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Between Batucar - Sing - Dance: a pedagogical experience in Dance in Early Childhood Education

Entre Batucar - Cantar - Dançar: uma experiência pedagógica em Dança na Educação Infantil

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ABSTRACT

This study aims to understand the impact of the experience with the afrodiasporic proposal *drum-sing-dance* in Early Childhood Education, developed in College Application School of Basic Education of the Federal University of Paraíba (EEBAS/UFPB), in the second half of 2022. Thus, we organize the text from twoGingas: (1) *Teaching Dance in the Early Childhood Education Curriculum in Paraíba*, and (2) *The Teaching of Dance in the relationship between drumming-singing-dancing*. Next, we describe the report of the experience with dancing on the school floor. Thus, with the writing of this study, we reflect on the importance of pedagogical practices in Dance based on ancestral knowledge and identity, marked by race issues.

KEYWORDS: Dance Teaching; Child education; Dance experience report; Drumming-singing-dancing.

RESUMO

Este estudo tem como objetivo compreender o impacto da experiência com a proposta afrodiaspórica *batucar-cantar-dançar* na Educação Infantil, desenvolvida no Colégio Aplicação - Escola de Educação Básica da Universidade Federal da Paraíba (EEBAS/UFPB), no segundo semestre de 2022. Desse modo, organizamos o texto a partir de duas gingas: (1) *O Ensino da Dança no currículo da Educação Infantil na Paraíba*, e (2) *O Ensino da Dança na relação entre o batucar-cantar-dançar*. Em seguida, descrevemos o relato da experiência com a dança no chão da escola. Dessa forma, com a escrita deste estudo, refletimos acerca da importância de práticas pedagógicas em Dança alicerçadas em saberes ancestrais e identitários, marcados pelas questões de raça.

PALAVRAS-CHAVES: Ensino da Dança; Educação Infantil; Relato de experiência em Dança; Batucar-cantar-dançar.

Between Batucar - Sing - Dance: a pedagogical ex- perience in Dance in Early Childhood Education

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By way of introduction: Dancing between my identities and teaching...

Using the sex, race, and class paradigm means that the focus does not begin with men and what they do to women, but rather begins with women working to identify, both individually and collectively, the specific character of our social identity (hooks, 2019).

At first, I decided³ to start the writing with the words of the black thinker bell hooks (2019), in the epigraph above, as it makes it possible to describe how I have designed the search for the construction of identities through the transgression of delimited roles for women in the environment where I grew up. These roles reinforce stereotypes associated with black and peripheral femininities, that is, restricted to the role of housewife, mother and wife. Therefore, I will begin this part of the text by describing my first experience working as a teacher and how, later, it directed me towards teachers' initial training in Dance.

At the invitation of my second cousin, who at the time taught and managed a Basic Education institution, I started teaching Early Childhood Education classes, with children aged 3 to 6 years old, which became my first job. It is worth noting that this experience was part of my life during my adolescence, when I was 15 years old, taking on the role of teacher at the Jorge de Lima School, located in Chã de Bebedouro - Maceió/Alagoas - the place where I was born. At the time, being in the classroom with those children was a great responsibility, but also equally palatable, so it flowed with great pleasure and ease.

In my first year at school, I started as an assistant to the teacher at the kindergarten and the following year I took over the class at the Kindergarten I. The return of those years as a teacher came almost fifteen years later. Initially, with the insertion in the Degree and, consequently, with the positive feedback from the families of the children, with whom I mediated their first contacts with literacy

³ Because we understand that experiences are built from personal experiences in a collective, we chose to construct this writing by transitioning between the first-person singular and plural.

and who are currently in the process of insertion in Higher Education.

In 2017, I made a change in my life. I left Maceió to find new career paths, so I chose to train to be a Hatha Yoga⁴ instructor. Knownly, João Pessoa was the closest capital that offered the course at the time. Having recently arrived in the city, I was involved, with great emotion, in a Coletivo de Maracatu and other productions of Afro-Brazilian popular demonstrations. Consequently, I connected with dance like never before.

