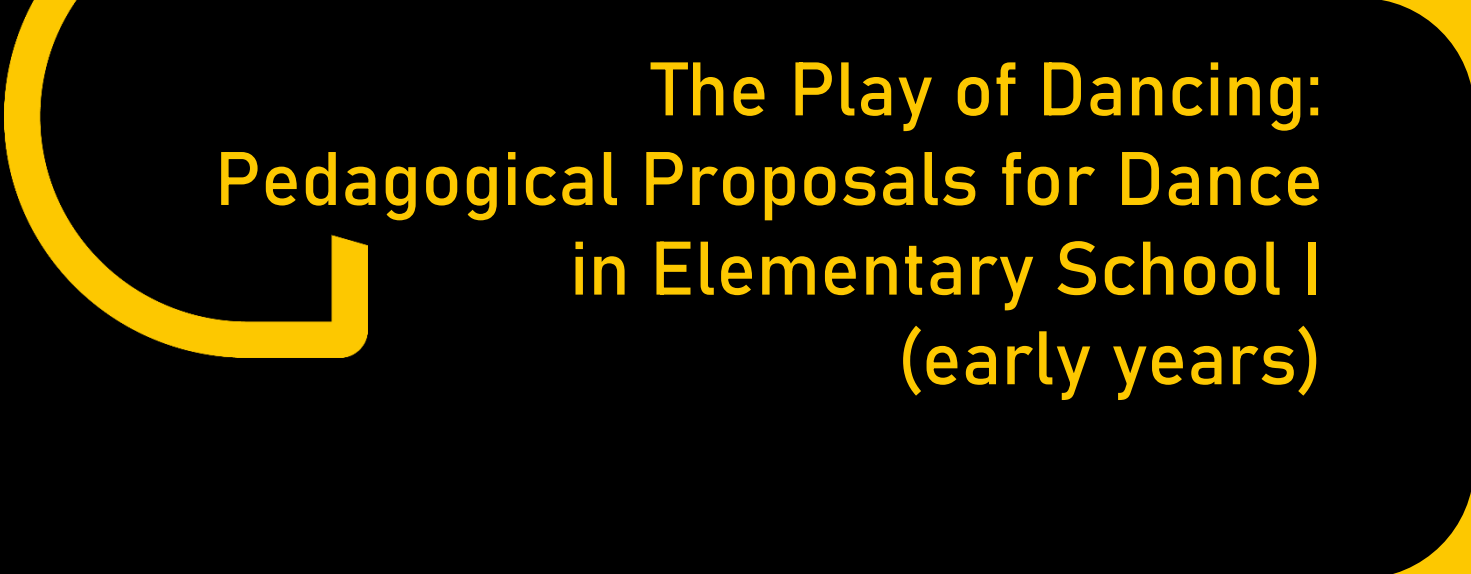





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The Play of Dancing:  
Pedagogical Proposals for Dance  
in Elementary School I  
(early years)

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## *ABSTRACT*

This playful-dancing text aims to understand the implications of the use of games and plays in pedagogical proposals in dance in the Elementary School I (early years). It reports the experience of the curricular component Supervised Internship I - Dance, of the dance degree course at the Universidade Federal da Paraíba, developed at elementary municipal school Aruanda, located in the neighborhood called Bancários in João Pessoa-PB, in the second semester of 2022. Thus, we organized this article into two theoretical categories entitled: *Games and plays: possible dialogues with pedagogical proposals in Dance* and *Between playing and dancing: the Elementary School Curriculum in Paraíba*.

**KEYWORDS** dance at school; play and body games; supervised internship.

# The Play of Dancing: Pedagogical Proposals for Dance in Elementary School I (early years)

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## Introduction

This article brings an understanding of the implications of the use of games and games in pedagogical proposals in Dance in Elementary School (early years). Delineated in the Supervised Internship I - Dance component, held in the second semester of 2022, of the Dance Degree Course at the Federal University of Paraíba (UFPB), under the guidance of Prof. Dr. Michelle Boaventura. In this way, a reflection is presented on how "play dancing"<sup>3</sup> enhanced creative practices in Dance, especially in the context of Basic Education.

It is important to emphasize how the interest in using games and plays as a means for teaching and research in Dance at school was being developed in the undergraduate course, corroborating the experience in the internship field at the Municipal School of Elementary Education Aruanda. Thus, as a starting point, the following are the contributions of one of the undergraduate components, from the Mandatory Complementary Contents entitled Body Games, taught by Prof. Dr. Carlos Henrique Guimarães, in the first semester of 2022.

