

Dance and Afrodiasporic knowledge: didactic sequence and the interface with the body-territory¹

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ABSTRACT

The present work aimed to visualize the Dance Didactic Sequence for the Initial Years of Elementary School. The central production of the work was teaching material in the form of Didactic Sequence (DS), with Afrodiasporic knowledge as a proposal for intervention in Dance classes. This DS is aimed at teachers who wish to problematize anti-racist education with students in the Early Years of Elementary School. The material was applied in a municipal school in the interior of the State of Rio de Janeiro. Methodologically, the study followed two complementary actions: first, review research, with the purpose of discussing the pedagogy of the crossroads, as a proposition for basic education; second, field research, in the Initial Years of Elementary School at a municipal school in Volta Redonda – RJ. We consider that the social experience allowed us to problematize anti-racist education with students opening gaps and fissures in the dominant order.

KEYWORDS: Dance; School Daily Life; Elementary Education.

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Dança e saberes afrodiaspóricos: sequência didática e a interface com o corpo-território

RESUMO

O presente trabalho objetivou visibilizar a Sequência Didática de Dança para os Anos Iniciais do Ensino Fundamental. O trabalho teve como produção central um material didático no formato de Sequência Didática (SD), tendo os saberes afrodiaspóricos como proposta de intervenção nas aulas de Dança. A referida SD é direcionada a docentes que desejam problematizar uma educação antirracista com educandos dos Anos Iniciais do Ensino Fundamental. O material foi aplicado em uma escola municipal no interior do Estado do Rio de Janeiro. Metodologicamente o estudo seguiu por duas ações complementares: primeiro, a pesquisa de revisão, com a finalidade de discutir a pedagogia da encruzilhada, como proposição para a educação básica; segundo, a pesquisa de campo, nos Anos Iniciais do Ensino Fundamental de uma escola municipal de Volta Redonda – RJ. Consideramos que a experiência social permitiu problematizar a educação antirracista com os(as) educandos abrindo brechas e fissuras na ordem dominante.

PALAVRAS-CHAVE: Dança; Cotidiano Escolar; Ensino Fundamental.

La danza y los saberes afrodiaspóricos: secuencia didáctica y la interfaz com el cuerpo-territorio

RESUMEN

El presente trabajo tuvo como objetivo visibilizar la Secuencia Didáctica de Danza para los Años Iniciales de la Enseñanza Fundamental. El trabajo tuvo como producción central un material didático en formato de Secuencia Didáctica (SD), teniendo los saberes afrodiaspóricos como propuesta de intervención en las clases de Danza. La referida SD está dirigida a docentes que desean problematizar una educación antirracista con educandos de los Años Iniciales de la Enseñanza Fundamental. El material fue aplicado en una escuela municipal en el interior del Estado de Río de Janeiro. Metodológicamente el estudio siguió por dos acciones complementarias: primero, la investigación de revisión, con la

finalidad de discutir la pedagogía de la encrucijada, como propuesta para la educación básica; segundo, la investigación de campo, en los Años Iniciales de la Enseñanza Fundamental de una escuela municipal de Volta Redonda – RJ. Consideramos que la experiencia social permitió problematizar la educación antirracista con los/as educandos abriendo brechas y fisuras en el orden dominante.

Palabras Clave: Danza; Cotidiano Escolar; Enseñanza Fundamental.

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Introdução

The process of confronting and combating structural racism in Brazilian society has been conflicting. For Gomes (2021), education is configured as a space in which this tension takes on more visible contours. For the author, historical invisibilization and the production of non-existence, promoted historically, emerge in current curricula, as well as in the proposals and educational practices of the Brazilian educational system: from Basic Education to Higher Education.

One of the strategies for combating structural racism in School Physical Education has been the insertion of a decolonial pedagogy (Oliveira; Candau, 2010) as a way of addressing it in the stages of Basic Education (Maldonado; Neira, 2022). The authors also reinforce that decolonial pedagogy is configured as an educational action of resistance and transgression against neoliberal and colonizing thinking.

Thus, despite the publication of Law No. 10,639 in 2003, anti-racist education is still not effectively developed in Brazilian schools (Ferreira; Teles; Araújo, 2023).

