

98 - DANCE AND ETHNICITY: THE PROCESSES OF INCLUSION IN SCHOOL AND SOCIETY

CEPHORA GOMES SILVA¹
 DIOANALLISE TRINDADE DE PAULA¹
 RENATA DUARTE SIMÕES²

1 - Centro Universitário Vila Velha, Vila Velha/ES, Brasil

2 - Universidade de São Paulo, São Paulo/SP, Brasil

cephorato@hotmail.com

The main purpose of this paper is to reflect on the relationship of ethnicity that are established in society and spread the teaching of dance, seeing these relations possibilities of inclusion of social subjects. We chose to consider this issue in the social sphere in general and in particular at school understand that this space, despite the investments, advances to overcome the discriminatory processes has appeared timidly.

For this study were used articles, theses and dissertations that deal with ethnic relations in the teaching of dance. The articles were selected primarily from the Catalogue of Periodicals by the Research Institute Proteoria installed at the Physical Education Center of Federal University of Espírito Santo - CEFD/UFES. Also were used articles published in the journal database for the Coordination of Improvement of Higher Education Personnel - CAPES, available on the Internet. All other texts, books and documents were used as support for the treatment of the issue.

Historically, enrolls some difficulty in dealing with the themes of prejudice and discrimination. Brazil, for a long time, addressed the issue seeking convey an image of homogeneous country, with no differences, or, in another case, prosecutor of a supposed "democracy" (PCN's, 1997).

At school, for a long time, the methodological models of traditional teaching were based on uniformity of some programs that wanted to get results homogeneous. The diversity was considered an anomaly, rejectable and rejected, so that students, for different capacity, its origin, its unsuitability to the system, were not viable in this educational model (OCAÑA; JIMÉNEZ, 2006).

Today, in contrast, the understanding of diversity is influenced by the discourse of tolerance and of the potential and importance of living with diversity. Within the school, the acceptance of diversity has proved a starting point for the initiation of processes of teaching and learning valid.

Accordingly, we need greater attention on the practices developed on this diversity and a school's position compared to the overcoming of ethnic discrimination. After all, if we agree that Brazilian society is marked not only by socio-economic exploitation, but also by ethnic prejudice, among others, as they disregard the school as a social institution, is not marked by this factor? And how does not charge a placement of the school before the reality of thousands of students and teachers to not only guarantee them the right to education and provide them a quality education, but to eliminate discriminatory practices?

Students, like teachers, directors and other school subjects, are beings with a prior baggage of beliefs, ideas, attitudes, values, meanings and behaviors acquired in social life outside of school spaces. Behaviors, the speech of students, the attitudes of groups of friends are full of stereotypes of ethnicity.

The Brazilian black people, like other peoples, built along its path, an ethnic identity, a way to see yourself and viewing the world, from a historical and cultural references, which distinguishes it from other ethnicities.

Barth (1979, p. 11) points out that according to the anthropological, ethnic group means population that: "being perpetuated by biological means"; "sharing fundamental cultural values, implemented in all explicit"; "comprises a field communication and interaction"; and "has a group of members who identify themselves and are identified by others as constituting a category distinguishable from other categories in the same order".

According to Oliveira (2003), ethnic groups should be viewed as a form of social organization, which attaches itself, and for others is attributed, to ethnic identification. "To the extent that agents rely on the ethnic identity to classify themselves and others for purposes of interaction, they form ethnic groups in their sense of organization" (BARTH, 1979).

A very common phenomenon in the modern world is the interethnic contact, understanding how such relationships that takes place between individuals and groups from different "national", "racial" or "cultural" provenances (OLIVEIRA, 2003).

According Cancline (2001, p. XIX), in Brazil, ethnic identities, most of them are hybrids, or can not be considered "pure" or fully homogeneous, as they suffered mergers, but not without contradictions and conflicts, understanding "Hybridization" as "socio-cultural processes in which structures or practices, which existed separately, combine to generate new structures, objects and practices".