As stated in the syllabus, this component aimed to assimilate the concept and fundamentals of Body Games, Theatrical Games and Improvisation among relationship, integration and sensitization exercises, free improvisations from various stimuli and listening training.

The methodological processes included collective dialogues about artistic performance in the face of anthropological issues, aiming to know the Amerindian perspective of the relationship with the other, as well as discussions of texts and body dynamics for scene compositions. Such processes highlighted an awareness of the energetic frequencies of the body-environment, emphasizing

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<sup>3</sup> Given what was observed in the internship, the children's willingness to play was more lively than when invited to dance. Therefore, corresponding to this eminent excitement, dance was treated as play and play as dance, stimulating relationships between them in order to broaden perspectives on dance at school.

the potentiality of perceptible involvement to sensitive experiences in everyday life.

Therefore, the teacher reinforced the importance of an awareness of the modulation of body energies between affectations with its environment, pointing to an intimacy with nature, developed and expanded in everyday practice. As evaluation, the component considered the participation among the practical and reflective classes, counting on the writing of a self-assessment letter.

In view of this experience with Body Games, Prof. Carlos Henrique presented dynamics for the investigation of the body in theoretical-practical studies on games, using as a theoretical basis the studies of the American theatrical pedagogue, Viola Spolin (1906-1994) and theater director, Augusto Boal (1931-2009). With improvisation exercises and social problematizations in scene constructions, principles for engagement and propositional attention were worked through the awareness and modulation of the player.

The investigations in the classroom influenced by Spolin's propositions, made it possible to reflect on the repercussions of these games in the context of Basic Education, stimulating and improving states of presence in creative processes among the Performing Arts, especially for Dance. Above all, this practical study presented the game as a starting point for pedagogical elaborations that stimulate the social and political protagonism of the students, as is noticeable in the excerpt from the self-assessment below.

[...] quando estávamos nesse jogo de conduzir e de sermos conduzidos (jogo de espelhamento), senti-me fazendo parte de uma comunidade, de uma tribo, lembro-me da força e da mobilidade do corpo, da distribuição e ampliação da atenção: do olhar para o outro, perceber e sentir cada um(a) e todos(as/es) ali presentes. Foi eminente a tamanha energia que circulava por todo o meu corpo, a energia que era emitida pelos outros corpos ecoava e preenchia o espaço, e se transformava em som e movimento do nosso corpo coletivo (ARAGÃO, 2022).<sup>4</sup>

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<sup>4</sup> [...] when we were in this game of leading and being led (mirroring game), I felt like I was part of a community, a tribe, I remember the strength and mobility of the body, the distribution and expansion of attention: looking at the other, perceiving and feeling each and everyone present there. It was eminent the great energy that circulated throughout my body, the energy that was emitted by the other bodies echoed and filled the space, and became sound and movement of our collective body (ARAGÃO, 2022) *Our translation.*

As a consequence, the experiences in the Body Games component aroused the desire and curiosity to investigate dance based on collective dynamics, considering the experience with games a fertile path for creation and teaching in dance.

By promoting experiments that request attention, autonomy and protagonism in the creation and modulation of bodily relationships, games and play seem to challenge traditional orders and structures that, generally, in occasional moments of relaxation or distraction, assign them the value of complementary or secular activities to the teaching-learning process. However, the game and play present themselves, especially for dance at school, as springboards for didactic and creative processes, deserving reflections on their implications in the classroom.

During the internship experience, it was noticeable the children's ability to establish agreements among themselves, to have fun and to know themselves in the relationship with the other through games and play. Therefore, by emphasizing the potential of playing in dance investigations, calling children to "play dancing", they became available to experience the movements of their bodies enjoying the imagination and, thus, recognize with simplicity and profundity aspects of creativity and collectivity in the experience of dance at school.

### **1. Games and plays: possible dialogues with pedagogical proposals in Dance**

Considering the way the game imprints a blunt seriousness to body experiences, it is essential to consider this "autonomous entity" (HUIZINGA, 2000, p. 35) as a propeller of investigations of states and dynamics of the body in movement for dance. In particular, in the case of games that involve improvisation, as well as in dance improvisation, the dialogues that are established between the bodies and the environment drive sensitive perceptions and lead individuals to new discoveries about themselves, the other and the space.