In accordance with the above, Porto, Silva and Sousa (2023) consider that Law 10.639/2003 was conceived as a device that should operate in the service of promoting diversity and racial equality in the daily life of the school. However, it has not yet been possible to implement anti-racist education in schools.

This difficulty that permeates the educational sphere in Brazil provided reflections on the problem of this research: how to build educational practices that promote moments of resistance to colonial thinking? The problematization of this theme, in everyday school life, would be a strategy to provoke the school community in the search for teaching resources capable of promoting transgressions in the educational space.

Given this scenario, we chose dance as a mediation space to problematize an anti-racist pedagogy. The dynamics for the development of a decolonial pedagogy are based on an exuneutic perspective (Rufino, 2019), which values the body-territory and the singular issues that constitute the daily lives of multiple Brazilian schools.

As Miranda (2020) explains, exuneutics exercises the senses beyond vision, which is precisely one of the postulates of abyssal thinking (Santos, 2020). Faced with the confrontation with this modern logic that excludes and makes invisible, Miranda (2020, p. 96) highlights that exuneutics privileges “other forms of experiences and worldviews”, since, with Exu being responsible for the crossroads, encounters between diversity enhance the production of knowledge.

In order to assist teaching work and the educational community, we created, as teaching material, a Didactic Sequence (SD), made available in an e-book: body-territory, dance and afrodiasporic knowledge. This material provides the theoretical references that support decolonial pedagogy, the full didactic sequence and the songs used in SD.

In this sense, it is an SD developed based on the post-abyssal epistemological framework (Santos, 2020), in order to prioritize the aesthetic-expressive rationality of dance, permeated by Afro-diasporic and anti-racist knowledge in the school environment. To this end, the proposal is mainly based on the concept of Body-territory (Miranda, 2019) and the Pedagogy of the Encruzilhada (Rufino, 2019). Based on the above, we emphasize that this sequence is not an individual production, but, yes, of a collective work as it was conceived with students who participated in it.

Therefore, the main objective of this article is to visualize the application of the Dance Didactic Sequence for students in the Initial Years of Elementary School, problematizing the way in which they and teachers constitute the process of Anti-Racist Education.

Methodology

The methodological path for applying SD in six classes was developed in conjunction with field research in the Initial Years of Elementary School at a municipal school in Volta Redonda – RJ.

Specifically in relation to field research, two instruments were used: the field notebook and the conversation network. The field notebook was chosen because it allows the recording of narratives and other forms of perception of the world, such as images and conversations (Miranda, 2020).

Regarding the conversation circle, we conceived it in this study as a space for dialogue and sharing. In this sense, Carvalho (2017) draws attention to the fact that the conversation circle provides the creation of a network, as different discourses that emerge from it are entangled with texts, images, sounds, videos, meetings, experiences, life stories, among others.

In this way, the conversation circle provided access to knowledge arising from practices and symbolic universes that dialogue with diasporic knowledge produced, singularly, by students participating in Physical Education classes.

Considering this to be a study involving human beings, the work was submitted to the Ethics Committee and approved with the CAAE number: 58822621.3.0000.5237.

Crossroads pedagogy: a possible didactic sequence

Considering the anti-racist logic that underlies this SD, it should be noted that it has three dimensions that are intertwined and that do not overlap, on the contrary, they are complementary: firstly, exuneutics as an interpretative form of reality; the pedagogy of crossroads as a way of

weaving knowledge into a network in everyday school life; and post-abyssal thinking that presents itself through aesthetic-expressive rationality.

SD was divided into 6 meetings (classes), considering one class lasting 50 minutes per week. We know that this reality, based on the space-time relationship, can vary according to the reality in which everyday practices take place. Therefore, we emphasize that this teaching material does not present itself as a rigid product, with each teacher having the autonomy to reinvent it based on dialogue with the subject-practitioners who uniquely make up the spaces-times of learning and teaching.

Class 1 - What does your music have to say?

It is understood that, when openness to crossings is denied, banking education (Freire, 1997) is present, wasting the possible experiences of the world. For Miranda (2020, p.33), leaving our comfort zone and encountering the diversity of existing cultural crossings expands experiences, since, by “leaving one’s locality and traveling through the city’s streets, the body- territory takes on other interpretations and is faced with a variety of social crossings”.

By proposing the beginning of a sequence through dialogue, it is expected to move through other locations and, at the same time, be crossed by these bodily territorialities.

