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# Educational Policies and Academic Research on *Dance in the School* in Brazil: a network movement

Josiane Franken Corrêa<sup>1,II</sup>

Vera Lúcia Bertoni dos Santos<sup>I</sup>

<sup>I</sup>Universidade Federal do Rio Grande do Sul – UFRGS, Porto Alegre/RS, Brazil

<sup>II</sup>Universidade Federal de Pelotas – UFPel, Pelotas/RS, Brazil

**ABSTRACT – Educational Policies and Research on *Dance in the School* in Brazil: a network movement** – The paper aims to map educational policies, official documents and academic works related to *Dance in The School* to draw an overview, situating the major public initiatives and research involved in the insertion of dance teachers in the school institution within the Brazilian context. This is a documental and bibliometric quali-quantitative work, comprising the period between 1990 and 2017. It is concluded that to analyze the establishment of the academic field in *Dance in the School* in Brazil, it is necessary to identify actions that influence the development of this practice under the perspective of a systemic and relational view.

Keywords: **Dance in the School. K-12 Education. Legislation. Research. Brazil.**

**RÉSUMÉ – Politiques Pédagogiques et Recherche sur l’Enseignement de la Danse à l’École au Brésil: un mouvement en réseau** – L’article vise à cartographier les politiques éducatives, documents officiels et travaux académiques liés à la danse dans l’environnement scolaire, afin de créer un panorama, en situant les principales initiatives publiques et explorations impliquées dans la recherche de l’insertion du professeur de danse à l’école, dans le contexte brésilien. Le travail peut-être défini comme quali-quantitatif, documentaire et bibliométrique, ayant comme intervalle de temps analysé la période entre 1990 et 2017. Il a été conclu que pour analyser la constitution du champ académique de la danse dans l’environnement scolaire au Brésil, il est nécessaire d’identifier les actions qui influencent le développement de cette pratique, dans la perspective d’une vision systémique et relationnelle.

Mots-clés: **Danse à l’École. Éducation de Base. Législation. Recherche. Brésil.**

**RESUMO – Políticas Educacionais e Pesquisas sobre *Dança na Escola* no Brasil: um movimento em rede** – O artigo objetiva mapear políticas educacionais, documentos oficiais e trabalhos acadêmicos relacionados à *Dança na Escola*, a fim de criar um panorama, situando as principais iniciativas públicas e pesquisas envolvidas na busca pela inserção do professor de Dança na instituição escolar no contexto brasileiro. O trabalho caracteriza-se como documental e bibliométrico quali-quantitativo, tendo como recorte temporal o período entre 1990 e 2017. Conclui-se que, para analisar a constituição do campo acadêmico em *Dança na Escola* no Brasil, é necessário identificar ações que influenciam o desenvolvimento dessa prática, sob a perspectiva de uma visão sistêmica e relacional.

Palavras-chave: **Dança na Escola. Educação Básica. Legislação. Pesquisas. Brasil.**



## Introduction

This paper presents the results of a research on educational policies and academic production concerning *Dance in the School* in the Brazilian context, developed in collaboration between Universidade Federal do Rio Grande do Sul (UFRGS), through the Studies Group in Theater and Education (GESTE), and Universidade Federal de Pelotas (UFPel), through the Observatory of Memory, Education, Gesture and Art (OMEGA)<sup>1</sup>.

Its aim is to provide an overview the legislation and official documents that rule and guide the work of Dance teachers in the country, considering the historical trajectory of public initiatives related to the insertion of Dance in K-12 Brazilian Education; also, to develop a search for academic works regarding the topic in the period between 1990 and 2017.

The 1990s were chosen as the starting point of this survey because this is the period when research on *Dance in the School* were initially conducted in Brazil (Falkembach, 2017), which, in turn, precede the creation of several undergraduate courses in Dance in the country. These facts potentialize the academic production on the topic, added to the promulgation of the National Educational Bases and Guidelines Law (LDB, 9394/1996), a normative that propelled several actions regarding the insertion of Arts in the Brazilian K-12 Education, an aspect discussed along the text.

The research used a quali-quantitative methodology based on literature review, bibliometric and documental search and, although presenting some numerical data, it is not intended to check the percentage of increase of educational publications and policies throughout the time, but rather to draw an overview based on the trajectory of the paper's authors when studying the topic, culminating in a tracking of dissertations, theses and scientific papers available in on line platforms.