From the perspective of improvisation, proposing a system of theatrical games, Spolin (2010, p. 4), in his book *Improvisation for the Theater*, indicates the game as one of the seven aspects of spontaneity, evidencing it as "a natural form of group that provides the involvement and personal freedom necessary for the experience". Expanding the possibilities of the game beyond formal theater, what Spolin suggests is to make the body available to creative experiences from improvisation.

By notoriously promoting an emancipation from the usual routine of the bodies, even when it comes to experimentations involving everyday actions/movements, games enable resignifications that in turn present multiple perspectives with and about the body. Thus, those who play go through the experience dialoguing with predicted laws/agreements, but also find ways to question such agreements in the collective relationship of modulating themselves among other ways of playing.

The investigative practice in these creative modulations may suggest a critical reflexive posture (FREIRE, 1987 apud SANTOS, 2019) both of those who propose the dynamics and of those who investigate dance when playing, considering that it is from the critical awareness of the micro and macro context, of the interdependence between individual, society and education, that it is possible to create transformations of reality.

Due to the contagious character in interpersonal relationships, in which the sharing of aspects of the personality of each individual takes place, in games, as well as in dance, movements, gestures and attitudes gain common rhythms and build a sensitive and affective harmony that enables the deepening of emotions and collective objectives (ANTUNES, 2003, p. 23).

As emoções podem ser consideradas, sem dúvida, como a origem da consciência, visto que fixam para o próprio sujeito através do jogo de atitudes determinadas certas disposições específicas de sua sensibilidade. Porém, elas só serão o ponto de partida da consciência pessoal do sujeito por intermédio do grupo, no qual elas começam por fundi-lo e do qual receberá as fórmulas diferenciadas da ação e os instrumentos intelectuais, sem os quais seria impossível efetuar as

distinções e as classificações necessárias ao conhecimento das coisas e de si mesmo. (WALLON, 1986, p. 64 apud ANTUNES, 2003, p. 23).<sup>5</sup>

The psychological freedom that the game arouses "creates a condition in which tension and conflict are dissolved, and potentialities are released in the spontaneous effort to satisfy the demands of the situation" (NEVA, 1934 apud SPOLIN, 2010, p. 5). For dance, the state of attention and disposition that the game promotes indicates that the act of playing is a means from which the research of body movement can happen starting from what the body itself presents, its gestures and unique ways of putting itself in motion.

Therefore, starting from this perspective of games and play as propellers of pedagogical paths for dance in school, without a teaching focused on codified steps, the interest was to investigate how movements can suggest creative and conscientizing processes in dance. Since the classroom environment is a living laboratory, it was noticeable that it was often the students who proposed different body dynamics that indicated their most unsettling interests.

As the psychologist Vygotsky (1987 apud BORGES et al., 2018, p. 21) argues, "playing is a creative human activity, in which imagination, fantasy and reality interact in the production of new possibilities of interpretation, expression and action". Furthermore, playing is one of the foundations of childhood culture and involves the construction of social and community relations.

But what does play in the classroom demand to consider? As Borges, Souza and Zen (2018, p. 21) claim, playing cannot be seen as a teaching technique, as it would disfigure "playing as a cultural production", ignoring it as a social and historical construction. Just as dance can be used only as a tool for teaching other areas of knowledge, play can also end up being a victim of

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<sup>5</sup> Emotions can undoubtedly be considered as the origin of consciousness, since they fix for the subject himself through the play of determined attitudes certain specific dispositions of his sensibility. However, they will only be the starting point of the subject's personal consciousness through the group, in which they begin to merge him and from which he will receive the differentiated formulas of action and the intellectual instruments, without which it would be impossible to make the distinctions and classifications necessary for the knowledge of things and of himself. (WALLON, 1986, p. 64 apud ANTUNES, 2003, p. 23) *Our translation.*



this determinism that establishes limiting functions, not considering them producers of knowledge.

In view of this, it is necessary to understand play as a universe that is both a social product and a producer of cultural knowledge. In the meantime, learning to play by playing, and learning to dance by dancing happens considering their knowledge-producing practices.

Therefore, the relationship established between "play dancing" and "dancing while playing", by matching the interest and involvement of children, takes into account respect for the specificities of each subject and attention to its implications.

By considering play not as a teaching strategy for dance, but believing that such a relationship reveals intimate aspects of the body to the experience with movement, dance experimentations permeate states of playful being. Investigating pedagogical proposals from games and play emphasizes imagination and creativity in the emergence and unfolding of gestures danced in space.