The ethnic dances, expressive manifestations of certain ethnic groups, in Brazil are influences very diverse. The main sources for these events are the European, indigenous and black. The black element was essential for the formation of Brazilian music and dancing (BRANDÃO, 1989).

The dance has always integrated the African lifestyle, making its presence felt in hunting, warfare, courtship, marriage, initiation and work. African-Brazilian dances were defined as the religious and secular dances of Africa brought for slaves and here developed and processed under different influences.

The meet of ethnic African, European and indigenous, however, were not without conflicts and disputes. The construction of ethnic identity is presented in a fragmented and contradictory form, asserting itself through its own denial/hiding in the lives of black individuals who suffered violence and oppression imposed by whites. Blacks were prohibited for decades to express themselves through their music and dances, performing these practices so veiled and hidden.

For more oppressive than was slavery, the black resistance made possible the perpetuation and entrenchment of their customs and beliefs in Brazilian society, made possible the perpetuation of their dances. Social movements, linked to different ethnic communities, have developed a history of resistance to cultural patterns which established and consolidated injustices (GOMES, 2001).

Gradually Brazil won an anti-discrimination legislation, culminating in the establishment, in the 1988 Federal Constitution, of racial discrimination as crime. There are also mechanisms for the protection and promotion of ethnic identities, as collateral, all the full enjoyment of cultural rights, as well as supporting and encouraging the use and dissemination of cultural expressions.

However, in the society and school persists the prejudice that mark and overwhelms the subject. In this sense, it becomes relevant to ask about the kind of cultural experience that the school offers in the prospect of overcoming discrimination.

Would the school structuring a level of significant relationships for students of different ethnicities?

The National Curricular Parameters (PCN's, 1997, p. 29) point out that the school should provide opportunities for all students to develop their potential, "in a democratic and non-selective form, aiming at their improvement as human beings," considering the characteristics of students in all its dimensions (cognitive, bodily, emotional, ethical, aesthetic, interpersonal relationships and social integration).

According to the document, to change minds, overcome prejudice and combat discriminatory attitudes are goals that involve dealing with values of mutual respect and recognition, which is a task for society as a whole. The school has a crucial role in this process because it is the space where gives coexistence between children from different backgrounds; with different world views; because it is one of the places where rules of public space they are taught for democratic practice with the difference; and because the child has systematic knowledge about the country and the world. The child at school lives with diversity and can learn from it (PCN's, 1997).

Thinking of enabling the student to living with diversity and understanding the importance of this practice, the dance classes have been shown to potentially productive. The inclusion of dance in schools, as aesthetic practice that allows one hand, the materialization of human sensibility in art, on the other hand, the change in the ethnic representations/relations of male and female students in the experience of dance in school, as says Saraiva-Kunz (2003), helps the emergence of forms collective and group in a more fluid and it work of form more expressive with the world of cultural production and of the arts.

The dance as part of the culture movement, presents a wealth of possibilities in bodily experiences, social and affective, playing special role in human development. According to Shusterman (1998), it allows for different aesthetic experiences that promote the increase of sensitivity as the ability to perceive the world, able to experience it, reflect it and recreate it, enables the transformation of values, customs and beliefs, being significant in the process of transforming society.

The body language through dance can lead to a communication of more immediate impact than the verbal for the attention that attracts to movement, for his qualities similar to the language of the word, its bountiful meanings that multiply, your attack multisensory, composed of variables that change attitudes and opinions, and its accessibility, its humanity. Dancing can transform complex inner feelings, luring people to the acceptance, for the peace or for the awakening (HANNA, 1999).

In middle school, the use of dance as body content from the initial series enables a new understanding of the individuals on this practice, providing opportunities for the student (black or white) the various manifestations of culture and attitudinal changes with regard to ethnic relations.