The inquiry starts with the resumption of the legislation and works previously studied by the two participant Research Groups, followed by a scan in the Journals website of the Coordination for the Improvement of Higher Education Personnel<sup>2</sup> (CAPES) and in the Brazilian Digital Library



of Dissertations and Theses<sup>3</sup> (BDTD), searching for works with the profile established by the researchers.

The texts, selected from the databases to make the list of references indicated here, were defined by the search through the keywords *Dance in the School* and *Dance in K-12 Education* (understood as equivalents), involving the reading of the headings, abstracts and keywords of the works. In this survey, it was considered researches that approach the topic by means of practices developed in schools in the Brazilian territory – without limiting to, but with an emphasis on Dance as a curricular component in K-12 Education –, the year of publication and the academic title of the authors, prioritizing those texts deriving from MSc or PhD research.

Amongst the theoreticians studied to carry through the discussion regarding the legislation and documents related to the Teaching of Arts in K-12 Education in Brazil, it is highlighted Mello (2000) and Martins (2014); also the works that found the discussion on the academic production concerning the topic are authored by the researchers Aquino (2007; 2008; 2013), Strazzacappa (2010) and Silva (2016).

### **Public Initiatives related to the Insertion of Dance in the Brazilian Schools**

The possibility of higher education training for Dance teachers in Brazil is late in relation to the other trainings in the Field of Arts: it only started in 1956 with the creation of the Undergraduate Course in Dance of Universidade Federal da Bahia (UFBA). This is a pioneering initiative, however isolated in time, as it is followed by few other universities only in the 1980s. In the 1990s, driven by K-12 Education demands in the sense of adjusting to the requirements of LDB 9394/1996 (Brasil, 1996), the Higher Education Courses in Dance in Brazil experienced a more evident increase, but it is from the 2000s that this training expands considerably, mainly due to the implementation of the *Programa de Apoio a Planos de Reestruturação e Expansão das Universidades Federais* [Support Program to Plans of Reorganization and Expansion of the Federal Universities] (REUNI)<sup>4</sup>.

Likewise, the academic inquiries approaching *Dance in the School* in Brazil are not that old, as, considering the brief history of higher training in



Dance in the country, it is observed the straightforward relation between the production of new theories and the number of students and professionals graduated in the Field.

The *e-Mec*<sup>5</sup>, the official data bank on higher education in the country, currently registers 44 Undergraduate courses in Dance approved by the Ministry of Education (MEC)<sup>6</sup> in Brazil, being 31 degree courses, 12 bachelor's degrees and 1 technological course. Besides those named as Dance courses, there is also the bachelor's degree in Theory of Dance from Universidade Federal do Rio de Janeiro (UFRJ), resulting in a total of 45 national specific courses in the Field.

In 2003, when this increase was evidenced and an emerging demand for a Graduate Program (PPG) that included academic inquiries from the Dance Field was identified, the Universidade Federal da Bahia (UFBA) starts a movement, once again pioneering, creating the first master's course in Dance in Brazil<sup>7</sup>.

UFBA's Dance Master's Course acquires its recognition from the Coordination for the Improvement of Higher Education Personnel (CAPES) – a foundation linked to MEC – in 2005 and welcomes the first group in 2006. Following over a decade of intense activities, UFBA's PPG in Dance reaches, according to the four-yearly evaluation carried through by CAPES-MEC<sup>8</sup> in 2017, the grade that makes it possible the opening of the Doctorate Course in Dance – the first training at this level in Brazil and in Latin America<sup>9</sup>.

With the increase of the offers in training possibilities, there is an increase in the number of professionals dedicated to the reflection on different aspects involved in the practice of Dance in the school context, as already mentioned, generating higher stress for the creation of legislation that regulates the profession and affecting on the opening of work places. In this way, it is necessary to be aware of the existence of this systemic movement, as any action that happens at any point of this network tends to reverberate modifications in all its structure.

In this perspective, the teaching of Dance in the Brazilian schools becomes an actual reality in the extent that there is a consensus between the legal aspects that rule it and the demand generated by the schools and



Education professionals, dedicated to think ways and to create strategies to have their presence in the classroom.

In the network movement, which constitutes the history of the insertion of Arts in formal teaching institutions in Brazil, there is the example of a situation which started in the 1980s, triggered from the discussion of art-educators, concerning the teaching of *Artistic Education*<sup>10</sup>, as well as the initial training of the Arts teacher, intended to foster the reorganization of the teaching practice, what includes rethinking the university training of this professional<sup>11</sup>.