These popular manifestations enabled a unique connection with ancestry, so that I began to feel the pulsation of memories through the movements in my body/ *them* bodies⁵. Moved by these historical discourses that materialize in bodies, along with Yoga practices, I decided to enroll in the Dance Degree Course at the Federal University of Paraíba (UFPB), specifically in 2018.

In this way, I became one of the first black women in my family to enter higher education. This achievement proposes a change in the logic that surrounds my body, which has historically been marked by interconnected issues of gender, race and social class. Therefore, I was able to visualize other professional and personal horizons, although that experience on the school floor still pulsed in my heart.

Upon entering the initial teacher training for Dance Teaching, I became familiar with the Theories of Body Movement, as well as the historical processes of Stage Dance, the relationship of this artistic language with Anatomy, Physiology and Kinesiology. In this way, in practice, I experienced the relationship between body/ *them* bodies and the voice, parallel to the productions of Popular Dances and the elements of Contemporary Dance.

Furthermore, we have reflections with the disciplines focused on Education theories, such as the methodological processes

⁴ Ancient Indian wisdom associated with meditative practices and physical postures. With the aim of providing well-being, physical and spiritual health for its practitioners.

⁵ Since this article was produced by a black woman, we sought to feminize the speech. Therefore, in this text I avoid the use of generic masculine as a political position, affirming in the language gender markers committed to diversity. Therefore, throughout the text we move between the feminine variation when it comes to something personal and collective separated by the slash sign (/), variations in masculine/feminine and neutral gender – the latter identified with “them”.

for Teaching Dance and the three internship components: Supervised Internship I - Dance, aimed at Early Childhood Education and/or Elementary Education (early years); Supervised Internship II - Dance includes Elementary School (final years), High School and/or Education for Young People, Adults and Elderly (EJAI); Finally, Supervised Internship III - Dance includes non-formal and informal Education, and the Inclusive Education modality.

In turn, in this writing, we chose to address the experiences with Stage I, guided by Prof. Dr. Michelle Aparecida Gabrielli Boaventura and held in the second semester of 2022, at Colégio Aplicação - Escola de Educação Básica (EEBAS) at UFPB. In view of what has been described, in my understanding, this stage represents a dam that breaks after a major shock to its structure. The great stones of social determinations, which involve the bodies of peripheral black people, fall into the river and make room for the water, for new opportunities to flow in a natural course of choices. These opportunities manifest themselves in achievements in the professional and personal fields. Being one of the first in my family to enter higher education means that the place of black and peripheral bodies can - and must - transpose the signs established by a society that continues to reproduce intersectional violence of gender, race and class.

Therefore, we believe that this study represents a guide for dance teachers to think about the teaching-learning processes of this artistic language, from an Afrodiasporic perspective⁶ for the school environment, specifically those aimed at Early Childhood Education. As well as, proposing to understand the internship as a fruitful and determining field in the initial training of teachers for Dance Teaching.

Therefore, we organized the writing based on two *gingas*⁷, they are: (1) The Teaching of Dance in the Early Childhood Education

⁶ For Santos and Silva (2021), the term diasporic is understood as a set of cultural codes and symbols that expanded throughout the world through the diaspora, in other words, through the violent and forced migration of African peoples.

⁷ We call the theoretical foundations *gingas de capoeira*, as we believe that its construction takes place dynamically through dialogic and integrative relationships between the authors, the theoretical authors used in the writing and the readers. In effect, forming a capoeira circle to discuss and reflect on the pedagogical processes in Dance in Early Childhood Education.

curriculum in Paraíba, and (2) The Teaching of Dance in the relationship between drumming-singing-dancing. Next, we present the description and critical reflection of the experience in Supervised Internship I, at the School of Basic Education (EEBAS) at UFPB, with Early Childhood Education. Finally, the possible considerations to carry out this study.

Ginga I: Teaching Dance in the Curriculum Proposal for Early Childhood Education in Paraíba and racial issues

The Paraíba Education Curricular Proposal: Early Childhood Education and Elementary Education (2019)⁸ organizes the first level of Basic Education in: babies (from 0 to 1 year and 6 months), very young children (from 1 year and 7 months to 3 years and 11 months) and young children (from 4 years to 5 years and 11 months). Thus, the document emphasizes that the child must be the center of school planning, having the rights to the following learning: coexist, play, participate, explore, express and know themselves.