Thus, the court was the place chosen for the dialogue to take place, considering that this is a large environment, without walls and that, notoriously, students behave differently than in the classroom. It seems that the space of the court also opens doors to the dimension of pleasure, proposed by Santos (2020) when envisioning the expressive rationality of art and literature.

Perhaps the space of the courtyard, the court, or the Physical Education classes allows bodies the possibility of expression and interaction beyond the control of lined up chairs and the tiny spaces protected from body movement in the rooms, according to Foucault (1997). Therefore, based

on Certeau (1994), the production of another logic, in which the dimension of pleasure and authorship are present, it is important to privilege that space.

Considering that the Principle of Circularity (Trindade, 2005) was already something routine for students during Physical Education classes, and that, since the beginning of the year, children were invited to sit in a circle so that exchanges if they developed, we chose to maintain it during the application of SD.

Upon entering the court, in all 6 classes where DS was applied, varied reactions were noticeable regarding the presence of the speaker in the classroom. From those who were happy and asked “shall we dance today?” or “will there be music today?”; even those who were discouraged when they realized the possibility of not having sports as a central feature of the class.

After the initial dialogue, the questions became more intense: “are we going to start dancing today?”, “Can I ask for a song?”, “Can there be 10 minutes of football or pike flag at the end?”. The answer was given to each question. And, like a capoeira game, they were also thrown punches in the form of provocative questions for them to answer.

The dialogue with questions took place based on the following question: does anyone here take or have taken dance classes? In all classes, at most, 3 people raised their hands in affirmation. As expected in a colonized social context, the presence of ballet and contemporary dance predominated the scene, along with a strong female majority. However, in two classes, something became noticeable, the greater presence of boys who said they took dance classes. When questioned, they reported that they were part of the Curumim project, and the project offered dance classes to children, along with fighting classes and tutoring.

When listening to the narratives about the existence of this project, I was struck by memories of my childhood.

This project is an initiative of the Fundação Casa da Criança e do Adolescente, located in the neighborhood, which serves children and adolescents in situations of social vulnerability during school hours. I was

part of this project during my youth, and currently my mother works, with pleasure, as a general services assistant at the same institution.

However, in the first class, I realized that asking who was taking dance classes caused discomfort, as this only gave visibility to those who, perhaps, had the opportunity to go through systematized teaching of some style, limiting the possibilities for crossings and dialogues (Miranda, 2020). Faced with this perception, I started to ask a new question, which turned out to be more powerful: who here likes to dance? Faced with the aforementioned question, it was possible to weave other networks, expanding the debate and meanings, as a diversity of responses emerged: “I dance funk”, “my father teaches me to dance samba”, “I know sambar”, “I know dancing forró”, “I dance in church”. But, of all, the most repeated was: “I dance tik tok”. The question made it possible to break with the eminence of a systematization, as it gave visibility to corporeal experiences that go beyond the colonialized systematization of teaching, which, often, only offer styles originating from the Eurocentric vision of body and world.

Two points caught our attention: the first is that these responses lead us to reflect that not all knowledge is contained in systematization, which, by systematizing and institutionalizing it, often sells it as a product based on abysmal logic (Santos, 2020) which obeys the Market Principle. Take as an example the student who said that her father taught her how to dance samba at family parties. At that moment, it was notable to realize that, in addition to the systematizations of knowledge, there is also knowledge that is transmitted from one body-territory to another, through orality and memory, which, by the way, make up Afro-Brazilian civilizational values (Trindade, 2005), present in a rhythm based on the Afrodiasporic perspective.

The second point that attracted attention was the influence of social networks on contemporary dances, which were revealed in most groups by some narratives: “I dance Tik Tok”. In the current moment of social

networks, at the same time that famous trends⁴ put dance in the spotlight, often linked to the Market Principle as a way of selling products, reproducing a logic of mass sales.

Considering the proposed discussion, Afro-diasporic and post-abyssal, the reproduction of movements stimulated by social networks, although disguised as ludic, is still at the service of the market principle, belittling creativity and valuing reproduction with little production of meaning in relation to subjectivity. We do not disagree that its use has value in the learning process, however, when we address its ability to develop authorship (Santos, 2020), its aspect focused on reproduction can become an aspect that complicates the educational process. Starting from a position centered on post-abyssal and decolonial epistemologies, we agree with Barcelos (2018, p. 16) who states that the act of dancing “based on stereotyped, repetitive and standardized movements does not free or sensitize the being, on the contrary, it imprisons , represses feelings (...)”.

