



DANCE AS AN ELEMENT OF BODY EXPRESSION AND PREJUDICE IN SCHOOL: AN ANALYSIS OF GENDER IN THE PEDAGOGICAL PRACTICE OF PUBLIC SCHOOLS



<https://doi.org/10.56238/levv15n42-020>

Submitted on: 06/10/2024

Publication date: 06/11/2024

Maria Leane de Lima and Wescley Alysson Gomes Farias

ABSTRACT

Even before man presented his oral language expressions to communicate in society, he began his forms of manifestations, and expressions using the movements of the body. From a historical perspective, dance is part of many societies and cultures. From this junction of expressions, gestures and signs, man then presented various rhythms. In Brazil, dance was already present among the indigenous people, especially in the close relationship with nature. Thus, this research seeks to bring knowledge about the importance of dance in the individual's life and in the school area, considering that it is a complete physical exercise, which works on psychological, cognitive and motor issues in the development of movements such as balance, coordination, strength, speed and flexibility. Carried out in a municipal elementary school, with dance teachers and students, this research is exploratory with qualitative approaches. With the objective of problematizing dance in school classes, as an activity surrounded by prejudice. In view of the data presented, we can think about how much dance is still understood as a feminine practice, generating many discussions and prejudices in the school environment. To think about men in dance is to break the paradigms of a sexist and prejudiced society, making an analysis of a real scenario in public schools.

Keywords: Dance. Expression. Prejudice.



INTRODUCTION

Even before man presented his oral language expressions to communicate in society, he began his forms of manifestations and expressions using the movements of the body. This would actually be the embryo of dance. (ELLMERICH, 1964 apud DINIZ, 2010). Through these body expressions, the rhythmic markings of the music began. From this junction of expressions, gestures and signs, man then presented several rhythms, when all this production of emotions was discovered, man gave strength to the rhythm, and dance was a reason for celebrations for all occasions (DINIZ, 2010).

This present study is of paramount importance to know the reality of dance as a body expression surrounded by prejudices in school. This research also seeks to bring a little knowledge about the importance of dance in the individual's life and in the school area, an art of complete movement that works on psychological, cognitive and motor issues in the development of movements such as balance, coordination, strength, speed and flexibility (SILVA, 2012).

According to the national curriculum parameters (2001) dance should be inserted as a content of Physical Education in elementary school because it has great cultural value with wide diversity, "The cultural diversity that characterizes the country has in dance one of its most significant expressions, constituting a wide range of learning possibilities", so it also presents itself as an element of possibility in the teaching of Arts and pedagogy. (BRAZIL, 2001).

Dance, when inserted in school, brings great responsibilities, because it works with movements and expressions, thus generating a great discussion on issues related to gender and prejudice (SANTOS; FIGUEIREDO, 2003). About prejudice, we have the following definition in the dictionaries¹: "Intolerance; repudiation demonstrated or effected through discrimination by religious groups, people, ideas; it can also refer to sexuality, race, nationality, among others". In addition to other definitions that allow us to think about the breadth of the idea about prejudice, which is present in society, in the school environment.

Prejudice as an element of bullying² has been bringing concern to the school community, recognized as one of the problems of violence within the school, this issue requires a special look and has drawn attention in recent decades (SELINGARDI, 2012).

¹ Etymology (origin of the word prejudice): pre + concept. Prejudgment; preconceived value judgment about; opinion or thought about something or someone whose content is built from unfounded analyses, being preconceived, without knowledge and/or reflection. Schism; conviction based on beliefs or superstitions. A form of thought in which a person reaches conclusions that conflict with the facts because he has prejudged them. Available at: <https://www.dicio.com.br/preconceito/>. Accessed on 04/04/2020.

² English term (bully = "bully") that refers to all forms of aggressive attitudes, verbal or physical, intentional and repetitive, which occur without evident motivation and are exercised by one or more individuals, causing pain and anguish, with the aim of intimidating or assaulting another person without having the possibility or ability to

The present study is an exploratory research, with qualitative approaches, carried out in a municipal elementary school, with students aged between 11 and 14 years. This research was developed to verify whether the absence of dance classes at school is caused by prejudice; conceptualize dance and learn about its history; to know the legislation on dance as school content and to relate prejudice to it. With the objective of problematizing dance in school classes, as an activity surrounded by prejudice.