## 2. Between playing and dancing: the Primary School Curriculum in Paraíba

According to the National Common Curriculum Base - BNCC (BRASIL, 2017), the teaching of Art must guarantee students the possibility of expressing themselves creatively in their investigations, through playfulness, providing an experience of continuity in relation to Early Childhood Education. "Thus, it is important that, in the four languages of Art - integrated by the six dimensions of artistic knowledge -, artistic experiences and experiences are centered on the interests of children and children's cultures" (BRASIL, 2017, p. 199).

Regarding the propulsive learning experiences, according to the National Curriculum Guidelines (2013, p. 94), it is necessary to consider the potential of the interrelationship between languages as it occurs, for example, in the singing games where "the child

explores the expressive possibilities of his movements while playing with words and imitating certain characters". Essentially, play is understood as a necessity where children build relationships of identity and respect.

Among the principles contained in the Curriculum Proposal of the State of Paraíba (PARAÍBA, 2018), play is provided as a democratic right that is part of our cultural heritage, and the teaching of Dance emphasizes its fundamental function in creating connections between the student and his/her body, feelings, thoughts, stimulating a political protagonism in the exercise of his/her citizenship.

Corresponding to what is contained in the BNCC, the Curriculum Proposal of the State of Paraíba highlights the relationship of theater and dance games, for the 1st, 2nd and 3rd years of Elementary School, considering the skills EF15AR11 and EF15AR24, which respectively refer to the creation and improvisation of danced movements in individual, collective and collaborative ways, collective and collaborative ways, "considering the structural, dynamic and expressive aspects of the constitutive elements of movement, based on dance codes", and the characterization and experimentation of "toys, games, dances, songs and stories of different aesthetic and cultural matrices" (BRASIL, 2017, p. 201). 201).

In this sense, body games and improvisation are associated with the teaching of dance aiming at learning possible relationships between the movements of everyday life and the danced movements, and as for the games, they are linked to the awareness, recognition and valorization of the different aesthetic and cultural matrices, as well as the identification of the contributions of Brazilian popular manifestations (PARAÍBA, 2018).

Thus, the concern to fairly consider the potential of playing in the learning environment is explicit, and what corresponds to the Teaching of Dance in the Arts curriculum component, in Elementary School, it is relevant to emphasize the investigations that undertake multiple relationships with the outer and inner school's space that enable the construction of knowledge of the body in creative, ethical and aesthetic experiences.

### 3. Experience Report: interfaces between playing and dancing

It is presented here, briefly, the experience with the teaching of dance linked to games for children in the 1st, 2nd and 3rd years of Elementary School I, at the Municipal School Aruanda, during the Supervised Internship I - Dance, under the guidance of Prof. Dr. Michelle Boaventura and the supervision of Prof. Marinalva Rodrigues dos Santos.

As the experiences were shared in the meetings of the Supervised Internship, and with the help and support of the classmates of this component, this internship ended up becoming an unforgettable experience, reaching aspects of personal and professional training.

The initial observation process contributed to reflect on personal experience in relation to dance at school, which revealed that very few times when, as a student, there were processes that considered dance as an area of knowledge during Basic Education. In general, Arts classes were summarized in painting and drawing, or even, in the case of extracurricular activities, dance was worked exceptionally for a punctual presentation related to some commemorative date, not being new such "limit situations" (FREIRE, 2005, 2011 apud BOAVENTURA, 2021, p. 260).

In view of this, the place of dance in the school was problematized from memories of desires kept regarding the Arts component and the reality that presented itself during the observation period at the Aruanda school. In the elaboration of the planning of pedagogical activities, the Course Plan and the lesson plans in didactic sequence, the desire to dance by playing and playing to dance was present in the teacher's imagination and was enhanced in the classes, where the students further expanded this creative relationship.

The Course Plan entitled Playing: dance in Basic Education had as its general objective to identify creative potentialities of dance through experiences when playing. Thus, the games

guaranteed experimentation with the movement factors that stimulated investigating the body from body dynamics, thus corresponding to the skill contained in the BNCC code EF69AR11, about "experimenting and analyzing the movement factors (time, weight, fluency and space) as elements that, combined, generate body actions and danced movement" (BRASIL, 2017, p. 207).

Based on the selection of african games, the objective was to investigate the body and the construction of a relationship with the other and space-time through play, considering what the EF69AR13 skill ensures about "investigating games, games, collective dances and other dance practices from different aesthetic and cultural matrices as a reference for the creation and composition of authorial dances, individually and in groups" (BRASIL, 2017, p. 207).