In a study approaching the gradual shift between polyvalent education and the specific education of each artistic language, a transformation that happened from the discussions carried through during the late 1980s and early 1990s, Penna (2004, p. 22) highlights:

The criticism to the polyvalence and the emptying of the pedagogical practice in Artistic Education have been strengthened, gradually, by means of academic research and works, in congresses and meetings in the various fields of art. As a consequence, it is spread out the need to recover specific knowledge from each artistic language, what is reflected, also, in the repudiation to the denomination 'artistic education' in favor of 'art education' [...].

Amongst the initiatives stemming from this mobilization, it is highlighted the creation of *Federação Nacional de Arte Educadores do Brasil* [National Federation of Art Educators from Brazil] (FAEB)<sup>12</sup> in 1987, and the creation of *Associação Brasileira de Educação Musical* [Brazilian Association of Musical Education] (ABEM)<sup>13</sup> in 1991.

From the movement of professionals interested in the development of the Field in the social conjuncture of that period, it emerges debates around the importance of Arts in the comprehensive development of the learner, an aspect considered in the construction of the new<sup>14</sup> Law of Lines of direction and Bases of the National Education (LDB 9394/1996).

To follow the 1996 LDB implementation, with the "purpose of systematizing teaching in the whole country" (Martins, 2014, p. 36), the Ministry of Education proposes three guiding documents for the elaboration of the schools' curricula: *Referencial Curricular Nacional para a Educação Infantil* [National Curricular Reference for Early Childhood Education] (Brasil, 1998b), *Parâmetros Curriculares Nacionais: Ensino Fundamental* [National Curricular Guidelines: Elementary/Middle School]



(Brasil, 1998a) and *Parâmetros Curriculares Nacionais: Ensino Médio* [National Curricular Guidelines: High School] (Brasil, 2000).

During the preparation process of the National Curricular Guidelines (PCN), the team formed by specialists and technicians from city and state departments analyzes curricular documents from Brazilian states and cities and some international proposals (Brasil, 1997a). From this, it elaborates a base text to guide the national education, developed during 1995 and 1996 and launched in 1997. According to the document, the PCN function is:

[...] to guide and guarantee the consistency of the investments in the educational system, socializing discussions, research and recommendations, subsidizing the participation of Brazilian technicians and teachers, mainly from those who are most isolated, with lesser contact with the current pedagogical production (Brasil, 1997a, p. 13).

Although Dance is not mentioned in the 1996 LDB, the sixth volume of the PCN, dedicated to the Field of Arts, indicates Visual Arts, Dance, Music and Theater, with the addition of Audiovisual Arts for High School, as artistic languages to be developed in this curricular component.

For the licentiate teachers, documents like the PCN are important guides for the construction of a planning appropriate to the teaching work in Dance, as they evidence the historical path followed in Brazil for the inclusion of Arts in the school territory.

However, despite the existence of guiding documents for the educational and pedagogical processes in the Brazilian K-12 Education, the fulfilment of LDB is one of the most important acts in the guarantee of the fulfilment of teaching of any curricular component in the schools. For this reason, it is sensible to pay attention to some changes in the law throughout the time, modifications related to the Art education, processed since its promulgation in 1996.

A relevant modification of the Brazilian LDB – which has been constantly susceptible to changes<sup>15</sup> –, is the promulgation of Law 13278/2016, which includes four artistic languages as constituent of the school curriculum. According to the excerpt: “Visual arts, dance, music and theater are the languages that will form the curricular component approached in §2 of this article” (Brasil, 2016). The §2 of the article 26<sup>th</sup> of the LDB addresses Art education as compulsory in K-12 Education.



It is believed that the isonomy between artistic languages in the Law's text represents a conquest of Arts teachers, emerging from the debate around the appreciation of their teaching, made urgent whenever the right to the Arts in K-12 Education is questioned.

Besides the LDB and the PCNs, the *Base Nacional Comum Curricular* [National Common Curricular Base] (BNCC)<sup>16</sup> is also highlighted. Its major intent is to establish “[...] the organic and gradual set of essential learnings that all students must develop throughout the stages and modalities of K-12 Education” (Brasil, 2017, p. 7).