After this moment, the students were asked the following question: what is dancing? The responses in each class were as varied as possible, but it was possible to notice that they converged in two directions: students who conceived dance as any movement within music; and those who perceived dance as an art form, but did not associate it with a form of expression.

In view of this, the question was raised about what art was, and, based on the answers, the understanding that dances were a form of human expression, a means of interaction, was collectively constructed. At this point, a student from one of the classes made the following proposal: “Teacher, how about we say that dancing is telling a story with our body?” It is evident that this construction, which came through dialogue, emerged from the fabric of the cross (Rufino, 2018), which is understood as one of the powers of the crossroads. For the author, the “cross is seen as crossing, erasing, splitting, contamination, catalyzing, bricolage — exusiac effects on

⁴ An English word that, in Brazilian Portuguese, means trends. Its use on social networks is related to the type of content that becomes a trend among network users over a period of time (Bastos et.al., 2022).

its faces of Elegbara and Enugbarijó” (Rufino, 2019, p.18). The erasure movement is also understood as a power in the body-territory, as highlighted by Miranda (2020).

Subsequently, we moved towards understanding which songs were heard in the students' daily lives. Each person was asked to suggest one or more songs that they listened to every day, to be played on the speaker and shared with friends. The six classes showed significant diversity. In general, there was a strong presence of national rap, funk, international music and songs present in social media trends.

Thus, the classes had the opportunity for each student to present a song, and there was no order of requests among the students. In one of the classes, a situation became interesting, as a student was uncomfortable asking for a song, but showed interest to a friend. This friend reported the situation, and, given the situation, the student was encouraged to ask for her music: shy, she said that she would like to play the music, but that no one would like it, as it was church praise.

Faced with this situation, I spoke to the student, so that she could perceive the moment as a space for meetings and knowledge, and that it would not be the fact that it was a praise that would not have space; as long as there was respect for the choice of all the songs presented. The student smiled and showed her music. At that moment, another fact caught our attention: more than half of her class sang the song together with the student.

The most played artist in classes was MC Cabelinho, a funk singer. Genre that predominated in the daily lives of the classes, appearing in most of the requested songs.

I took advantage of the opportunity to apply the product in six different groups and we varied the way their bodies were arranged when the songs were played. Thus, the songs were played with the students sitting and standing. In view of this, it was realized that the circle format and standing, when playing the songs, allowed those bodies-territories to manifest themselves more freely. In the groups where they were already

standing up while playing the songs they suggested, the bodies-territories began to express themselves with some rhythmic movement.

In one of the classes, a song characteristic of the genre called ‘passinho’ was played. When playing this song, some students began to perform the characteristic dance steps spontaneously, which caused a certain uproar in the class. At first, almost instinctively, we thought about asking them to sit down. However, the understanding soon came that that body that was moving was also communicating (Barcelos, 2018), which provided us with clues about their daily lives (Ginzburg, 1989), and preventing its manifestation would be to reproduce the practices of silencing and control, largely consolidated by the modern school (Barcelos, 2018; Santos, 2020).

At that moment, through body expression, the group of boys began to dialogue using only movements. This dialogue soon turned into a game of challenge until they took off their shoes and asked to do a little circle between them (Figure – 1).

FIGURE 1 – Passinho Wheel



Source: own authorship

The members of the group that formed were exactly the group of boys who were disappointed to learn that it would be a dance class and insistently asked for ten minutes to play futsal.

At the end of this meeting, perceptions regarding the musical universe, the presence of dance in everyday life, body expression based on the theme, among other clues, were noted in the field notebook, aiming to

construct approaches for the subsequent class, seeking to unravel the enigmas. (Pais, 2003) that emerged at the crossroads formed throughout the class, possible intertwinings with Afro-diasporic culture.

Class 2 - Dances as body knowledge and possibilities for crossroads

The second class took place, sequentially, the following week, with the aim of providing dialogue: weaves and crossings via students' narratives on the Afrodiasporic theme. This provision was made with the aim of expanding perception based on experiences in the world. Therefore, it was decided to bring black dances to the center of the conversation, in order to map the children's repertoire and knowledge.

