, we will expose the experiences with the Maracatu Parade held at the Padre Leonel da Franca Municipal School and, critically, we will reflect on the trajectory carried out in the teaching-learning processes in Dance.

Between drums and footsteps: An experience report Teaching Dance with the Maracatu Parade

The Padre Leonel da Franca Municipal School was inaugurated in 1985 and, at the time, was linked to the Educational Program of the State of Paraíba. From 1988 onwards, it began to be governed by the Municipal Network of João Pessoa, where it is currently located in the Ernesto Geisel neighborhood. In turn, it offers the following stages of Basic Education: Early Childhood Education and Elementary Education, in the morning and afternoon shifts.

Regarding Early Childhood Education, the school serves three (03) classes, one PRE-1 class in the morning and two PRE-2 classes in the afternoon shift, thus serving the number of seventy-four (74) children at this stage of teaching. In relation to Elementary School in the initial years, there are nineteen classes from the 1st to the 5th year, covering a total of five hundred and twenty-four (524) students. Thus, the school is formed by the number of five hundred and ninety-eight (598) students¹⁰.

The school's students come from the Ernesto Geisel neighborhood itself, from surrounding communities such as Citex, Nova República, Cuiá, José Américo, Água Fria and João Paulo II. It is noted the majority presence of black and brown children with a predominance of the female gender and belonging to the popular class, in other words, sons/daughters/*them* kids of salaried workers, formal and informal traders and unemployed. Furthermore, there is the presence of single mothers who are housewives and those who work professionally as maids.

The faculty of School Padre Leonel is composed of thirty-one (31) teachers and also has two (02) Libras interpreters, seven (07) caregivers and one multifunctional room technique. With regard to the Art curricular component, there are two teachers, one of these having a degree in Dance and the other in Theater. Racially

¹⁰ Information collected in the Pedagogical Political Project (PPP) of the Municipal School Padre Leonel da Franca of 2022.

speaking, the teachers at the institution are trained mostly by white people, that is, cisgender white women. Religiously, the vast majority profess the Christian faith, in addition to claiming to be, to a large extent, heterosexual.

As for the structure of the school, it is divided into twenty-eight (28) spaces, with eleven (11) classrooms, and the others distributed in: Board; Secretary; Teachers' Room; Video Room; Multifunctional room; Computer lab; Technical Team Room; Kitchen; Refectory; Deposits and Bathrooms. However, there are no spaces for recess, that is, for children to play, directly affecting the relationship with their bodies. Furthermore, because there is not an adequate space for dance classes, that is, a dance room with adequate flooring, adaptations with bars, ramps and mirrors. Practical experiences with this artistic language took place in the video room.

Therefore, our experiences of Stage I took place with the classes of the 3rd year A (Thursdays) and 3rd year B (Tuesdays), the first formed with twenty-eight (28) children and the second with thirty (30) students. This process was carried out under the supervision of Prof. Msa. Hayala César de Sales¹¹, a great advocate of this artistic language on the school floor.

Image (2 and 3). Mirror Game records with the 3rd grade class B.



Source: Author's personal collection.

¹¹ Hayala César graduated in dance from the Federal University of Pernambuco/UFPE, (2012). She is an effective dance teacher in the municipality of João Pessoa-PB, since 2015. She is a Master in Arts, by the Professional Master's Program in Arts-Prof Artes, at the Federal University of Paraíba/UFPB. Dancer, teacher and player, she developed research related to traditional dances and creative processes in dance at school.

By carrying out this activity with students, it was possible to experiment with movement investigation processes and choreographic composition. Starting the period of conducting classes with this dynamic allowed the children creative moments in dance, as well as the organizational attention of the movements, thus elaborating the understanding about repertoires of personal and collective movements in dance.

In the process named **Knowing Maracatu**, I presented a historical outline of this black manifestation, punctuating its recognition as Intangible Cultural Heritage of Brazil. Above all, we evidenced that Maracatu is part of the cultural and religious productions of João Pessoa/PB, so that we could mention the existence of Maracatu Nação Pé de Elefante¹² and Coletivo e Ponto de Cultura Maracastelo. For Marques (2012), in the school environment, when dance practices are expanded, considering body reading in the making and appreciation and contextualization (stories, times and spaces), we expand the universe of socio-political-cultural relations. These relations are determinant for the construction of a reality that questions racial violence and religious intolerance, which, so to speak, materialize in the body/them body.