In September 2015, an early draft of the BNCC is made available for popular consultation, generating a series of discussions, questionings and challenges. In May 2016, following a large debate on the proposal, involving the participation of Education professionals from distinct Fields and different sectors of the civil society, a second draft of the document is made available for wide analysis.

In relation to the provisions referring to the Field of Arts, entities like the *Federação de Arte Educadores do Brasil* (FAEB), in partnership with the *Associação Brasileira de Educação Musical* (ABEM), the *Associação Nacional de Pesquisadores em Dança* [National Association of Dance Researchers] (ANDA), the *Associação Brasileira de Pesquisa e Pós-Graduação em Artes Cênicas* [Brazilian Association of Research and Post-Graduate in Performing Arts] (ABRACE) and the *Associação Nacional de Pesquisadores em Artes Plásticas* [National Association of Researchers in Plastic Arts] (ANPAP) closely follow the development of the BNCC, sending memorandums to the Ministry of Education (MEC) to express their several demands and considerations related to the document (FAEB, 2017).

Along 2016, the process of preparation and consultation of the BNCC is suddenly interrupted due to the haste, and later confirmation, of president Dilma Rousseff's impeachment. With the government change, the team involved in the preparation of the proposal is modified and the document has its course drastically modified, becoming based on other educational purposes, corresponding to the ideals of the government that takes the power over.

With a utilitarian approach, in order to serve the entrepreneurial excellence and without concerns with the quality of life of the least favored



populations, the proposal of the government presided by Michel Temer for the development of educational policies has a close relation with a “project of society that prioritizes the values associated to the survival of the international capitalism” (Melo; Sousa, 2017, p. 31). Due to the shift in the team and with strong influence from a movement called *Escola Sem Partido* [School Without Political Parties] (ESP)<sup>17</sup>, the BNCC becomes “based on the curtailment of criticism and freedom of speech”, leaving the educators apprehensive (Melo; Sousa, 2017, p. 35).

The BNCC draft referring to Early Childhood Education and Elementary/Middle School was approved in December 2017, having 2018 as a deadline for curricular adequacy to be implemented until 2020 by all the Brazilian schools. In turn, the draft referring to High School still is in process of debate and development; however it is expected to be approved along 2018.

It is not our intention here to detail the controversies that involve the BNCC, but to affirm the relevance of the debate on this document, whose provisions mean serious interferences in the organization of the schools and the relation with the curricular components. Broadly speaking, it must be said that it is a normative material of wide scope, with intentions of accumulating knowledge, competences and skills referring to all the curricular components of K-12 Education, from Early Childhood Education to High School, and to provide the basic principles according to which the schools from the whole country must shape their curricula and establish their activities.

### **Academic Production on *Dance in the School* in Brazil**

The methodology used for the analysis on the academic production concerning *Dance in the School* in Brazil is based on a literature review, having as timeframe the period between 1990 and 2017, from the search in digital files and in the works studied by the Research Groups involved in the inquiry. Initially, those texts that, according to the authors, are remarkable documents in relation to the topic in the defined period were listed, and next it was prepared a spreadsheet in *Microsoft Excel* with the bibliometric data resulting from the research on dissertations and theses according to the established criteria.



We have chosen to pay more attention to historical and contextual evidences due to the perception, throughout the development of the article, of the interest and the need from the group to focus on qualitative aspects during the data analysis, minimizing the approach to the quantitative data. For that reason, although the work presents some numerical data, it is not intended to verify the percentage of publication increase along time, but to point out that this expansion results from a series of relations – some addressed here – and that this process is not limited to what is approached in this text.

Until the 1980s, in general, there was a reduced number of Brazilian researchers who approached in their academic inquiries Dance-related topics. Between the 1980s and the 1990s, most of the Brazilian studies on *Dance in the School* are based on the search in studies of researchers from Argentina, as the works signed by María Fux (1983), Patricia Stokoe and Ruth Harf (1987), and Paulina Ossoona (1988), who investigate the theories of the Austro-Hungarian Rudolf Von Laban<sup>18</sup> (1879-1958), spreading them in South America (Strazzacappa, 2010).

Thus, even though Laban's book *Modern Educational Dance* (1948), has been translated to Portuguese (*Dança Educativa Moderna*) only in 1990, more than 40 years after its launching in England, the dissemination of his theories in Brazil began in the 1980s, under the influence of the studies from the abovementioned Argentinean researchers.