In view of the above, the class began with a video to enable students to access the notion of black dances and, simultaneously, visualize their various dynamics.

During the class, we present a sequence of slides, linked to videos of each dance, as it is not just about demonstrating the dances, but expanding the understanding of body expressions.

In this line of thought, we come closer to the logic established by Barcelos (2018, p. 13), as he understands that “dance throughout history appears as a form of mediation between man and the world”. In this sense, black dances have the power both to tell these stories and to question hegemonic and colonial knowledge. Videos were selected from social media platforms, and the slides were made available as supporting material in SD.

Following the propositions of crossroads pedagogy, a logic that privileges encounters and crossings, the class moved towards the knowledge that emerges in/from the manifestations of counter-hegemonic bodies-territories, as Miranda (2020, p. 139) teaches us, “the body-territory-counter-hegemonic is forged with the fall of the chair, it is forged with alterities, which need the veins of interculturalities to build welcoming critical stances (...)”.

Upon arriving in the classroom, the students sat freely, some on the chairs and others on the floor. Perhaps this meeting was one of the most significant moments of SD, as this space allowed questions of significant experiences to emerge, enabling debate and sharing, highlighting the exuistic power of the crossroads.

Thus, the class began with the first slide and the children's curiosity became evident as they questioned the term *afrodiasporic*. Given this curiosity, the meaning of the concept and the reason for it being used in the theme of that class were discussed.

Continuing with the dynamics of the class, the second slide was presented, and brought some narratives from the previous class, specifically about the question: what is dancing? Sharing the narratives obtained with the different classes was intended to promote debate about the answers, allowing an understanding of the plural way in which the group understands the act of dancing and expression/interaction.

Then, it was explained that dance, as a form of expression, would be a way to discuss some important issues, present in our daily lives: at school, at home, in the neighborhood, among other spaces. The intention was to bring the racial issue to light.

Promoting discussion about this topic — racial prejudice — requires taking a political stance. Therefore, a counter-hegemonic position in an environment that still has conservative/colonizing political practices (Oliveira, 2012).

In this regard, Miranda (2020, p.59) draws our attention to the fact that, historically, if “school was not designed for black and Afro-Brazilians, there is no need for curricula to meet the values of the groups subordinated.” Therefore, there is an urgent need to constantly question curricula, as the school still maintains values linked to an ideal defined by color/race.

In this sense, when asked about what racism would be, the students were unable to conceptualize it, however, the experience in a colonizing and exclusionary society, therefore abysmal (Santos, 2010), allowed for

exemplification. Specifically in the afternoon classes, the narratives became more evident, as the school had already promoted an activity on the topic.

One of the most cited examples in all classes, due to the treatment given by the media, the case of the player Vinicius Junior — racist attacks in Europe — gained prominence among children.

During the course of the class, the narratives allowed encounters, crossroads that were formed, making it possible to build knowledge in networks of subjectivity (Oliveira, 2012). The problematization allowed creating situations that enriched the class and the need to expand the debate on the topic.

In the class called A, a student raised her hand and said she came from a family where her mother was black and her father was white. The student, who had black phenotypes, went on to say that, when she was studying in the third year of elementary school, her father picked her up from school and the teacher did not let her go with him, asking her, repeatedly, if he really was her father, and, even with the student's repeated positive statement, she was only released after the management confirmed it. The student narrated that this situation always bothered her and that this practice occurred at other times in her life (Episode of the Field Notebook – Date: 03/16/2023).

In the same class, a student who identified as black felt free to say that, during his football training, some friends called him a monkey. And that this was a common attitude that bothered him and that he would now call it racism and ask them to stop, because, according to him, this is “not cool” (Episódio do Caderno de Campo – Date: 16/03/ 2023). For Klauck and Zubaran (2021, p. 4), “in the context of structural racism that marks Brazilian society, animalized representations of black people are recurrent, including the representation of the black other as a monkey (the).”

The aforementioned narrative opened cracks for exuneutics (Rufino, 2019) to expand meetings and discussions in relation to the cruel and historical process of animalization and zoomorphization of the black body (Custódio;

Oliveira and Vale, 2020; Klauck and Zubaran, 2021). This historical process attempts, through narratives that bring the image of black people closer to animals or hypersexualize the black body, to reduce the humanity present in the body-territory through subordination that brings black people and their behaviors closer to animals, in the most diverse languages.