In this direction, when the supervised internship began, the presence of games among children was eminent, from the arrival at school until the time of departure. There were surprising moments such as, for example, when some boys hummed in the middle of the courtyard between the classrooms and, meanwhile, others nearby swayed their hips and shook their heads in varying rhythms to, soon after, suddenly, all run in a kind of "hide-and-seeK".

During the period of observations, it was important to identify the singularities of each child when disposing in practical activities. For example, in a mime's class, some chose to make the gestures individually or in pairs, and others chose only to observe the mime and try to guess it. In moments like these, the students experimented with body movements and relationships, dealing with the challenge of either gesturing based on a given theme, presenting themselves to others, or interpreting the gestures.

In the search to get to know little by little who the children were and how they were, in all the classes there were present unsettling movements, such as hugging (often hugging and jumping at the same time), jumping, spinning, running, hiding, shaking and singing. These actions were performed even during a lesson where the guidance was to only focus on drawing. Thus, the children not only drew sitting on the chair, focused on the action of pencil on paper, but they also drew with their own body in space, and talking

to each other they exchanged information about something in their under construction drawing, or even about some other whispered subject.

Based on these and other observations, the experiences were loaded with games and plays, among them african games such as Terra-Mar, a game originating in Mozambique, in which different qualities of movement were investigated sometimes in the space delimited as "land", sometimes in the space delimited as "sea". For this proposal, the children were directed to the side of the school, where there was a row of trees, which proved to be stimulating for them who were soon excited to experience movements with variations in weight, time, space and flow, moving from one side of the trees to the other.

Most of the classes took place in the school's living room, a spacious room with mirrors and bars, and despite the windows it was a very hot space with a high production of echo sound. With the presence of children expressing themselves, the environment was transformed into a room full of vibrant noises that colored the air with strong and cheerful tones. It must be admitted that few schools have a specific space or room for dance, as it can be seen in the case of other colleagues who interned in the same period and developed the activities in conventional classrooms.

Gradually, the functioning of the classes and their internal agreements began to be understood, such as, for example, when there were room changes, or even for the break, a line was made in front of the teacher leading the class, an organizational strategy so that the children did not disperse during the displacement to another space.

Therefore, in each of the classes taught, the classes were led in a row to the experience room, taking the opportunity, during this journey, to warm up and stretch. Thus, actions were proposed such as stretching, stretching the arms and legs, taking short breaks in the corridor to close the eyes and listen to the sounds of the environment, and walking with different foot supports (on the half tip, only with the heels, with the inner and outer edges), squatting, walking slowly, etc. This was the strategy developed with the

children at the beginning of each class, so that the displacement could be fruitful.

In addition to this proposal on the way to the room, in some of the classes the entrance to the room was conducted so that individually the children moved to the center of the room based on specific body actions. In this proposal, it was interesting to realize that some children seemed to enjoy being challenged to enter the room in unconventional ways, such as crawling, walking backwards, "flying", "swimming".

In the Mamba game, originally from South Africa, in this so usual lining of students at school, whether inside the classroom, when sitting at desks, or even outside it, the game provoked the bodies to experience another relationship with the line when dancing like a snake. The "Mamba", re-signifying such organization in a row, brought less linear and more sinuous geographical designs.

The internship supervisor, Prof. Marinalva, a theater graduate, helped in moments when it was difficult to see details that needed to be adjusted, as happened in the case of the Mamba game. To facilitate the children's movement, it was advised that, instead of asking them to hold each other's shoulders/waist, they should hold each other's hands, thus avoiding tripping.

In the Si Mama Kaa game, originally from Tanzania, dancing and singing took place with the same enthusiasm as in the choreographic dynamics of the South African song Pata Pata. And, as a kind of game "The master ordered", the game Bouboukalakala, was stimulating to experiment with different movements inspired by animals.

Such experiences started from the principle of investigating movement and raising awareness of the body and its relationships of being and being in the world, as the games unfolded body actions and gestures that gradually gained protagonism and fed the dance that took place.

Considering the classes taught, the performance as a teacher shifted from leading to also being led by the propositions coming from the children, who often enlighten other ways of playing. Between one dynamic and another, some children remembered

other games, and thus, meetings followed where movement investigations started from the creative suggestions of the students.

Over time, the meticulous attention, to ensure that everything that had been planned for class happened, dissolved and turned to what was possible to experience on that day, often leading the students to moments of unforeseen and unusual creation, corresponding to the development that they presented from the stimuli with the games.