It is worth mentioning that this learning has been addressed since the National Curricular Guidelines for Basic Education (2013) and gains greater emphasis in the National Common Curricular Base (BNCC - 2017). The latter occurring in an authoritative way and strictly serving neoliberal perspectives, that is, education at the service of the logic of the market and capital⁹, as the French sociologist Pierre Bourdieu (2015) points out and the sophisticated expansions of the black North American thinker American bell hooks (2017).

Therefore, the document organizes the knowledge to be experienced with children in five fields of experience: (1) the self, the other and the us; (2) features, sounds, colors and shapes; (3) listening, speaking, thinking and imagining; (4) space, times, quantities, relations and transformations; and finally, (5) body, gesture and

⁸ Available at: <<https://pbeduca.see.pb.gov.br/p/C3%A1gina-inicial/propostas-curriculares-da-para%C3%ADba>>. Accessed on: 30 Mar. 2023.

⁹ For a deeper understanding of the topic, if possible, read the book The implementation of the National Common Curricular Base in the context of neoliberal policies (Branco et al., 2018).

movements. However, we will bring a focus to this last field of experience, which is close to the area of Dance Teaching. As the Paraíba Early Childhood Education curriculum (2019) explains:

Every child's experience happens through the body, which gains centrality in the learning and development process. Through their body, children know the world, experience sensations, express feelings and emotions, make choices, make decisions and become closer to their culture. By manipulating objects of different shapes, colors, volumes, weights and textures, they begin to know and identify their sensations, functions, potential and limits (p. 47).

In our understanding, it is through their senses and movements that children play, express themselves, explore the world, objects and places around them. Therefore, it is extremely important that school institutions enable Dance Teaching processes, since the body is one of the first ways to build relational knowledge with the world that surrounds it. Furthermore, the Curricular Proposal highlights that:

It is the responsibility of the Early Childhood Education institution to promote meaningful learning situations, exploring music, theater, games, dance, make-believe so that the child produces knowledge about the cultural and social universe, expanding the repertoire based on experiences with movements (Paraíba, 2019, p. 47).

Despite the above statement, it is clear that there is a gap between the theory proposed in the document and the practice experienced in everyday school life. To a large extent, teachers who work in Early Childhood Education are pedagogues. However, we believe that their initial training does not provide them with support for teaching artistic languages on the school floor, nor sophisticated teaching-learning processes in Dance.

How will Early Childhood Education promote and ensure experiences in the field of body, gesture and movement, which suggests exploring artistic languages, especially those of Dance Teaching, if they do not have teachers with specific training? Therefore, it seems to us that this field of experience in Early Childhood Education is outside the knowledge of this level of Basic Education.

One of the ways to break this gap would be to include dance teachers in institutions that offer this level of education, thus ensuring that this knowledge will be part of the educational process of children, especially those inserted in public institutions. In view of this, in our conception, Dance and its teaching have always been part of the reality of private schools. In this way, the reflection is not only about the inclusion or not of Dance Teaching in Early Childhood Education, but rather about understanding how this knowledge is restricted exclusively to the Education of certain social classes to the detriment of others.

Next, we will explain the process of teaching dance and the relationship between drumming-singing-dancing in early childhood education.

Ginga II: Teaching African/Afro-Brazilian Dance in the relationship between drumming-singing-dancing

In the book *Identity and difference: the perspective of Cultural Studies*, Tomaz Tadeu da Silva (2014) leads us to understand how hybridization processes happen:

Hybridity has been analyzed, this process confuses the supposed purity of the groups. It cannot be forgotten that hybridization occurs between identities located symmetrically to power. The hybridization processes analyzed by contemporary cultural theory are born from conflict relations, linked to the history of occupation, colonization and destruction. In most cases a forced hybridization (p. 87).

When we reflect on the dances that mark Brazilian celebrations, from the perspective of hybridization, we believe that their processes occur linked to the histories of occupation, colonization and destruction of our lands. These brands speak more about a missing link with their ancestral roots than about miscegenation and syncretism. This is due to the fact that miscegenation seems to us to be a strategy to create a reality that makes the process of resistance of Afro-Brazilian and indigenous peoples invisible.