It should be noted that the problem does not refer to the proximity of human beings to animals, but rather to the representation of subalternity based on the logic of dominant scale (Santos, 2006).

Continuing with the class, knowledge about dances linked to black culture was problematized. The six groups only mentioned capoeira and samba. Thus, we learn from Guinzburg (1989, p. 177) that, if “reality is opaque, there are privileged areas — signs, clues — that allow us to decipher it”.

In this way, the students' perception of Capoeira and Samba emerges with signs of indolent reason, being reduced to the experiences of Afro-diasporic cultures and peoples.

Based on access to students' understanding of dances, a conversation begins about how racism is present in black dances, through erasures and silencing.

Thus, when connecting the sound with the drumming, the buzz associated with laughter began, giving evidence that the planned provocation was successful. Despite the comments made between them, it was possible to hear that they were associated with African-based religions, mainly Umbanda and Candomblé.

This fact led us to the possibility of generating crosses through dialogue, aiming to understand that associating a manifestation that has the presence of drums and black people with Candomblé, or other religions with African origins, was also an act limiting the understanding of the riches cultural, and, in a way, a prejudiced act.

In Afro dances, the following manifestations were covered: Tambor de Crioula; Baião Baiano; Maculelê; Jongo; Congada; Samba de Roda; Lundum; Maracatu; Bambaquere; Axexé; Bangulê; Bate-Baú; and Opanijé.

In the classes, the rhythms that caught the most attention were maculelê, jongo and maracatu. For each video, the dances were contextualized along with their histories and cultural meanings. To present the maculelê, two videos were used, one with the use of sticks and the other with the use of machetes. The maculelê caught the attention of all classes and, in some, it was possible to generate discussions derived from the drum rhythm.

Subsequently, when discussing black dances, the following expressions are created, considering their history (Andreolli, 2021): samba no pé, samba de gafieira, samba funkeado, funk, charme, axé and frevo.

FIGURE 2 – Slide used in class with the figure of the dancer



Source: own authorship

In one of the classes, when we presented the video of samba no pé, one of the children immediately established the relationship between the dancer and the figure of a rascal, more specifically that of Zé Pelintra (entity of Afrodiasporic cults). At the moment this relationship was established, the similarity with the characteristic figure of African-based religions was recognized, since, until that moment, they had not realized it.

Thus, considering the opportunity created and the conversations about the comment, discussions about the representation of the figure of the Rio scoundrel expanded.

At the end of the class, the classes were asked to choose a manifestation of black dances to be experienced in the next class. Maculelê predominated in the students' choice, so that three of the six classes chose only maculelê, one chose Charm, one chose funk and one chose maculelê and samba.

At the end of the class, it was clear that integrating Afro-diasporic culture into the daily life of public schools makes it possible to confront structural racism, expanding the perception of bodies-territories and favoring a counter-hegemonic movement to modern colonial thinking.

Class 3 – Crossed bodies: knowledge made on street corners

Initially, it was decided to start with rhythmic perception exercises. Maculelê songs without melodic lyrics were presented and then asked to accompany the music by clapping their hands. With each dynamic, we sought to address, along with the movements, meanings about dance and its representation, which are complex and which, as it does not work based on a modern monocultural logic, also has multiple interpretations. We sought to privilege maculelê and its potential to rescue Afrodiasporic culture, which made it possible to perceive it as a crossroads (Rufino, 2019).

During the class, we asked them to explore different ways of reproducing the rhythmic cadence of maculelê. At the beginning of classes, in all classes, there were more uninhibited bodies and more inhibited bodies, which, as they met the disinhibition of other classmates, began to feel more comfortable expressing themselves.

By choosing not to delimit rigid structures of movements to be taught, we privileged the displacement of the body and, in its own discovery, the intention was to enhance the cross, present in the pedagogy of crossroads, this being conceived as an artifice for the necessary transgressions in life labile approaching “resilience, possibilities, demands and transformations. The cross, as a theoretical-methodological perspective, sets the tone for Exu’s dynamic, inventive and unfinished character” (Rufino, 2019, p. 86).