Being one of the first Brazilians to develop an academic work approaching *Dance in the School* in Brazil, the researcher Isabel Marques<sup>19</sup> presents her MSc thesis in *Dance Studies* in the *Laban Centre for Movement and Dance*, in London, under the heading *Dance in the Curriculum: the Brazilian case*, in 1989. From then on, the author starts to focus, in an even more intensive way, on the educational policies of inclusion of Dance in the Brazilian schools. Besides the professional activities of creation, teaching and academic research, Marques also advises public institutions in the preparation of documents related to the teaching of Dance, like the National Curricular Guidelines (Brasil, 1997b; 1998a), for instance.

Likewise the Argentinean authors, Marques also assisted in the initial dissemination of Laban's theories in Brazil and, until now, she develops her works having this theoretician as one of her major references.



Between dissertations, theses, books, book chapters and papers in journals, it is possible to identify the Brazilian researchers who initiated the inquiries on *Dance in the School* in Brazil. Amongst them, we highlight: Marques (1990; 1991; 1996; 1997; 1998; 1999), Rengel and Mommensohn (1992), Saraiva (1994), Nanni (1995a; 1995b), Pereira (1997); Barreto (1998), Verderi (1996; 1998), Gerken (1999) and Scarpato (1999).

It is highlighted the MSc thesis of the researcher Débora Barreto (1998), intitled *Dança... ensino, sentidos e possibilidades na escola* [Dance... education, feelings and possibilities in the school], and presented in the Physical Education School of Universidade Estadual de Campinas (UNICAMP). The investigation is aimed at “[...] inquiring and understanding *the* phenomenon of *dance teaching in the school*, searching also to create guidelines of pedagogical action for this teaching” (Barreto, 1998, p. 11); and the text results in a book with the same title, launched in 2004. Another remarkable work for the period is the book *Ensino de Dança Hoje: textos e contextos* [Dance nowadays: texts and contexts], from Isabel Marques (1999), that discusses practical possibilities for the teaching of dance and the importance of the changes accomplished in the National Educational Bases and Guidelines Law (9394/1996) in relation to Arts education in the schools.

With a distinct scenario, the 2000s are marked by a considerable increase in the research and publications regarding the topic, exploring Dance in the school teaching and its idiosyncrasies (Falkembach, 2017).

From Silva’s research (2016), referring to the situation of Dance courses in the Brazilian universities, it can be extracted a data that indicates the moment when the academic production on the topic of *Dance in K-12 Education* shows a significant expansion. The author observes that, until 2002, there are only 10 Undergraduate courses in the Field of Dance working in Brazil, and that, in 2012, this number increases to 30, that is, in ten years the supply of Dance courses in Brazilian universities was tripled.

With the expressive multiplication of students of degrees in Dance, new professors enter the Higher Education institutions, shaping their teaching staff to comprise diversified aspects of the training and teaching performance in K-12 Education. Thus, many university professors who



originally did not show interest for the topic of *Dance in the School* start to come close to it due to specific demands from the degree course, directing their attention to studies developed in the intersection of the fields of Dance and Education.

Between 2000 and 2009, new names of researchers emerge, and they begin to be recurrent in the works on *Dance in the School* in Brazil in this beginning of the millennium, for instance: Freire (2001), Strazzacappa (2001a; 2001b; 2002), Chaves (2002), Fiamoncini (2002-2003; 2003), Carneiro (2003), Assumpção (2005), Martins (2005), Morandi (2005), Strazzacappa and Morandi (2006), Silva (2007), Vargas (2007), Vieira (2007), Maçaneiro (2008), Cazé (2008), Santos (2008), Vieira and Lima (2008) and Lima (2009). Besides those, it is also found texts from the authors already mentioned in list referring to the 1990s: Marques (2001; 2003a; 2003b), Barreto (2004), Rengel (2004) and Saraiva (2009).

It is highlighted the work *Entre a Arte e a Docência: a formação do artista de dança* [Between Art and Teaching: the training of the dance artist], from Strazzacappa and Morandi (2006), which focuses on the authors' teaching, artistic and investigative experiences, in the Fields of Arts and Education, taking into consideration the content of the 1996 LDB. The work comprises two parts: the first, intitled *A dança e a formação do artista* [Dance and the training of the artist], gathers a selection of papers from Strazzacappa, related to the training of the Dance professional; the second, called *A dança e a educação do cidadão sensível* [Dance and the education of the sensitive citizen], is about the inclusion of Dance in the schools, having as a foundation the results of Morandi's MSc research.