Regarding fruition, we present videos of interviews with maracatus masters from Paraíba, along with parades held by Maracatu Nação Pé de Elefante, the latter

held at the 2020¹³ João Pessoa Tradition Carnival, in which it was possible to see the preparations and rehearsals for the parade, the Court, the Standard, the Sandalwood, the King and Queen of Congo, the Rich Baianas, the Catirinas, the musicians, the Calungas and how the procession takes place in the street. These exhibitions took place through the youtube platform, with a presentation in augmented reality intermediated by data show, computer and sound player.

¹² Located in the historic center, in the Varadouro neighborhood of the city of João Pessoa/PB.

¹³ WILMA, Lady. Maracatu Nação Pé de Elefante-Carnival Tradition 2020. Youtube, 2 Oct. 2020. Available at: <<https://www.youtube.com/watch?v=wYpnsK7hhZE>>. Accessed on: 25, May 2023.

The choice to work on Maracatu Nação Pé de Elefante was based on the understanding that “[...] the performance of Maracatu Nações demonstrates its place in the Afro-diaspora, so that the privileged locus of knowledge production and communication relations it is the body, be it singing, dancing or/and playing.” (SALGUEIRO, 2022, p. 137). As well, there is a more established relationship with religions of African origin and, by wanting to give visibility and recognition to this, it can provide a relationship of proximity and belonging to the Afro-Brazilian culture to children.

When we started the processes of incorporating the repertoires of this black manifestation, that is, in the **Dancing the Maracatu** stage, we took as a starting point the understanding of the experiments with the steps, one at a time, we organized these steps with the rhythm and pulse and, later, with the help of music. This was followed by the arms, in which they were instructed to keep them at shoulder height and to imagine that they were holding a rubber band, which we will pull one side at a time, moving one arm upwards (not passing the head) and the another standing in front of their body.

For Marques (2012), this embodiment process is not just copying and memorizing, but understanding the histories, contexts and crossings of repertoire dances. Due to the short duration of the internship, we did not manage to allow the children to experience creation processes based on the maracatu dance repertoire, so that they would move from being reproducers to becoming creators of dance.

However, we recognize that the creation process is extremely relevant in dance classes, since, based on their social impressions and subjectivities, it is possible to make them perceive themselves as people who build knowledge in Dance and in its teaching. Thus, the image below shows a record of the process named Dancing the Maracatu.

Image (4). Records of 3rd grade A children learning the Maracatu dance.



Source: Author's personal collection.

When executing the pre-established movements, it was indicated that the children embodied such codes, in order to create links and relationships and understanding of the movements in the body/them body. This shows that knowing, experiencing and perceiving the elements that constitute the Maracatu dance, as components of the language, we conceive ways of expanding and deepening the repertoire dances (MARQUES, 2012).

With that, we chose to bring, in addition to the Maracatu dance, some elements that are present in the Cortege of this cultural and religious manifestation, exposing signs such as the Standard, the Sandalwood, the clothes, characters, among others that bring meanings. Furthermore, it was extremely important to make these symbols with the children, such as the Standard and the Sandalwood. As you can see in the images below.

Imagem (5 and 6). Records of 3rd grade B children making the Standard and Sandalwood.



Source: Author's personal collection.

As we pointed out in the second drumbeat (second part of the theoretical foundation), the standard is the sign that presents the nation to people on the street, it goes ahead, announcing that the Maracatu procession is passing by. Sandalwood expresses and represents that, underneath it, there are important people, royalty, in Maracatu, the King and Queen of Congo, the splendor of the procession. Speaking of King and Queen of Congo, the royal roles of the procession, with majestic clothes, crowns and scepters, parade waving to the people while dancing Maracatu. Another role worked on in the classroom with the children was that of Standard Bearer, observing their movements with the Standard, turns and ways of transporting it.

Finally, and not least, the rich baianas, who represent an important part of the procession, were shown and worked on in the room, showing vigor and joy while dancing and spinning, thus providing a reallocation in the children's imagination regarding the black cultures of Paraíba, bringing ancestral movements to their bodies.