At that moment it was possible to see bodies moving in different ways, seeking connection with the beat of the drums. When moving around

the space on the court, it also became interesting that, based on previous experience of the videos, some had already started movement interactions with other colleagues.

Following the class, the implement to assist the rhythmic production of these body-territories was presented. When putting the implement into play, they were also asked to discover ways for their bodies to manifest themselves. Then, the work was carried out in pairs that alternated throughout the class.

Maculelê establishes a logic that goes beyond the dimension of dance, as it is inseparable from its other aspects — fight, game, ritual and play (Melo, 2023) —. However, in this class dynamic, its relationship only with dance was established — Figures 3 and 4.

FIGURE 3 – Maculelê Class



Source: own authorship

FIGURE 4 – Maculelê Class



During the class, the crossette movement was worked on, “name of the Maculelê movement in which the hands hold the grimas in the shape of a cross, in front of the head, as a defense mechanism against the imminent attack” (Melo, 2023, p. 64). For the author, the Maculelê cross and the concept of crossroads, as recommended by Rufino's pedagogy (2019), are perspectives on the world.

Finally, we work on the Principle of Circularity, present in Afro dances, through maculelê. We held a circle, listened to some songs, with melodic lyrics, and worked on the notion of the body-territory as a body that is text and that is a living archival document, as Antonacci (2009)

teaches us, when stating that the African, when crossing the Atlântico, brought with him performative writings, a bodily intelligence passed from generation to generation.

Based on this idea, they were asked to listen to the meaning of the song lyrics and then represent this meaning through performance.

In this way, we experienced a maculelê circle in which the students, in circles, rhythmically hit the implement on the ground or performed the cross while the others entered the circle, composing it with their bodies.

For the class that chose Charm, first, it began by telling historical aspects of the Carioca Charm Ball and its social representations of cultural resistance, linked to the Afro-diasporic context.

Cecchetto, Monteiro and Vargas (2012, p. 457) understand the Carioca Charm Ball as “[...] a type of nighttime leisure, socially perceived as a cultural space for the positiveization of black aesthetics, which allows for social recognition”.

In this regard, Miranda (2019, p.33) draws our attention to the fact that Baile Charme constitutes “a cultural and popular movement that claims and builds a black and suburban cultural identity in addition to cordial and affective sociability, expressing itself through of dances, music, behavior.” This manifestation allows the clothing to reveal an approach to Afro-descendant culture, mainly American.

As for the class that chose funk (Figure – 5), we initially recalled the discussions held in the previous class so that the characteristic movements of the style called passinho could then be addressed. We present as characteristic steps the so-called rabiscada, the crusade and the sabará.

This class was interesting in that, after learning these three bases, the students themselves became protagonists of their learning. They divided into groups and proposed doing a step challenge. The proposal was accepted and we held a dispute between the three groups created.

Figure 5 – Funk class



Source: own authorship

An interesting point was the sensitivity of the group, which, upon identifying those who had the most difficulties, encouraged them to go, firstly, so as not to give up after the presentation of those who had more experience and familiarity with the style.

For the group that chose samba and maculelê, the class began with teaching maculelê and, later, we experienced the basic steps of samba in the foot where we performed a samba circle.

Classes 4 and 5 – music that sings; movement that enchants

Classes 4 and 5 were dedicated to the choreographic elaboration process based on discussions and experiences from previous classes. It is considered in this SD that the presentation itself cannot be conceived as the final objective of the sequence, because, if so, it can come close to the logic of productivists who value competition or, at best, presentation as an objective.

In this way, the proposed choreographic elaboration has the main intention of constituting an educational process of dynamics in which the educator is not highlighted, leaving the leading role to the students.

The initial proposal involved each class researching songs with their family and/or on the internet that would enable the construction of a collective dance experience, constructed from the perspective of black dances.

Faced with this challenge, each class took a relevant quantity of songs thinking about a process of choreographic construction. From that point on, the songs were presented to the class and each group chose a song to elaborate the creative process based on an anti-racist and decolonial perspective.

The students choose the music, considering the individual/collective crosses, woven in each class, without the imposition of a specific style to be worked on, because, as explained throughout the study, we took Miranda's position (2021, p.40) as a reference: the imposition legitimizes the pedagogical practice based on silence, passivity, which makes it impossible for students to understand the power of being protagonists in the construction of their narratives.