DANCE: CONCEPTS AND HISTORY

About the definition of dance: "cadenced and harmonious sequence of steps, usually to the sound and rhythm of music" (DICIONARIO RIOS, 2001). Dance can be thought of as body movements, cultural expressions and among other possibilities of understanding, throughout the history of humanity. We can think of dance as something unique to the movement of the body, even if there are "similarities". According to Schifino (2013), dance is more than body movement, expressing feelings, art, symbologies and different meanings, giving meaning to the movements, as the author mentions:

But what is dance? In a more elementary observation, it is the junction of three basic elements: space, time and movement. It exists only at the exact moment it occurs, and each of its events is a unique event, not subject to repetition – no matter how much there are similarities between one event and another. The body is its instrument par excellence, and it is through it that ideas and feelings are demonstrated in symbolic forms that are as necessary for human experience as the perception of reality. Dance, in this sense, can be a sacred manifestation, human expression, symbolization of reality, entertainment, art. Regardless of its meaning, it connects one man to another, at the same time crystallizing and passing on meanings through movements – thus also constituting itself as a document of the actions and relationships established by man in time (SCHIFINO, 2013, p. 64).

According to the definitions above, we can think that dance is intrinsically linked to cultural manifestations throughout history, as mentioned by ANDREOLI (2010, p. 107): "Dance is a cultural, social and artistic manifestation that occupies a fundamental place in the life of human communities". In the view of anthropological studies, dance has been and is part of the cultural daily life of various societies, ethnic groups, gender and generations. Still following the author's ideas, dance is understood as a social practice present in language, discourses and various types of representation in the lives of individuals (p. 108).

As Diniz (2010) points out, oral expressions and forms of movement of man in society would be considered, according to the author, the beginning of dance among men, taking advantage of the movements of bodies to communicate.

defend themselves, being carried out within an unequal relationship of forces or power. Available at: <<http://brasilecola.uol.com.br/sociologia/bullying.htm>>. Accessed on April 18, 2020.



There are indications that man has been dancing since the most remote times. All peoples, in all times and places, danced. They danced to express revolt or love, to revere or ward off gods, to show strength or repentance, to pray, to conquer, to distract, in short, to live! (TAVARES, 2005, p. 93 apud DINIZ, 2010).

Within the historical perspective, dance is part of many societies and cultures, according to some references mentioned above, such as in cave paintings, found in some countries in Europe and Africa:

[...] It is recorded in the oldest graphic testimonies of prehistory documents dating from the last ice age, ten to fifteen years before our era and can be observed in the prehistoric caves of the Spanish Levant – Alpera (Valencia) and Cogull (Lleida) – and are similar to other prehistoric documents related to the Dance found in South Africa (Rhodesia and Orange) and France (Solutrais and Dourdogne). Such cave paintings lead us to believe that primitive man performed collective dances in which convulsive and disorderly movements predominated [...] (RIBAS, 1959, p.26 apud DINIZ, 2010).

Through these bodily expressions, the rhythmic markings of music began, from this union of expressions, gestures and signs, man then presented various rhythms, when all this production of emotions was discovered, man gave strength to the rhythm, and dance was a reason for celebrations for all occasions (DINIZ, 2010), (SCHIFINO, 2013).

Also according to Diniz (2010), it is possible to find evidence of the dances even in the Holy Bible, where they mention various rituals and ceremonies, where men and women danced, as a form of cultural and religious expression. The author mentions (p.3): "Later in the history of humanity we detect that the Hebrews had their own dances and others probably of Egyptian origin. In the Old and New Testaments of biblical texts [...]".

We find evidence of dances also among the Greeks, especially the considerations that the great philosophers had about dance, as an activity that completed the citizen, would bring health, posture, among others. (GASPAR, 2011); (DINIZ, 2010). Among the Romans, dance was once considered a degrading activity, as the population was contemplating the large arenas, watching the gladiatorial fights and in what they considered the true art, as mentioned by Diniz (2010):

The population was basically soldiers in Rome, where they despised [sic] Dance, considering it incompatible with the spirit of the conquering people, so they degraded Dance as they did with poetry, sculpture and philosophy. Most of the people appeared in the huge arenas, for example, in the Colosseum and the Circus Maximus, to see gladiators fighting with ferocious animals; That was art. (DINIZ, 2010, p. 6)