Regarding the realities that occurred during the period of slave trafficking, that is, the violent and perverse process that African people were put through, Swedish botanist George Hilhlm Freyress described:

[...] Just enter one of those spacious rooms of a drug dealer in the Capital, to see a bunch of newly arrived black people having fun in the style of their country, which the drug dealer allows them to do, because he knows that the lack of movement and nostalgia reduces their infamous profit. There we found a few hundred naked and shaved black people, diverse in both age and sex, who formed a large circle, clapping with all their might, accompanied by their feet and with a shouted chant of just three notes.

One of them suddenly comes out of the wheel, jumping to the center where it turns on itself, moving its body in all directions, seeming to dislodge all the joints, and points to someone else, who in turn jumps in making the same as the previous one and so, without any change, (they) continue until they are overcome by tiredness. This dance sometimes lasts for hours, with great discontent from neighbors (Freyress, 1982, p. 30)

This account allows us to understand how African people transported their ancestral customs to unknown lands, customs that were carved into their bodies. Furthermore, we were able to glimpse the sophisticated and unique relationship between drumming-singing-dancing in its beginnings.

On this theme, in the article drumming-singing-dancing: design of African performances in Brazil, Ligiéro (2011) points out that the body is the center of everything, it moves in different directions, imbibed by the percussive rhythm: “[...] the dance that subjugates the body is born from the inside out and spreads throughout the space in synchrony with the syncopated music typical of the African continent” (Ligiéro, 2011, p. 133). Because of this, we believe that the movement displays its uniqueness to the world in this process of breaking the shell.

This drumming-singing-dancing pedagogical logic is based on the experience that different people produce sophisticated knowledge in different languages. This knowledge is part of one of the possibilities for the social construction of the Brazilian population, that is to say: it continues to undergo metamorphoses. We can

then see the outline of certain traditions to embrace contemporary issues such as social class, race, violence, gender, among others.

In *Interactions: Children, Dances and School*, thinker Isabel Marques (2012) teaches us the relevance of Teaching Dance for children, especially concerning the construction of scenic bodies/ them bodies, that is, which are formed critically in dialogue with the social scene. To this end, the author informs us:

In/with the scenic choir, language is constructed, deconstructed, reconstructed, created and recreated. The scenic body has the creator, creative and constructive potential of artistic language, it composes and transforms aesthetic relationships (Marques, 2012, p. 35).

In this way, the teaching-learning processes in Dance for this audience must enable the construction of performing bodies/ them bodies, stimulating creative potential, understanding how aesthetic relationships are created, so that students become experts understanders and creators of this artistic language, having access to paths that enable the reframing and production of dance. Furthermore, these pedagogical practices in dance must foster an understanding of oneself, the other and the world (Marques, 2012).

In view of this, we understand the Afrodiasporic experience of drumming-singing-dancing as a possibility of deconstruction, creation and recreation with regard to understanding the body/ them bodies and its potentialities. We believe that guiding non-colonial perspectives within the school space is to provide opportunities for the construction of critical thinking and aesthetic elaborations consistent with the history of the different peoples who contributed to the formation of this territory, contributions that permeate linguistics, cuisine, customs, culture, among others.

Below we will present an excerpt from EEBAS and critically reflect on the experiences with the Afrodiasporic drumming-singing-dancing proposal, in the teaching-learning proposals in Dance, carried out at that institution.

EEBAS/UFPB and description of the experience with teaching-learning processes in Dance in Early Childhood Education

Colégio Aplicação - School of Basic Education at the Federal University of Paraíba (EEBAS-UFPB) was founded in 1988 and has since provided services to the academic community of UFPB, Campus I and the surrounding area. Being linked to the Education Center (CE) of the higher education institution, it offers the following stages of Basic Education: Early Childhood Education and Elementary Education (initial years).