From 2010 on, research has expanded even more due to the dissemination of the previous works, making it possible the search for new glances to the topic, also inspired by academic productions from the *new* licenciates in Dance, graduated during the 2000s, who choose to continue the research initiated in the Undergraduate courses.

One of the emblematic works of the period is the volume *Algumas perguntas sobre dança e educação* [Some questions on dance and education], resulting from the 3<sup>rd</sup> edition of *Seminaries of Dance*, an event parallel to the Joinville Festival<sup>20</sup>. The publication is intended to reflect on "[...] the distinct contexts of training, the relations between them and the plurality of



experiences resulting from dance teaching-learning relation” (Tomazzoni; Wosniak; Marinho, 2010, p. 14).

The material gathers texts from researchers highlighted by their works on *Dance in the School* and training processes in Dance (like Isabel Marques and Márcia Strazzacappa, for instance), invited to write on the topic of the event from questions asked to motivate the reflection on the relations between Dance and Education. The second part of the volume is dedicated to the presentation of articles from university professors and undergraduate and post-graduate students, what makes it possible to visualize a wide picture of research, partnerships and affiliations.

In addition to the material resulting from the Joinville event, it is possible to find a significant number of works accomplished by means of research developed between 2010 and 2017, by various authors, amongst them: Marques (2010), Fernandes (2010), Costa (2010; 2011), Strazzacappa (2011; 2014), Cravo (2011), Vieira (2011), Mödinger et al. (2012a; 2012b), Falkembach (2012; 2017), Assis (2012), Vilas Boas (2012), Borges (2012), Castro (2012), Silva (2012), Tadra et al. (2012), Piccinini and Saraiva (2012), Corrêa (2012), Curvelo (2013), Figueiredo (2013), Francischi (2013), Almeida (2013; 2016), Ferreira (2013), Souza (2013), Anjos (2014), Godoy (2014), Cazé (2014), Corrêa and Santos (2014), Luz (2015), Cruz (2015), Santos (2015), Sousa (2015), Souza (2015), Batalha (2016), Cunha (2016), Ferrari (2016), Andrade (2016), Silveira (2016), Oliveira (2016) and Gonçalves (2017).

The works mentioned here correspond to different types of text production, such as books, MSc theses, PhD dissertations and papers resulting from academic *stricto sensu* Post-graduate research. When restricting the analysis to theses and dissertations on *Dance in the School*, it is possible to identify the institutions that come out with higher production of academic works related to the topic.

In the 1990s and 2000s, with a more dispersed production in different locations of the country, it is evident the recurrence in the development of research concerning *Dance in the School* in the Post-Graduate Program in Education of Universidade Estadual de Campinas (UNICAMP), in the Post-Graduate Program in Performing Arts of Universidade Federal da Bahia (UFBA) and in the Post-Graduate Program in Education of



Universidade Federal do Paraná (UFPR). From 2010 on, it is highlighted the Post-Graduate Program in Dance of Universidade Federal da Bahia (UFBA) and the Post-Graduate Program in Arts of Universidade Estadual Paulista (UNESP).

It is observed an increasingly higher focus of research in the UFBA Dance PPG, showing the satisfactory fulfilment, on the part of this course, of the expectation to encompass the specific research in the Field of Dance. The other MSc works come, in the majority, from courses in the Fields of Education, Arts, Communication and Semiotics, Performing Arts and Physical Education.

In the case of PhD dissertations, considering the diversity of topics explored in this field, as well as the inexistence of PhD courses in Dance in Brazil until now, it is observed that the great majority of the works originates in courses from the Field of Education.

### **Final Remarks**

The reflection on the overview drew in this text, involving legislation and official documents that rule and guide the work of Dance teachers in Brazil, and on the academic works concerning the topic developed between 1990 and 2017, results from the search undertaken in the research, evidences the need of awareness of the existence of a systemic movement driven by individual and collective initiatives, that result in the production of practices and theories on *Dance in the School*.

The search for the awareness of this movement is related with the wish in contributing for the advance of the research regarding the topic and for the exhibition of data that demonstrate the strengthening of the field throughout the time.