Dance in the Christian period suffers a series of persecutions and stigmas, labeling practitioners as heretics, blasphemers, and its practice is banned from society, surviving only "'dances macabre', dances of death and against death, in a time of fear of famine, war

and plague." (DINIZ, 2010). Only later, with the renaissance and changes in paradigms and vision for dance, do we have a flourishing, especially of ballet in the XVIII century. XV, being part of the court ceremonies, considered an entertainment practice for aristocrats and royalty. According to Diniz (2010), "dance left the ghetto" for the court. With the emergence of the first dance teachers in Italy, as an example we have Guglielmo Ebreo, responsible for the creation of ballet, choreographies, expressive movements and the creation of groups of students.

Dance was present in the great events of the courts, especially in the French, Italian and English, being considered a form of differentiation of the type of "civilized and uncivilized", that is, between the bourgeoisie and the proletariats. In view of the manuals of etiquette and customs considered "noble", which differentiated the court from the others, dance was in the category of differentiation (ELIAS, 2010). As Rafael mentions; Toledo (2012):

The court dance marked a new stage; Its systematization and the codification of its technique were part of etiquette, it was presented in the form of choreography and often repeated in the same way. It should therefore be learned by all nobles, since, in the reign of Louis XIV, the dance was part of a ritual of etiquette in the construction of the public image of the king and the nobility. (RAFAEL; TOLEDO; 2012, p. 5).

In Brazil, dance was already present among the indigenous people, especially in the close relationship with nature, because, generally, the region they inhabit is full of natural resources, such as waterfalls, forests, animals and natural diversity. The indigenous people are also known for their mysticisms, beliefs and rituals, in which belief and musicality play a fundamental role and exert a lot of influence on the social organization of the tribes (GASPAR, 2011). The dances among the indigenous people are considered one of the inheritances of the ancestors and have a lot of symbolism, many of the dances are to thank/ask the "spirits" of the forests for food, hunting, protection, among other "gifts" that they have received or want to receive. There are configurations in dance, such as individual and group, in addition to gender relations in indigenous dance, as Gaspar (2011) mentions:

Indigenous dances can be performed by a single individual or in a group and, with rare exceptions in the upper Xingu, it is not performed in pairs. Women do not participate in sacred dances, performed by shamans or groups of men. Magical symbols, totems, amulets, images and various musical instruments and warriors are also used in religious dances, depending on the purpose of the ceremony. (GASPAR, 2011, p. 1).

All body movements, as well as body paintings, chants, props and others, are part of the indigenous ritual, with each ritual having a meaning and symbology. To this day, dance is present in the culture and customs of the Indians, being considered a heritage, passed

down from generation to generation. In addition to some dances³, including the Toré⁴, it is recognized by the State as an indigenous identification, being used for the purpose of recognizing the indigenous population in Brazil.

All the historical periods and dances mentioned briefly are part of the construction of many existing dances in Brazil, where we consider that we have inherited various elements and movements, also incorporating cultural traits. We can think of the plurality of dances that we have in the country, in which, directly or indirectly, they have suffered some influence from the past. We consider that dance played a role in the creation of new customs in society, especially in contemporary times, with diversified dance styles and some typical of their region. (DINIZ, 2010); (RAFAEL; TOLETO, 2012); (GASPAR, 2011). In addition to thinking about popular dances, many of which are passed/taught orally (GUARATO, 2010, p. 13).

THE HISTORY OF PREJUDICE IN DANCE: BODY, GENDER AND DANCE

When we talk about the body, we must return to some ideas throughout history, especially about the conceptions that society had about the body, which was often treated or studied the "dead" body, in studies within the health sciences, such as medicine, biology, among others.

We consider it important to mention the historical writings and other forms of language that man used to promote communication, among them, the body figures, as mentioned by Schifino (2013):

But what was this writing that served as the basis for historical study? The first one that comes to mind is alphabetic writing. But man has also used (and uses) other forms of language to establish his communication with others. Speech, drawings, signs, body movements, codes often executed without the help of words. Undoubtedly, more volatile than signs recorded on paper or other media, but no less devoid of meaning. The body produces other writings to communicate, and also makes itself understood through them. These non-formal writings could also provide important subsidies for the understanding of human relations in the temporal future. (SCHIFINO, 2013, p. 63, emphasis added).