Among them, the Si mama Kaa dance game was unforgettably the favorite among the classes since the contagious energy of singing and dancing in a circle was remarkable. Soon, it was possible to notice that the children were increasingly attentive to the body in the realization of movements, either when playing dancing rhythmic steps to the songs Pata Pata and Si Mama Kaa, or even in the investigation with everyday gestures, which were drawn on paper and then experienced as choreographic compositions.

The conversation circles about the danced games were valuable because the opinions of each child were creative and stimulating for reflection and practical experimentation. Talking about the importance of attention to the origin and references of what is practiced-studied, it was interesting to realize how the children were reflective and expressed their ideas associating with their context. Like when asked about knowledge coming from Africa, soon some remembered a few stories or even references such as Black Panther, a movie released in 2018, produced by Marvel Studios.

Therefore, this first experience with dance in formal education as a teacher in training made it possible to understand the class as a volatile laboratory where its configuration, equivalent to availability and enthusiasm not repressed by an arbitrary order, presented itself as a "chaos". From a traditional perspective, such chaos is often seen in a negative light, since order guarantees a serious environment that ensures/controls a concentration on school duties.

As Professor Boaventura (2021, p. 242) states, "in the 'unsuspecting' eyes (direction, pedagogical coordination, student

inspector, teachers and employees), it is not possible to establish any teaching and learning process based on disorder". However, it is necessary to understand that the confusion and instability "ferment the new and open the way to a new and fruitful freedom: disorder becomes creative" (BALANDIER, 1997, p. 11 apud BOAVENTURA, 2021, p. 242). Therefore, for dance this chaos, or disorder, is raw material for discoveries of self, the other and the relationship with the environment, a stimulus that drives creativity.

### Provisional considerations

From the experiences described above it was possible to recognize that the pedagogical proposals developed conducted an investigation on the body that plays and dances, working aspects of body awareness and movement factors, through body games and play that made it possible to identify potentialities of creation in dance in Basic Education, specifically in Elementary School I.

Considering that "it is in the game that the child and the adolescent live with experimental fields (physical, emotional, cognitive, symbolic) and this is the opportunity for them to interpret, and give meaning to what they experience" (ANTUNES, 2003, p.13), the path of the proposals materialized playful encounters that boosted an attention to the movements, which at each game and play presented different ways of relating to the body in movement.

Welcoming among the demands of learning for dance teaching, contained in the Curriculum Proposal of the State of Paraíba, "recognizing the possibility of creating movement from the stimulus of different artistic languages", as well as, in the objective of "learning to improvise in dance by relating to the possibilities of improvisation in everyday life", body games stand out as potentializing content for the dance experience (PARAÍBA, 2018, p. 153).

Also, in view of the experiences in this internship, it was possible to contribute to the assimilation and development of dance practices of african matrices, leading afrocentric knowledge as a



reference for the creation and investigation of the body and its manifestation with the danced games.

Starting from the skills contained in the BNCC, especially EF15AR08 (BRASIL, 2017), which emphasizes the experimentation and appreciation of dance manifestations in different contexts, the African games investigated in the classes made it possible to cultivate the imaginary, the perception of the body, and evoke reflection and important questions for the children's learning.

However, it is important to recognize that one of the main challenges in the Supervised Internship in Dance in the municipality of João Pessoa and neighboring cities is the fact that there are few professionals trained in dance working in schools as teachers in the area of Art/Dance, which, notoriously, reveals that the Arts component are taught largely by teachers of other languages.

It is also evident that dance in schools is not yet valued or even recognized as an area of knowledge, commonly seen as an "extracurricular activity, playful and embellishment of school festivities", which minimizes its political, social, artistic, cultural and educational relevance. This lack of knowledge about dance resonates with the precarious working conditions that are part of the context of dance teachers (BOAVENTURA, 2021, p. 265, 267).

That being said, it was understandable that the internship conceived the contextualization of dance in school and the practical study of teaching performance in the reality that presents itself. The experiences in this period were significant not only because they were the first formal experience with dance teaching, but because they were a laboratory that propelled practical reflections on how to engender and share dance understandings for others, who in turn already have their specific understandings of body and movement.

In summary, it is understood that the internship contributed to professional training by presenting teaching practice as an exciting way to research creative dance processes in the school context. In view of this, the pedagogical proposals experienced revealed the creative and precious path of the dance teacher's performance, a performance that ceased to be an abstract idea and became a practice of flesh and bones, that jumps and sings, that

turns and engages, that plays and dances with and for multiple bodies.

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