Without the attempt to establish a rigid or reductionist conclusion on the aspects that influence the accomplishment of practices and academic production concerning Dance in the school environment, it is considered relevant to synthesize some interconnected points in this network movement.

In this opportunity, it is evidenced as decisive factors: the possibility of studying *Dance in the School*, in the 1980s, through Argentinean research as



the ones from Paulina Ossona, for instance; the publication of *Modern Educative Dance*, by Rudolf Von Laban, in 1990 in Brazil; the artistic-pedagogical-scientific production of Isabel Marques and her activism for the achievement of the inclusion of Dance in K-12 Education in the country, what makes of her an inspiration and reference for many researchers who address the topic in the current time; the work of associations, like the *Federação de Arte-educadores do Brasil* (FAEB) and the *Associação Nacional de Pesquisadores em Dança* (ANDA), by public agencies accountable for the preparation of national educational policies, like the Ministry of Education (MEC); the promulgation of the National Educational Bases and Guidelines Law 9394/1996 and of Law 13278/2016, as well as the preparation of guiding documents like the National Curricular Guidelines (PCN); the increase in the number of Higher Education Courses in Dance in Brazil and the consequent training of new licentiates in Dance and the creation of new territories of work, amongst many other factors.

Therefore, it is believed that, to analyze the network movement that propitiates the inclusion and the teaching of Dance in the K-12 Education schools in Brazil, it is necessary *to set in motion* a systemic and relational view, capable of identifying the distinct agents who, when connecting, make this artistic practice in the school environment possible.

In the Brazilian context, it is observed that the progress and the increase of research concerning the topic have a direct relation with the increase in the number of students and professionals graduated in the Field. Therefore, the University plays a key role in the production of plans and rationales for the achievement of actions that can take Dance to the classroom in the formal education.

The highly desired approximation between university and school is, for certain, a fundamental task of Dance Higher Education Courses. And the protagonists of this approximation are the professors to the front of disciplines that involve pedagogical theories and practices in general and the Teaching Internships in particular, as well as those involved in projects or programs that enter the school territory. In addition to the actions developed in a collective way, like the legislative changes, for instance, the university professors, in their individual actions, are also accountable both



for the encounter between K-12 Education and Higher Education and the occasional mismatches between these universes.

Beyond the pedagogical function next to Dance teachers in training, the search for this approximation involves, on the part of the professors of the degree courses, the proposal of practices in actual environments, the follow-up of the graduates who begin to work in school teaching and the systematic analysis of public and governmental proposals regarding to the Arts and its teaching. Furthermore, it is deemed urgent and necessary to analyze and to follow-up the new aspects related to the public policies, especially aimed to the inclusion of Dance as a curricular component of K-12 Education, aiming to the active participation in official documents; and in the involvement in the debates and movements that surround the field of *Dance in the School*.

## Notes

- <sup>1</sup> The text results from an ongoing PhD research addressing teaching in dance in the state of Rio Grande do Sul, at the Post-graduate Program in Performing Arts of Universidade Federal do Rio Grande do Sul (PPGAC/UFRGS). The research integrates the investigations of the Studies Group in Theater and Education (GESTE), in partnership with the Observatory of Memory, Education, Gesture and Art (OMEGA), Universidade Federal de Pelotas (UFPeL). Along the investigative course, members of both research groups collaborated in the discussions regarding the discussed topic.
- <sup>2</sup> Available at: <<http://www.periodicos.capes.gov.br/>>. Accessed: 20 April 2018.
- <sup>3</sup> Available at: <<http://bdtd.ibict.br/vufind/>>. Accessed: 20 April 2018.
- <sup>4</sup> The discussion on the expansion of Dance Higher Education Courses in Brazil is well developed in Rocha (2016).
- <sup>5</sup> Through the *e-Mec*, a digital data platform of the Ministry of Education, “[...] pass all the requests for accreditation and reaccreditation of higher education institutions (as well as authorization, renewal and recognition of courses)” (Pereira; Souza, 2014, p. 21). It is possible to find this data base at: <<http://emec.mec.gov.br/>>. Accessed: 20 April 2018.
- <sup>6</sup> The research is not intended to gather data from courses that may have been extinct.