³ The dance of Toré; Kuarup; Acyigua; Atiaru; Buzoa; Of the jaguar; Do Jaguar; Kahê-Tuagê; Uariuaiú and among others. Available at: http://basilio.fundaj.gov.br/pesquisaescolar/index.php?option=com_content&view=article&id=839:dancas-indigenas-do-brasil&catid=39:letra-d. Accessed on April 18, 2017.

⁴ The toré dance presents variations in rhythms and tunes depending on each people. The maracá – an indigenous rattle made from a dry, coreless gourd, in which stones or seeds are placed – sets the tone of the footsteps and the Indians dance, in general, in the open air and in circles. The ritual of the toré is considered the greatest symbol of resistance and union among the Indians of the Brazilian Northeast. It is part of the autochthonous culture of the Kariri-xocó, Xukuru-kariri, Pankararú, Tuxá, (Indians of Pernambuco) Pankararé, Geripancó, Kantaruré, Kiriri, Pataxó, Tupinambá, Tumbalalá, Pataxó Hã-hã-hãe, Wassu Cocal among others. Available at: http://basilio.fundaj.gov.br/pesquisaescolar/index.php?option=com_content&view=article&id=839:dancas-indigenas-do-brasil&catid=39:letra-d. Accessed on April 18, 2017.

Talking about the body was a taboo, a sin, something untouchable, impure, as pointed out by José Carlos Rodrigues in his work: "Tabu do Corpo" (2006), and David Le Breton in his book: "Goodbye to the Body" (2003), presenting a historical overview of the conception of the body, the social construction of the body. Rodrigues (2006) points out that society has created dichotomies about the body, as he cites:

By thus dichotomizing the body, projecting onto it the duality of the social structure, society makes it recognize in it a double nature: pure and dignified, when controlled, and impure and degrading when deviant and rebellious. Man then cannot fully recognize himself in his corporeality and is forced to reject it and dismiss it as decayed and dangerous. He learns to hate in himself, metaphorically, what society needs to hate in himself. (RODRIGUES, 2006, p. 149).

According to the author, disgust with the body or acceptance of the disciplined body is part of the culture of man, who builds a body that is socially accepted or rejected, even if this body is not inert and conveys some message, as he mentions: "[...] the body is that through which it is said and explained. " (p. 150).

Le Breton (2003, p. 13). talks about the hatred of the body in a deep and historical research, covering the Western world since the pre-Socratics, as he mentions: "Plato, in turn, considers the human body as the tomb of the soul, a radical imperfection of a humanity whose roots are no longer in Heaven, but on Earth. The soul fell into a body that imprisons it" In this way, the author discusses the body, from philosophical conceptions to the idea of medicine, "with anatomists, the human body undergoes numerous investigations, in parentheses of the man it embodies" (p. 18).

On the discipline of the body, we have the contribution of Michel Foucault, pointing us to the control and power over bodies, especially in the work: "Discipline and Punish" (2008) and "History of Sexuality" (2015), to think about a specific type of body, a docile body. The mechanisms of control and discipline would be in military institutions, schools, hospitals, in the construction of a type of body that, through training, would have the purpose of creating docile bodies. The school space would be in this logic of the construction and control of bodies, both students and teachers would be subject to such issues.

According to Medeiros (2010), Foucault (2008) the body is not limited to organic ideas, but to a body that suffers from different forms and disciplinary forces, as the author points out:

This body is not limited to organic conceptions; First of all, it presents itself as a field on which different devices operate. The body should not be thought of from an a priori existence, but as an object that must be problematized, invested by forces and, finally, produced. (MEDEIROS, 2010, p. 01).

Thus, as mentioned earlier, the body is a social construction that has undergone several processes and changes, whether in the social, cultural, economic or political sphere. Mainly within the Health Sciences, but specifically, in the studies in the Physical Education and Dance courses and their areas of activity, where the body is its object, as mentioned by Livia Brasileiro (2013), "This course in its composition has three structuring axes: Body Studies, Studies of Creative Processes and Critical-Analytical Studies. The first being dedicated to the studies of bodies [...]" (p. 318). The author also problematizes Physical Education, Dance and the construction of an appropriate body type for dance. For Brasileiro (2013, p. 314), dance and the body are inseparable, and it is necessary to "understand the body as a materiality of human existence".