Regarding the organization of the institution, Early Childhood Education is divided into Maternal (III, IV and V), which have classes in the morning and afternoon, covering a total of seventy-seven (77) children. In turn, in Elementary Education, the morning period has classes from 1st to 5th year, and in the afternoon the classes range from 1st to 4th year, with a number of one hundred and forty (140) students. Therefore, a total of two hundred and seventeen (217) children are served in the morning and afternoon shifts. EEBAS students come from the working class of the metropolitan region of João Pessoa, ethnically speaking, the majority are black, brown and indigenous students in an urban context, between the ages of 2 and 10 years old. Among the group, there is a predominance of females and children of workers in informal and formal commerce, such as UFPB employees and students. It is also important to highlight that all children eat the lunch offered at school.

The EEBAS teaching staff is made up of twenty-three (23) teachers, including pedagogues and a graduate in Physical Education. Mostly female, with two male teachers, a pedagogue and a Physical Education professional. From a racial perspective, all teachers are white people, largely heterosexual, belonging to the middle and upper class, without disabilities. Even so, it is clear that the majority have master's and doctorate degrees. In effect, it appears that the dynamics of the school work from the perspectives of white, bourgeois and non-disabled women.

Until the end of the internship, the school did not have in its teaching staff any person trained in teaching courses for Teaching Arts (Visual Arts, Dance, Music and Theater), even though the courses had been offered by UFPB since 1977 with the Degree in

Art Education. Therefore, the absence of teachers trained in any artistic language, especially Dance, seems problematic to us. Thus, EEBAS would not be able to implement the five fields of experience recommended by the official documents of Education in Paraíba, as previously indicated.

In addition to education, secretarial, management, cleaning, food and concierge professionals, the institution has the support of professionals in the areas of social service, psychology and nursing. As it is located within the UFPB Campus, EEBAS receives several interns. In this way, the institution becomes very important for graduates.

Structurally speaking, the institution contains twenty (20) spaces, eight of which are classrooms and the remainder is divided into: directorate, secretariat, teachers' room, nursing care, psychological care, pedagogical sector, kitchen, cafeteria, living room of toys, video, library and playground, the latter is located close to a wooded space. This allows children to be very close to nature and have space to play and socialize with each other. Furthermore, the institution has a specific bathroom for Early Childhood Education and two others for Elementary Education, divided into: male and female.

The internship took place with the Maternal III class in the morning shift. In the classroom there was the main teacher (graduated in pedagogy), an intern in the area and eight (08) children, two of whom were people with disabilities, one with down syndrome and the other with autism. In this sense, it is important to highlight that one of the difficulties experienced during this internship was dealing with one of the children who, when contradicted by the teachers, responded by biting and kicking adults and students in the room. It was common for a psychologist to visit the classroom to talk to the child, thus creating another routine in the space and logic in learning.

For personal reasons, the main teacher of the class had to take time off from school activities, and, for a period of one month, the children from Maternal III were under the responsibility of the pedagogy intern and, on Mondays, under our responsibility, as we developed Dance practices. In a way, it was immensely satisfying

to follow the development of children in drumming-singing-dancing pedagogical practices, as it enables teaching-learning processes in Dance through an Afrodiasporic prism. As a result, we established another reality at school and in the classroom for the construction of knowledge in Dance, movement and children's bodies. For greater understanding, below we will explain these pedagogical processes.

Regarding the experience with the teaching-learning processes in Dance at EEBAS, it was founded on the tripod of an Afrodiasporic perspective drumming-singing-dancing. In this way, the teaching-learning process was woven into three paths: (1) Awareness - investigation of the feet, possible relationships with the body, with the other, objects and space; (2) Relationship with the percussive instruments maraca, tambourine, berimbau, popular songs and the formation of the circle finally (3) The teaching-learning processes in Dance and their relations with Afrodiasporic proposals, drumming-singing-dancing, in *Coco de Roda da Paraíba* and *Capoeira de Angola*.

In the first classes, that is, in raising awareness with children, we seek to open new passages of (re)knowledge of their own body, through moments of massage on the feet and legs, individually and collectively. We even have walking and running activities in the classroom space, seeking to locate other parts that make up the feet: tip, heel, edges (external and internal).

In turn, we finished the first stage by painting the soles of the feet with gouache paint and registering them on paper, forming a visual mapping of the part of the body experienced in our first encounters. In effect, these productions were displayed on the creative clothesline in the classroom so that the children themselves could follow the dance learning processes, consequently they invited their families to view their work.

