



THE USE OF RHYTHMS AND DANCES IN SCHOOL EDUCATION

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SUMMARY

This text is an excerpt from the Master's Dissertation that addresses THE TRIPLE BORDER BRAZIL, PERU AND COLOMBIA: CULTURAL DIVERSITY AS A TEACHING TOOL IN A 3RD YEAR CLASS AT THE PIO VEIGA STATE SCHOOL IN THE MUNICIPALITY OF ATALAIA DO NORTE. Brazil is a country formed by a great cultural diversity formed by several peoples, Africans, Europeans and indigenous, each with their customs, values and beliefs, a mixture of different cultures. Schools located in border areas, for example, are schools considered to have a higher rate of cultural diversity, as they are influenced by neighboring cities/countries. It is worth noting that Brazil has intense borders with several countries in South America, among these intense borders, we will highlight in this study the Triple Border: Brazil, Peru and Colombia. Although schools are a suitable environment for working with cultural diversity, what has been observed in the school environment is the great difficulty that teachers have in integrating these diversities into their pedagogical practices. Thus, schools must assume the role of intermediary for the study and knowledge of the cultures existing in the school environment, through significant pedagogical practices. Thus, this study aimed to analyze how the cultural diversity of the triple frontier can contribute to the process of student education.

Keywords: Cultural Diversity. Dance. Teaching and Learning.

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INTRODUCTION

In today's society we are constantly influenced by various factors in our daily lives, whether through the media, technology, the music we listen to, or even the food we eat. What leads us to understand that human beings are surrounded by several factors that may or may not influence them in their way of life, factors that we call cultural diversity.

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The society in which we live encompasses multiple cultures, from different peoples, and this miscegenation also does part of the reality of the school, as it is a socialization environment where diversity is discussed

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cultural, social and racial aspects of the individual, being an important means for the integration of a plural education, promoting a dialogue about cultural values and differences between each other, reinforcing the idea of the search for a plural education.

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Although schools are a suitable environment for working with cultural diversity, what has been seen in the school environment is the great difficulty that teachers have in integrating these diversities into their pedagogical practices. Thus, schools must assume the role of intermediary for the study and knowledge of the cultures that exist in the school environment, through significant pedagogical practices.

1. The use of Rhythms and Dances in School Education

Over the years, dance has been increasingly valued, especially in the educational field. Currently, dance is an important teaching and learning content in Physical Education classes, but it has been little explored, or is still developed in a decontextualized way.

School dance encompasses a diversity of cultural manifestations through its teaching in classes, aiming at the education of students, promoting experiences, providing other perspectives on the world around them, sensitizing and raising awareness about cultural values.

Verderi (2009) understands dance as a form of expression of human corporeality, consisting of gestures, magic, expressiveness and plasticity. Furthermore, the author assumes dance as part of body culture, pointing it out as a topic to be addressed in school.

Dance in the school context can explore movements, skills, the recovery of spontaneous gestures, different applications of rhythm and also choreographic organization elaborated from all the motor possibilities explored.

Through dance activities, students develop their body control, develop and improve their movement capabilities, discover new spaces and shapes, overcome their limitations and conditions to face new challenges. Even if the student does not realize it, dance will be contributing to the integral education of the child in the first cycle of elementary school, also providing the child with opportunities for self-development through expression, knowledge, freedom, control and education. In dance, subjects can think, act and experience time, space and the body.

According to Pereira *et al.*, (2001):

“Dance is a fundamental subject to be worked on at school: with it, students can get to know themselves and/or others; explore the world of emotion and imagination; create; explore new senses, free movements (...). Thus, there are infinite possibilities for students to work with their physicality through this activity” (PEREIRA *et al.*, 2001, p.61).

Understanding dance, as a pedagogical activity, must favor a relationship between the subject and the world, with activities that provide reflective actions, with creative and critical social practices of action, thus reinforcing self-esteem, self-confidence and self-understanding.

Dance in school should play a fundamental role as a pedagogical activity and awaken in the student a concrete subject-world relationship. Activities that will stimulate the child's ability to solve problems creatively; develop memory; reasoning; self-confidence and self-esteem; making the child have a better relationship with himself and with others; expanding his repertoire of movements (FERNANDES, 2009, p.2).

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Dance as knowledge should be seen as an element that helps global development of the student and not only as a language used, but also as a valuable pedagogical instrument for the development of body expression, to get to know oneself and others in a process of relationships with the environment in which one lives, in the search for a comprehensive education.

Thus, dance at school should not prioritize the execution of correct and perfect movements within an imposed technical standard [...]. It should start from the assumption that movement is a form of expression

and student communication, aiming to make him/her a critical, participatory and responsible citizen, capable of expressing himself/herself in various languages, developing self-expression and learning to think in terms of movement (SCARPATO, 2001, p. 59).