According to Saraiva-Kunz (2003), it is possible to relate Arts and Education through dance, experiencing the sensuous and breaking with the traditional processes of teaching, understanding the languages of art and culture body as interconnected terms. The dance and education, both committed to the formation of man in its entirety, can provide valuable experiences that contribute to a liberating action of the individual in society.

However, the potential of dance has not been widely used in school because its presence is sporadic and marred by ethnic stereotypes, which is characterized, among other things, the eventual offer, the marginalization of some rhythms.

The ethnic prejudice manifests itself in dance, in large part, through the marginalization of the rhythms of black origin, among others, who are considered "minor arts" and in that, according to common sense, prevails expressive freedom and neglects to technical accuracy. In this sense it is evident that often the arts have served to strengthen the established order, as they stimulate an appreciation of traditional and classical works, taking in them the reference of beauty and artistic achievement.

The potential of the dance of African origin are in their inclination to promote social change. Hip Hop, Break, Afro Dance, etc. present organizational capacity, as a social movement that aims to change through a process of social emancipation. Sposito (2000), in addressing the social movements, youth and education, highlights the Hip Hop Movement as a field of conflicts and negotiations for the youth, especially for its ability to coordinate with other movements like the Black Movement, and from hence envisage the richness of movement and its democratic role.

However, these dances are not always visible to their potential. In school and society, blacks face a double problem when it comes to their artistic expressions. On the one hand suffer prejudice, discrimination and are unable to express themselves through their dances and songs. Moreover, they are not allowed access to the high arts, considered themselves the elite social, of class with higher purchasing power that can pay for their consumption and production (CHAUI, 1986).

The high arts, called "major", they claim superiority, difficulting access to them by the culturally and economically underprivileged classes. Supported by the elitist tradition, art is made inaccessible to the majority of the population.

This is due to the political domination and socio-economic status, but what has happened is that "[...] the inability to appreciate the 'higher arts', determined by social factors, is reinterpreted as a sign of a more intrinsic inferiority, a lack of taste and sensibility, a way which suggests incompetence natural and not socio-economic" (SHUSTERMAN, 1998, p. 64-65). Thus, the art also serves to legitimize and naturalize the difference rooted in the social class hierarchy, not just for possession, but also by its method of assessment.

Overall, blacks are underrepresented in society and in school, including dance classes, and their bodies suffer discrimination and oppression on the basis of stereotypes that they were/are assigned. Nothing specifically on the body determines how the social division will be established, however, the bodies have visible marks of historical processes and are trained well, marked and labeled, assuming a gesture that is socially accepted (SCOTT, 1990).

Through our bodies we learn who we are, what they want from us, because we are in this world and how we should behave in front of their demands. Concepts and rules about gender, race, ethnicity, social class etc. are embedded in our teaching-learning without that often we realize what we are building or even (re)producing. Our bodies are "community projects" in the shape, weight, posture, health, etc. and we are rarely encouraged to take risks, try something new, to vary our movements or even to discover our own voices in them (JOHNSON; apud MARQUES, 1997).

There are many hidden messages and interpretations both in the repertoires of dance as in how bodies are taught in classrooms through exercises and movement sequences. Nonetheless, the arts also have functioned as a means of protest, social critique and transformation. "The importance of art depends on how it is appropriated and used, and we should be able to take ownership of works of art to make ethical and social purposes" (SHUSTERMAN, 1998, p. 63).

In this connection – to that the dance does not summarize the implementation of the practice by practice, movement by movement - it is necessary to rescue the Brazilian culture in the dance world through the theme process of cultural origins, whether of Indian, of white or of the black as a way to awaken the student's identity in the construction project of citizenship. The search is suggested to the teacher, both in bibliographies as appropriate as the memory itself entertaining the community of students, the dances that enable better treatment of these themes.

The do/experience dance, without being tied to a particular image, it can allow people greater sensitivity, both in the discovery of other dances, as in the possible expansion of the expression. Experience can to help "[...] transcendence, even temporarily, of the limits that our society essentially repressive outlined for the human experiments, limits as scarce as the

possibilities that people attach to making dance" (DANTAS, 1999, p. 60).