Thinking about gender, especially in dance and from a perspective of the social construction of what would be the practices of boys and girls, which throughout history has been permeated by spaces defined by society, in which men have a leading role and women have a supporting role, at least until the twentieth century, this was the most evident configuration.

Thinking of the school context, as a disciplinary space (FOUCAULT, 2008 and 2015), with bodies being controlled, as mentioned by Livia Brasileiro (2013, p. 314-315), "The ways of civilizing the human being have fundamental marks on the body, especially in the control of their gestures". In this way, social gender inequalities are reproduced in different ways, when thinking about the use of men's and women's bodies. According to Andreoli (2010, p. 109), "Gender would thus be related to the entire organization of a society, to social institutions (education, the political system, etc.), to normative concepts about masculine and feminine", also related to a series of symbols culturally created by society.

Many authors currently discuss gender and sexuality, especially in the organizational and symbolic construction of male and female roles, the former associated with virility, while the latter with fragility. As mentioned by Butler (2003):

From symbolic and discursive processes of signification that would have associated meanings in relation to masculinity with the ideas of strength and vigor, the phallus, the penis. Thus, the bearers of a penis would have been attributed the idea of a masculine identity associated with characteristics such as: potency, aggressiveness, firmness, strength, initiative, dynamics, rationality, etc. The females, in opposition to this phallic power of the male, are left with characteristics, let's say, "complementary", such as: being fragile, passive, delicate, sentimental, emotional and sensitive. (BUTLER, 2003 apud ANDREOLI, 2010, 109-110).

We realize that dance is surrounded by prejudice, classification and gender categorization. By classifying that dance is for girls and soccer for boys, it reinforces the



stigma of practicing dance among boys in the school environment, generating more bullying and other forms of prejudice.

In view of this, we can think about the role of the Physical Education teacher in deconstructing these ideas, providing ways to work with students on the ideas of body construction and gender. As mentioned by Pereira and Volski (2013):

In this way, the PE teacher is responsible for systematizing the contents of the discipline without exclusion or differentiation, whether of gender, social class, race, religion, among others. Otherwise, it is in the school routine that such issues must be grounded and discussed, understanding the contents as something of everyone and for everyone. (PEREIRA; VOLSKI, 2013, p. 2).

In addition, during Physical Education (PE) classes, students end up labeling some activities as being exclusive to women and men (PEREIRA; VOLSKI, p. 1-2). And the teacher ends up having many difficulties in providing an educational environment, free of prejudice and bullying, due to non-acceptance by students and also teachers.

SCHOOL AND DANCE: LEGAL ASPECTS

The group of teachers and students of this establishment who produce learning and experiences, in addition to the transversal themes cited by the national curriculum parameters (PCN'S) are: ethics, environment, cultural plurality, health, sexual orientation, although the school also has the function of identifying other social themes according to each group and its reality in Brazilian society (ARAÚJO LOIOLA, 2015).

Physical Education, Arts and pedagogy are understood as disciplines of body integration where the individual discovers the movements and their abilities to enjoy: sports, dances, fights, gymnastics, as benefits and quality of life. Dance used as school content provides infinite work options for students with various cultural and body manifestations, thus allowing them to get to know themselves and others (ARAÚJO LOILA, 2015).

In a country where samba, bumba-meu-boi, maracatu, frevo, afoxé, catira, baião, xote, xaxado among many other manifestations pulsate, it is surprising that physical education has only promoted the practice of gymnastic techniques and (eventually) European and American dances. The cultural diversity that characterizes the country has in dance one of its most significant expressions, constituting a wide range of learning possibilities (PCN PHYSICAL EDUCATION vol. 7 page 51, 2001)

According to the National Curriculum Parameters (PCN), dance should be included as a content of Physical Education, Arts and in the body concepts of pedagogy in elementary school because it has great cultural value with wide diversity that can vary according to the place where the school is inserted. Through the regional content, students will be able to have knowledge of dances and other rhythmic or expressive activities that



should be adapted and applied to each context (PCN, EDUCAÇÃO FÍSICA vol. 7, p. 53, 2001)

THE ABSENCE OF DANCE AS A CONTENT OF THE DISCIPLINE OF PHYSICAL EDUCATION AND ARTS: A QUESTION OF PREJUDICE

Prejudice⁵ is a preconceived judgment that manifests itself in a discriminatory attitude, towards people, beliefs, feelings and behavioral tendencies. It is an idea formed in advance and that has no foundations.