According to Delors (2000) *apud* Fernandes (2009), learning dance must integrate the student's intellectual knowledge and creativity, developing the pillars of education: learning to know; learning to do; learning to live together; learning to be.

Students need experiences that enable them to improve their creativity, activities that encourage a sense of joy, so that they can portray and channel their mood and temperament through freedom of movement, exploring it and allowing their fantasies to emerge in their movements, in a full and conscious corporeality.

Dancing is, therefore, the realization of corporeality through a transcendent experience, in which the learning process in education is experienced. The work of dance in the educational context, when concerned with letting the students' emotions, anxieties and desires flow, through movements that do not necessarily involve technique, will allow the subject to reveal themselves and awaken to the world, in a relationship with themselves and with others, in a conscious way (FERNANDES, 2009).

It is in the PCN of Art (1997) that we have the place dedicated to dance. According to the aforementioned document

[...] dance activities at school can develop children's understanding of their ability to move, through a greater understanding of how their body works. Thus, they will be able to use it expressively with greater intelligence, autonomy, responsibility and sensitivity. (BRASIL, 1997, p.49).

For Laban (1990, p. 108), when we create and express ourselves through dance by performing and interpreting its rhythms and forms, we are exclusively concerned with the movement itself. That said, we will return to the main focus of this chapter, which is the challenges of pedagogical practice in teaching and learning dance.

Teaching dance at school can provide students with resources to better understand, unveil, deconstruct, reveal and transform the relationships established between body, art and society, in order to help students become aware of their potential, increasing their response capacity and communication skills. Its objective would include raising awareness and consciousness in postures, attitudes, gestures and daily actions, as well as in their needs to express themselves, communicate, create, share and interact in the society in which we live. (GODOY *apud* ALMEIDA, 2011, p. 2).

Given this, it is clear that dance has great pedagogical value and goes far beyond teaching gestures and techniques to students. Working with dance in schools allows us to teach, in a more fun way, the full potential of expression of the human body, since it provides an important resource for working on body language and even increasing students' socialization.

For Pereira (2001, p.35):

[...] Dance is a fundamental subject to be worked on at school: with it, students can get to know themselves and/or others; explore the world of emotion and imagination; create; explore new senses and free movements. Thus, there are infinite possibilities for teachers to work with students through this activity.

Dance is usually taught in schools, both in physical education and in the arts, but it is rarely addressed in schools due to numerous factors. It is mostly addressed in cases of parties, plays or commemorative dates (SOUSA *et al.*, 2014).

3 CONCLUSION

The work makes us reflect on the importance of dance in the school context, as it is a diverse content, broad enough to cover countless themes in which the student can experience such practice. In school, the teacher's goal when working with dance is not to train a dancer, but to make the student know himself, his movements and limits, as a consequence, freeing the ability to express himself and even make other movements.



As adolescence is a period of major physical, psychological and social transformations, dance may provide more significant benefits at this stage of life. Brikman (1989) *apud* Santos (2010) argues that work related to dance should be appropriate to each stage of human development. Thus, the work will be differentiated according to the age group of children, adolescents and adults. Through dance, students at this stage in particular will be able to portray and channel their mood, transposing their most intimate feelings in the form of body expression, even unconsciously.

Dance involves several aspects necessary for the student's integral development, such as body expression, spontaneity, body awareness, creativity, citizenship, rhythm, flexibility, expression, among others. Dance works on the student's development in these aspects, class variability that makes it more enjoyable for the student in any theme, in addition to the creativity of both the teacher and the student (MANFIO; PAIM, 2008).

According to Varanda (2012), dance can be a means of motivating students to experience new pedagogical practices, highlighting its importance and how necessary it is for their comprehensive education. Thus, teachers must provide support to stimulate creativity so that students can express themselves, encouraging dance in a comprehensive way, as it is not just about content; feelings and emotions are also necessary for their education.

Through our body we involuntarily assimilate concepts and rules in the teaching-learning process, we acquire posture, discipline, freedom of choice, sequences of exercises and also choreological aspects, developing memorization capacity (MARQUES, 1997).

However, even though dance is recognized by the PCNs as fundamental in the construction of the citizen, it is still not fully understood, as to its importance, in the educational, cultural, social and historical formation of the individual within the school space (BRASIL, 1997).

The practice should be carried out according to the reality of the students and the school, as an innovative and diverse source. Dance will provide socialization among students and the development of different aspects of their education. For the good development of dance in the school, the teacher's methodology is important, applying the theme of the class and their mastery of the content. In this way, dance will bring benefits and is an excellent way to develop your student for this practice in other areas of their life.

It is up to the teacher who is a mediator to intervene with the best methodology, because in addition to being his own responsibility, the practice must be conscious according to the reality of the school, of the student pedagogically speaking, to bring a rich and diversified class capable of developing the student in their skills and forming them into critical and autonomous people (BERNADINO *et al.*, 2011).

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