The PCN's (1997, p. 323) argue that "it would be interesting in art to work with the discrimination", by fostering research that drive looks for form as "[...] [whites and blacks] in the art express their differences and similarities". Thus, the document asks that educators pay attention to behaviors and social skills developed, but not always explicit, not to take them for granted.

Sousa (2000) indicates that the processes that involve learning to dance should target the individual creator, should be a priority as a starting point the experiences of the subjects. Thus, each participant should be thought of as a historical subject that emerges in the educational processes and printing, also his "record" in the artistic productions.

The art in its relations can find different paths to their achievement and, consequently, different aesthetic, extending the perception of art. This is possible when the limits established by the already established arts are overcome before the desire and even the social need to extend the art as an expression/language of the population, not restricted, especially to the more privileged portion (ABRÃO et. al., 2005).

Saraiva-Kunz (1998), Soares et. al. (1998), Saraiva and Fiamoncini (1998), proposes the method of dance-improvisation as a means able to overcome stereotypes and paradigms predetermined socio-culturally, because, they say, it is an education focused on the potential move of each be, in the development of communication skills and expression, exercised in creation. Thus, they stress that learning and experimentation occur through the content "without stereotypes" of improvisation, which is a creation process that allows the individual to prepare their thoughts, their feelings about themselves and about another.

In this perspective, the improvising enables the discovery of styles of dance and movement in which subjects, black or white, can jointly identify and promote the work that may gradually encourage the interaction, overcoming the models of behavior and attitudes previously standardized.

CONCLUSIONS

We conclude that, compared to the uniformity of the old teaching methods, focusing on the transmission of knowledge, the educational system and society require the development of a curriculum aimed at enhancing the capabilities of each individual white or black.

Diversity should be seen as differentiating fact that demand integrative educational answers in the form of styles and methods of teaching and learning can adapt to individual needs. This kind of experience should always start from the knowledge and experiences of students and be judged on progress on them, because "[...] can hardly be trusted an institution if does not meet the expectations of society that supports" (OCAÑA; JIMÉNEZ, 2006, p. 25).

If the school is limited by pre-established ideas, on the other hand, it is essential to remember that the school is also responsible for the construction of new conceptions of culture and it is possible to create strategies, proposals and activities that provide students with new learning body.

It is from the pluralism that dance and ethnic relations can be found when the doors are open to understanding the other (which is in each one). This transformation will not happen without disruption, and especially without the clarification of the historical conditions and not natural, which affect the existence.

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DANCE AND ETHNICITY: THE PROCESSES OF INCLUSION IN SCHOOL AND SOCIETY**ABSTRACT**

It aims to reflect on the relations of ethnicity those are established in society and spread the teaching of dance, seeing these relations possibilities of inclusion of social subjects. It chooses to think this theme in the social sector in general and in particular at school for understanding that in this space, despite the investment, advances to overcome the discriminatory processes has appeared timidly. For its accomplishment, were used articles, theses and dissertations that deal with inclusion and/or ethnicity in the teaching of dance. Selected articles were found primarily in the Catalog of Periodicals produced by the Research Institute Proteoria installed at the Center for Physical Education of the Federal University of Espírito Santo. Also used were articles published in the database of the CAPES, available on the Internet. The study concluded that from the pluralism that dance and the relationship of ethnicity can be found, as they open their doors to understanding the other (which is in each subject). This transformation will not happen without disruption, and especially without the clarification of the historical conditions and not natural, which affect the existence.