In school education, they have the responsibility of working with the body and its expressions, thus generating a strong question about issues related to gender. Through this question, divisions arise over the modalities. Students and teachers in general differentiate between soccer for boys and dance for girls, thus creating an enormous and complicated difficulty in the exchange of skills, Souza and Altmann (2015, p. 12) mention:

The relations between gender and sport in school are marked by these power relations between boys and girls, because in the school culture, for teachers to teach sports to girls, it was necessary to confront the notions that prejudice that only boys are effective in sports practices, teaching that they can also do well when they dedicate themselves to learning in class.

According to the authors, we are classified according to our generation, ethnicities, social classes, biological characteristics, such as: height, weight, body mass, abilities, among many others. This occurs in various social spaces, including school and classes, whether taught to classes of the same sex or not.

In view of this, dance ends up being a challenge for the dance teacher to work on the gender issue, especially among boys, in which the occurrence of prejudice and bullying is greater. As mentioned by Pereira and Volski (2013):

It is in this context that teachers have the difficult task of teaching dance, especially with male students, in order to understand this content in school spaces as an act of reflection, knowledge and possibilities of a critical and reflective awareness about its meanings. (PEREIRA; VOLSKI, 2013, p. 2)

The position presented between genders occurs in Physical Education classes, limiting boys and girls on the ability to practice or not activities proposed in class. Starting from a concept where the individual's capacity has to do with the gender of each one. If there is a circumstance in which a student practices an activity contrary to those to which they are directed, he will be the target of exclusion and contempt by other students and colleagues.

⁵ Available at: <https://www.dicio.com.br/preconceito/>. Accessed on April 28, 2017.

In the daily reality of physical education, there are bodily practices that are objects of teaching and that, when thought of for everyone, draw attention to the cultural processes experienced by boys and girls and that result in different social representations, for men and women, in relation to many of these practices, such as dance. (KLEINUBING; et al. 2013)

In this way, nothing prevents boys from participating in dance classes, as well as girls, from practicing other modalities, such as soccer or futsal, without this being associated with social life or their gender.

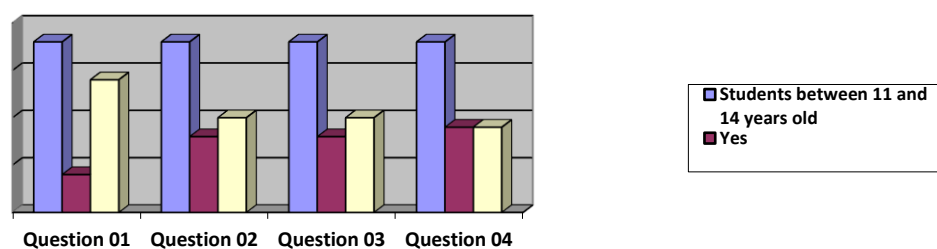
RESULTS AND DISCUSSION

During the research, it was possible to apprehend the conceptions that the school systems have about the practice of dance in public schools in a certain municipality of Paraíba. Questionnaires were applied to students and teachers. Among the students, two groups were selected, in the 1st group 8 students between 11 and 12 were interviewed, in the 2nd there were 10 students between 13 and 14 years old, composed of boys and girls. The groups answered the following questions, When discussing dance among the students, we can perceive the discourse of what would be an activity for boys and girls, in the questionnaire applied, with the following question: 1-Do you want to participate in an activity with dance at school?

In addition to the question already mentioned earlier: 2- Would you like your school to have work with dance? 3- Do you think that all students, boys and girls, should participate in dancing at school? 4-What do you think of your classmate for participating in the dance? According to chart 01, most students have a rejection/prejudice for the practice of dance at school. Some have made it clear that dancing is a girl's thing, and boys' football.

Eight students participated, six boys and two girls from the 5th grade, aged between 11 and 12 years. All the answers were "no". Of these, one answered as follows: "No, I don't like dancing because it's a girl thing, I like to play ball." Among the students aged between 13 and 14 years, five boys and five girls, four answered yes, would like to participate and six answered no.

Table 01. Percentage of students who are for and against dance classes in schools.



Source: The archive, 2017.



The last question, of a more subjective nature, provided a better analysis of the statements. We have the following question: Do you think dancing is a boy's or a girl's thing?