SD does not claim to be a model, therefore, it privileges the daily experiences of each school, being built with students based on the reality in which the practicing subjects are inserted.

Therefore, from this class, an open playlist was created, together with students, on the Youtube Music platform, with the songs suggested by them. The playlist is called "SD Body Songs, Performance and Anti-Racist Dance"⁵.

When the class started, the students presented their songs, some repeated, others completely new to our ears. Not all students brought songs, however, as they were presented, the class was explained why they chose that song and how they saw that, through it, it would be possible to construct choreographic communicative forms based on the concept of black dances. After listening and choosing the songs, each group began their choreographic assembly process, which developed over the course of the two classes.

Class 6 – feeling: telling stories with the body

For this meeting, it was decided to decide, collectively, how the day of the presentations would be configured. Most of the students chose to gather

⁵ Disponível em:

<https://music.youtube.com/playlist?list=PLLx4FSstLlj50x8ndZ2jYiv76aHwVJ6G&si=9UmVj5gCmzmd5HJf>.

only the classes, in their respective shifts, on the court, so that one class could present their experiences to the other. Therefore, parents/guardians or the community were not invited to participate in the presentation.

Inviting the community would be an interesting process as it would enable the expansion and dissemination of knowledge through the formation of crossroads. However, the choice was made collectively with the aim of creating a comfortable moment for performing presentations where pleasure was involved and not a moment of tension. Therefore, the choice was respected.

Considering that it was not possible to interact with the community, a support network emerged during the classes. In both shifts, it was possible to notice the support between the groups and classes, through applause, praise and narratives such as: “rock it!”, you’re going to rock it, congratulations my friend”.

We attribute these narratives to the fact that they understand that space as an environment created with/for them, an environment of non-competition and collective construction of people who have gone through similar processes.

In view of the above, the rupture with the technical bias stands out, deprivileging communication through static-expressive rationality, privileging authorship and the creation of collective support between classes and students during presentations. It is not about rejecting the use of techniques, but about realizing that dance carries, in addition to technical gestures, the memory, knowledge and symbolic universes of a culture made invisible throughout history (Rodrigues, 2015, p. 23) , as we can “teach dance technique at school even with the aim of acquiring skills and competencies, but not forgetting the objectives as a pedagogical practice”.

Thus, the presentations took place on the court. Initially, the students were seated in rows, one next to the other, as is customary at school events when they take place on the court. As the organization took place, complaints began to emerge from students who were in the furthest rows. These complaints were related to the difficulty of observing the presentations.

The students suggested organizing them in order of size. However, two students made a proposal based on their experiences. One of the students mentioned that, at his house, at parties, they usually make circles and asked if we couldn't make a circle instead of the rows. The student concluded by highlighting that the circle would also be linked to the Principle of Circularity, discussed in the class on Afro dances.

In view of this proposal, the layout was changed to a semicircular format, considering that, as some presentations were designed to have a direction, there would be harm to those who remained behind the choreographies.

The presentations began and the bodies-territories expressed themselves. In general, it was possible to perceive in the groups the protagonism of black students in relation to choreographic creation. The presence of pleasure and authorship (Santos, 2006) were also present as the bodies moved, attributing meanings to the movements.

Another aspect to be considered was the use of characteristic movements in maculelê. Some groups wanted to contextualize the meanings of their dances for those watching. With this, it was possible to see that the proposed movements had different intentions. In one of the groups, a student ended her short speech with the following line: “being black is everything, except being less, and we deserve respect!”

It is interesting to consider that one of the interesting moments of this class did not occur during the presentations, but outside this context. After the presentations, the same student who, in class 2, questioned her classmate about his blackness, in an informal conversation, reported that she no longer considered herself ethnically white, based on her father.

And that, after a conversation with her mother, she started to consider herself mixed race, which demonstrated the student's understanding of blackness. Finally, while the class materials were being put away, a student approached and said that, during class, she had talked to her mother and that she was “thinking” she was more black than brown.

This student has characteristics that could easily be associated with the phenomenon of passability

To conclude, it is noteworthy that DS proved to be significant not only in relation to the process of (de)invisibilization of black culture, but in relation to the contribution to the process of awareness and appreciation of Afro-diasporic culture, allowing the problematization of discussions about racism in favor of anti-racist education.

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