KEYWORDS: Dance; Ethnicity; Social Inclusion

DANCE ET L'ORIGINE ETHNIQUE: LES PROCESSUS D'INCLUSION À L'ÉCOLE ET LA SOCIÉTÉ**RÉSUMÉ**

Visé à réfléchir sur les relations raciales qui sont établis dans la société et à diffuser l'enseignement de la danse, car ces possibilités relations d'inclusion des sujets sociaux. Choisit d'examiner cette question dans le domaine social en général et en particulier à l'école pour comprendre que, dans cet espace, malgré les investissements, les avances de surmonter les processus discriminatoires est apparu timidement. Pour cette réalisation, nous avons utilisé des articles, des thèses et mémoires qui traitent de l'inclusion et/ou l'origine ethnique dans l'enseignement de la danse. Sélection d'articles ont été trouvés principalement dans le Catalogue des périodiques produits par l'Institut de recherche Proteoria installé au Centre pour l'Éducation Physique, Université Fédérale de Espírito Santo. A également utilisé les articles publiés dans la base de données du CAPES de périodiques, disponibles sur Internet. L'étude a conclu que c'est de la danse du pluralisme et de relations ethniques peuvent être trouvées, car ils ouvrent leurs portes à la compréhension de l'autre (qui est dans chaque objet). Cette transformation ne se fera pas sans interruption, et surtout sans la clarification des conditions historiques et non pas naturelles, qui affectent la existence.

MOTS-CLÉS: danse ; l'ethnicité ; l'inclusion sociale.

DANZA Y ETNICIDAD: LOS PROCESOS DE INCLUSIÓN EN LA ESCUELA Y LA SOCIEDAD**RESUMEN**

Tiene como objetivo reflexionar sobre las relaciones raciales que se establecen en la sociedad y difundir la enseñanza de la danza, ya las relaciones de estas posibilidades de inclusión de los sujetos sociales. Decide examinar esta cuestión en la vida social en general y en particular en la escuela a entender que en este espacio, a pesar de las inversiones, los avances para superar los procesos discriminatorios ha aparecido tímidamente. Para este logro, se utilizó artículos, tesis y disertaciones que tienen que ver con la inclusión y/o el origen étnico en la enseñanza de la danza. Los artículos seleccionados se encuentran principalmente en el Catálogo de publicaciones periódicas producidas por el Instituto de Investigación Proteoria instalado en el Centro de Educación Física de la Universidad Federal de Espírito Santo. También se utilizaron los artículos publicados en la base de datos de la CAPES periódica, disponible en Internet. El estudio concluyó que es a partir de la danza del pluralismo y las relaciones étnicas se pueden encontrar, ya que abren sus puertas a la comprensión de la otra (que es en cada materia). Esta transformación no sucederá sin interrupción, y sobre todo sin la aclaración de las condiciones históricas y naturales que no, que afectan a existencia.

PALABRAS CLAVES: Danza; Origen étnico; La inclusión social.

DANÇA E ETNIA: OS PROCESSOS DE INCLUSÃO NA ESCOLA E NA SOCIEDADE**RESUMO**

Objetiva refletir sobre as relações de etnia que se estabelecem na sociedade e se propagam no ensino da dança, vislumbrando nessas relações possibilidades de inclusão dos sujeitos sociais. Opta por pensar essa temática no âmbito social de modo geral e, em especial, na escola por compreender que nesse espaço, apesar dos investimentos, os avanços no sentido de superar os processos discriminatórios tem se apresentado ainda timidamente. Para sua realização, foram utilizados artigos, teses e dissertações que tratam da inclusão e/ou etnia nos processos de ensino da dança. Os artigos selecionados foram encontrados, basicamente, no Catálogo de Periódicos elaborado pelo Instituto de Pesquisa Proteoria instalado no Centro de Educação Física da Universidade Federal do Espírito Santo. Também foram utilizados artigos publicados no banco de dados de periódicos da CAPES, disponível na internet. O estudo concluiu que é a partir do pluralismo que a dança e as relações de etnia podem encontrar-se, à medida que se abrem as portas para a compreensão do outro (que está em cada sujeito). Essa transformação não se dará sem rupturas e, especialmente, sem o esclarecimento das condições históricas, e não naturais, que condicionam a existência.

PALAVRAS-CHAVE: Dança; Etnia; Inclusão Social.