Children's volatile attention shifted them to the reality of a school context affected by the pandemic, as a result of excessive contact with screens, anxiety, lack of attention and disinterest were some of the challenges encountered in the first days. I identified that the bonds established between children and teachers were a path that allowed the best flow of activities. In this way, I started teaching sung games as strategies to build an affectionate and welcoming

space with children. As a strategy, we developed the dynamic **Good morning with your feet**, adapting the song Boa Noite (2021) by Grupo Coco de Roda Novo Quilombo¹⁰, we started a question and answer game, as follows: Good morning, all my people? Good morning my people? Good morning to those who arrived! Good morning to those arriving!

In view of this, we believe that it is extremely important to think about pedagogical practices in Dance based on a logic of affection, which invites children to moments of learning and human sensitivity. This is because, in our understanding, this is one of the important phases in people's development, as are their first experiences of socialization and schooling. For better understanding, below are some records of the activities carried out in the awareness stage.

Image (1, 2 and 3). Records of awareness activities carried out at EEBAS in 2022.



Source: Author's personal collection.

¹⁰ Led by Master Ana Rodrigues, this group is around twenty-five years old, having its origins, resistance and permanence in Quilombo do Ipiranga, located in the municipality of Conde-PB.

When interacting with percussive instruments, we use the following musical objects: maraca, tambourine and berimbau to create circle games. Learning the songs from the popular traditions of *Coco de Roda da Paraíba*, *Capoeira de Angola* and the songs that are part of children's daily lives such as: “brilha, brilha estrelinha”, “borboletinha tá na cozinha”, “cai, cai balão” e o famoso “desenrola, bate, joga de ladinho”.

In this way, we identified that Singing is a common practice in children's daily lives, while Drumming was the novelty that moved those little bodies in formation towards new creative possibilities. The children were invited to investigate each instrument, experimenting with the different formats, sounds and creative possibilities. Deconstruct, create and recreate: it was on this path that Afrodi-aspotic customs crossed the universe of children with a flavor of satisfaction, novelty and joy.

Image (4 and 5). Records of drumming practices with musical instruments, developed at EEBAS, in 2022.



Source: Author's personal collection

On the other hand, in the teaching-learning processes in Dance and its relations with Afrodiasporic proposals, drumming-singing-dancing, in *Coco de Roda da Paraíba* and *Capoeira de Angola*, we started from experiments with the formation of the circle where the feet were the center of the practice. The first movement experienced was the strong marking of the foot against the floor, highlighting the part of the body experienced in the sensitization process (mentioned previously). We use claps to help understand the tempo and speed of the rhythm¹¹. Thus, we incorporated the codes belonging to *Coco de Roda*.

In this pedagogical storm, the children sang the proposed songs; they danced in a circle, turning clockwise and stamping their feet on the ground with strong beats back and forth; and they drummed using the markings of their feet, which, in a rhythmic way, when they hit the ground, produce a percussive sound, accompanied by claps and, at certain moments, using the maraca.

In this way, based on the relationships proposed with *Coco de Roda*, it was possible to identify that the children developed more creative relationships with their own feet, consequently with their own bodies, and expanded the bonds between themselves and starting from the formation of a circle, with this we see the strengthening of the sense of collectivity that circle practices can provide.

Image (6 and 7). Records of *Coco de Roda da Paraíba* practices, developed at EEBAS, in 2022.

¹¹ The marking started between a palm, a marking on the floor; two claps, two marks on the floor, until you reach the rhythm of *Coco de Roda*.



Source: Author's personal collection

In the pedagogical practice in Dance based on *Capoeira de Angola*, we awaken the understanding of the body, starting from the relationship with the ground, low movements and sway inherent to *Capoeira de Angola*. To initiate this contact with the floor, we used a rope where the children had to follow the proposed path based on one of the *Capoeira* movements, known as *Queda de Quatro* (for better understanding, see image number 8). Consequently, the Drumming relationship was experienced using the pandeiro and berimbau instruments; the Singing relationship occurred through the songs: “Paraná ê, Paraná ê, Paraná” and “A maré tá cheia”; and in the Dancing proposal we experience the movements: ginga, sting-ray tail, bridge and falling on all fours.