- <sup>7</sup> In the webpage of the Program it is possible to verify the background, the goals, the works already presented, among other materials. Available at: <<http://www.ppgdanca.dan.ufba.br/>>. Accessed: 22 April 2018.
- <sup>8</sup> Details on the evaluation of the Post-Graduate courses carried through by CAPES can be checked at: <<http://www.capes.gov.br/avaliacao/sobre-a-avaliacao>>. Accessed: 20 April 2018.
- <sup>9</sup> In an informative note, the UFBA Dance PPG disseminated the news in its electronic site in September 2017. Available at: <<http://www.ppgdanca.dan.ufba.br/avaliacao-quadrienal-0>>. Accessed: 23 April 2018.
- <sup>10</sup> With the promulgation of 9394/1996 LDB, the term *Artistic Education* was replaced by *Art Teaching*.
- <sup>11</sup> Concerning this, see Subtil (2011).
- <sup>12</sup> More details on the history of art-education in Brazil, teaching training and legal changes related to the Arts in the school can be checked in the document National Curricular Guidelines for the teaching of Arts (1998).
- <sup>13</sup> More information on ABEM available at: <<http://www.abemeducacaomusical.com.br/abem.asp>>.
- <sup>14</sup> The National Educational Bases and Guidelines Law of Brazil was implemented for the first time in 1961, suffering considerable modifications in 1971, 1996 and 2016. From the changes carried through with the implementation of the 1996 LDB, the law came to be known as *new LDB*, as there was a wide reconfiguration of its normatives. See more in Freitas and Jesus (2017).
- <sup>15</sup> When addressing the subject, the educator Roberto da Silva (2017, p. 9) summarizes the history of the LDB and the current situation: “Our first LDB, of 1961, lasted for 10 years only. The one from 1971, in force for 25 years, gave place to the current one, which has been already modified by 36 other laws, some overtly contrary to the spirit that livened it up on 20 of December 1996, when it was approved by 350 of the senators present in the National Congress. The spirit of the first alteration of the LDB, in July 1997, symptomatically is the same of the last one, carried out by means of a Temporary Measure, as if there were urgency in proceeding the alterations in a law existing for over 20 years. There, it was the religious organizations pleading the approval of the State so that the Religious Teaching was not excluded from the K-12 Education curriculum, and now it is the State itself

that makes concessions to sectors of the society lining up the educational legislation to its interests”. The Temporary Measure mentioned by Silva (2017) refers to the 746/2016 MP, that deserves special attention in the analysis of the legal questions referring to the Brazilian education in the contemporaneity.

- <sup>16</sup> Available at: <<http://basenacionalcomum.mec.gov.br/>>. Accessed: 23 April 2018.
- <sup>17</sup> In a text on the relation between the BNCC and the ESP movement, the researcher Elizabeth Macedo (2017) develops a forceful analysis on the Brazilian educational policies in the contemporaneity.
- <sup>18</sup> To know some of the work developed by Laban and his influence in Brazil, see Scialom (2017).
- <sup>19</sup> It is possible to know a little more of the work developed by the researcher Isabel Marques through the webpage of the *Caleidos* Institute, available at: <<http://www.caleidos.com.br/instituto-caleidos>>. Accessed: 23 April 2018.
- <sup>20</sup> To know more, visit: <<http://festivaldedancadejoinville.com.br/>>. Accessed: 23 April 2018.

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Josiane Franken Corrêa: Professor in the Dance degree Course – Universidade Federal de Pelotas. PhD (2018) and MSc (2012 – CAPES scholarship holder) in Performing Arts – Universidade Federal do Rio Grande do Sul. Specialist in Body and Culture: education and creation – Universidade de Caxias do Sul (2010). Graduate in Dance/Licenciate – Universidade de Cruz Alta (2008). Researcher on Performing Arts – Teaching training, Dance in the School, Pedagogy of Theater, Contemporary Dance and Improvisation.

ORCID: <https://orcid.org/0000-0003-3983-0215>

E-mail: [josianefranken@gmail.com](mailto:josianefranken@gmail.com)

Vera Lúcia Bertoni dos Santos: Professor of the Post-Graduate Program in Performing Arts (PPGAC) and the Department of Performing Arts of Institute of Arts – Universidade Federal do Rio Grande do Sul. PhD in Education, Licentiate and Bachelor in Performing Arts – Universidade Federal do Rio Grande do Sul. Leader of the Studies Group in Theater and Educação (GESTE) of CNPq.

ORCID: <http://orcid.org/0000-0002-0708-0942>

E-mail: [bertonica@gmail.com](mailto:bertonica@gmail.com)

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