Finally, we carried out the process **Experiencing the Cortege of Maracatu** in the classroom. In this one, while we guided the

children along a path created with the school desks in the classroom, to simulate the curves of the streets, we asked in a loud voice: “Maracatucá?!” and they responded in a loud voice: “Maracatu!”¹⁴. These sayings in question and answer are characteristic of groups and Nations of Maracatu that, when they are in the street doing their processions, they do it. Still, there are groups and Nations that have their own sayings. So, some 4th year classes were invited to watch the Parade held by students from the 3rd year classes.

Image (7). Record of the Cortege day with one of the 3rd year classes.



Source: Author's personal collection.

Even with so many setbacks, the Maracatu procession was carried out, as the school was undergoing structural reforms, as well as some impasses posed by the school's management, against the background of religious intolerance. In this way, we believe that the Government of the State of Paraíba, in conjunction with the Department of Education, should enable continued training for school managers, especially with regard to the creation of an anti-racist educational space.

In a way, when we reflect on this practice today, we recognize that it would need a greater approach to issues of religious in-

¹⁴ Maracatucá, in the language of maracatu players, means dancing and playing maracatu.

tolerance at school, for which Maracatu would be the means of reflection on the topic addressed, mainly due to the reality posed by the management institution, as noted above.

In the end, the joy of the children when dancing Maracatu was noticed, the enthusiasm in experiencing a culture and being able to express it, because as Salgueiro (2022) tells us, to dance Maracatu is to dance ancestry, it is to dance existences. Carrying out the Maracatu Parade with the children was of great relevance in our pedagogical practice, as it was based on the desire to work on a teaching-learning process in Dance centered on Afro-Brazilian knowledge. Bringing local black cultures into the classroom, in this case Maracatu, reinforces the potential, wealth and beauties of such cultures in the children's imagination. As well as, it establishes in these bodies belonging to these cultures.

Considerations (almost final)

As was presented in the course of the work, this writing focused on understanding the impact of Teaching Dance with the Maracatu Cortege carried out with the 3rd year A and 3rd year B classes, of Elementary School initial years of the Municipal School Padre Leonel da Franca, in the second half of 2022. The pedagogical proposal intended to enable a Dance Teaching centered on Afro-Brazilian knowledge and practices, so that dances of the local black culture could be approached, thus causing approximation and experiences of these in the classroom, through the curricular component Supervised Internship I - Dance of the Degree in Dance at the Federal University of Paraíba (UFPB).

The pedagogical practice complies with the precepts of Federal Law nº 11.645/08, which deals with the mandatory teaching of Afro-Brazilian and Indigenous History and Culture in schools, as well as the learning objectives set forth for Teaching Dance, in the curricular component Art of document Curriculum Proposal of the State of Paraíba (2018), which address Brazilian dances as part of the contents and objectives.

The black manifestation worked on was Maracatu, from which historical aspects, dance and the Parade were worked on. The contextualization of Maracatu in the city of João Pessoa/PB took place through the appreciation of cultural productions, the documentary Maracatu Nação Pé de Elefante and videos of processions and parades of the same. Its national recognition made it possible for Maracatu to become an Intangible Cultural Heritage of Brazil.

In order to embody the Maracatu dance, we dealt with the setbacks, such as, for example, the short period of internship that impacted on the creative processes, making it impossible for the children to move from the place of reproducers to the place of creators in Dance. Beforehand, the embodiment process is not limited to memorizing and copying the movements, it starts from the understanding of contexts, histories and crossings. Such points were signaled in the understanding, such as, for example, the steps, arm movements, turns and ways of being present in the Maracatu Parade.

Making the Maracatu Cortege with the children, from viewing the videos, understanding and dancing, to experiencing the Maracatu Parade, making the Standard and Sandalwood and ending up in the artistic product, proved to be a strong indication for construction of a significant Anti-Racist Dance Education centered on valuing the knowledge and practices of black cultures. Thus, bringing these dances and cultures closer together makes it possible to build another imaginary contrary to that of the enslaved black person: an imaginary of black people of royalty and belonging.

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