Regarding the content of the Dance, it was noticeable that the children understood that *Capoeira* moves between levels: low, medium and high, together with spatial dynamics, the perception of their body/ them bodies and of the other in dialogue with space. This practice was so fruitful that when they saw us arriving at school with the pandeiro and berimbau instruments, the children associated the

drumming-singing-dancing relationship and soon began to move and sing.

Image (8 and 9). Records of *Capoeira de Angola* practices, developed at EEBAS, in 2022.



Source: Author's personal collection

With the internship experience, we found that the classroom is a place for meetings, relationships and involvement. The present reality was an invitation to direct teaching practice, and, in this journey, I identify as substantial the construction of good planning for the course of activities, despite recognizing that not everything goes as planned. Therefore, planning means being flexible and incorporating the needs presented in everyday life in the classroom.

Still, it seems essential to me to think about an educational practice in Dance based on affection, as it was something significant for the construction of an educational reality that invited students to experience the proposed activities of this artistic language, getting closer to the ideas defended by black educator bell hooks in her work *Teaching Community: a pedagogy of hope* (2021). Another lesson learned from this internship was understanding the dynamics

of children in the classroom, always questioning the creation of stimuli to bring attention to the class. As I can mention an episode during the internship at EEBAS in which, when inviting one of the children to participate in the activity, she said she was tired, as a strategy I suggested the sloth game, which started by lying on the floor followed by slow movements. Then I got her attention for class.

In view of the above, I realize that the internship is important for initial teacher training, given the fact that, in these first moments, we have contact with the school reality, with the flows of students and the responsibilities that surround teaching practice. Furthermore, it invites us to think about pedagogical practices in Dance that go beyond teaching through pre-established movements. In fact, I believe that codes are just a way to bring children closer to Dance Teaching.

(Never final) Considerations

As explained in different parts of the text, this writing set out to understand the impact of the experience with the Afrodiasporic drumming-singing-dancing proposal in Early Childhood Education, developed at the School of Basic Education of the Federal University of Paraíba (UFPB), in the second semester 2022. The pedagogical proposal expressed here sought to provide, through Dance, experiences and reflections on Afrodiasporic ancestral knowledge, so that we could understand and recognize that the achievements belonging to the different people coming from Africa are productions full of historical, sociocultural knowledge and identities.

The experience reflected here constitutes a practice of the mandatory component of Supervised Internship I, of the Dance Degree Course at the Federal University of Paraíba (UFPB). This internship includes the stages of Early Childhood Education and Elementary Education (initial years). In turn, we interned with children from EEBAS Nursery School III, aged 3 and 4, consisting of eight students.

It is worth noting that, according to the Paraíba Curricular Proposal document (2021), the child must be the center of school planning with the right to coexist, play, participate, explore, express

and know themselves. In this way, Dance Teaching plays a fundamental role in the fields of experience, especially with regard to the body, gesture and movement axis.

Influenced by the drumming-singing-dancing tripod of Afro-diasporic perspective, we built the teaching-learning processes of the dances of *Coco de Roda da Paraíba* and *Capoeira de Angola* in Early Childhood Education. This methodological proposal makes it possible for us to understand other ways of building knowledge in children's bodies, in a way that allows us to create a network of relationships with the contents of Dance, in dialogue with the other and diasporic knowledge. In effect, we enable the construction of scenic bodies, which, when learning Dance, are challenged with creative stimulation and understanding the dynamics of the social scene. By having contact with these dances, students made it possible to access Afrodiasporic knowledge, thus moving away from the racist, classist and religious intolerance logic that still surrounds the educational spaces of our reality.

To this end, we understand that the internship served as an indicator to articulate the social markers present in our body, that is, a peripheral black woman, in dialogue with the teaching-learning processes in Dance, elaborated from an Afrodiasporic perspective. I therefore propose other ways of building knowledge in formal education, a space still demarcated by white, sexist and classist perspectives. In this sense, we believe that it is unacceptable to think about educational practices in Dance apart from issues of race, gender and class.

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