The answers indicate that most understand that dance is a girl's thing, few thought that boys could participate and others think that dance is for boys and girls. According to the lines: "Not for a boy, are you crazy is a teacher?!", "for a girl and a boy, for both.", "for a girl, right?! I think it's more for girls, but there are some dances that boys also participate in.", "more for girls!", "I think it's for girls!", "it's a girl's thing!", "no! It's only for girls, for boys it's soccer that we like!". These were the answers of students between 11 and 12 years old.

The second group, composed of students between 13 and 14 years old, the answers were as follows: "Boys and girls. There is no sex to dance!", "dance is for boys and girls! Of both!", dance is a girl's thing! Girl!" And "I think it's for girls and boys!". We can see that the opinion that dance is a girl's thing still prevails. As much as some teachers try to work on the gender issue, in common sense dance is very much linked to the feminine universe.

The research with the teachers through the application of the questionnaire and informal conversations, to apprehend the conception of the professionals about the practice of dance in schools, three teachers participated and answered the questions below, who succinctly explained their opinions, and all the answers were similar.

Do you believe that dance contributes to pedagogical aid in the work of daily school life in education? Answers: "all teachers understood the importance of dance in everyday school life".

How are physical activity practices inserted in the organization of pedagogical work? Answers: "Physical activities contribute to the participation of students, in school performance; in a specific way in events or needs attributed to studies of themes involving school communication".

Do you believe that the pedagogical work of dance favors learning inside and outside the school context? Answers: "Teachers believe that all practices that involve the physical needs of students are important and favor the way of teaching".

Do you understand that dance is a content of Physical Education and the teaching of Arts in school? Answer: All answered yes, and emphasize the need to expand the practice. They also emphasize the importance of disciplines in education and health.

In your working conditions, do you have sufficient conditions to carry out this type of dance work in your classes? Answers: A teacher stated that he is not able to perform the dance activities. Two answered that in some way, either through the contents and specific themes, they are able to carry it out.



Do you carry out activities at school of any type of dance? Answers: All teachers said yes.

Do you as a teacher see prejudice within the school, focused on dance? Answers: Everyone answered yes, however, today they realize that they have more acceptance by the students.

What do you attribute as a contributing element to this prejudice? Answers: 1 - Lack of knowledge/culture, absence of investment and collaboration on the part of the Department of Education; 2 - Only when there are no conditions for its execution, due to the lack of some requirement for such development, such as inadequate physical space; 3 - Perform all the movements and attribute that dance is a great option for health.

In this last question, we can realize the importance of dance for people's health. Dance in the life of the individual and in the school area as a content of Physical Education is immense, a complete physical exercise that works on psychological, cognitive and motor issues in the development of movements such as balance, coordination, strength, speed and flexibility (SILVA, 2016). Dance provides the improvement of all these actions of the body and muscles and also contributes to the proper functioning of the cardiorespiratory and circulatory system. There are countless benefits that we acquire when we practice dance, it is an activity of paramount importance in the life of an individual, and in school practice as content in Physical Education classes (SILVA, 2016). Dance has, nowadays, uses never dreamed of before. It can even be used therapeutically, prescribed by many doctors as a way to achieve physical or muscular recoveries.

In view of the data presented, we can think about how much dance is still understood as a feminine practice, generating many discussions and prejudices in the school environment. To think about men in dance is to break the paradigms of a sexist and prejudiced society. Even though it is evident in the statements that dance is a girl's thing, many teachers and students think the opposite, stating that dance is for boys and girls. As Andreoli (2010, p. 116) points out:

Dance has many purposes in the school environment, whether providing quality of life, health, well-being, sociability, among other benefits. We consider that one of the main ones is to break the barriers imposed by society, by saying what is a boy's and a girl's activity.

Dance is an expression, a form of communication, a cultural practice that promotes greater integration between people of all ages, genders, ethnicities, social classes, in addition to fighting against prejudice and bullying. As mentioned by Pereira and Volski



(2013, p. 9): "Dance, in this sense, has the purpose of presenting a possibility of overcoming prejudices and valuing the differences of each one".

FINAL CONSIDERATIONS

Through this research, it was possible to point out some forms of prejudice around the practice of dance in schools, especially among young students. In which the discourse is the differentiation between what the practices are for boys and girls, in addition to an approach to how society also ends up reproducing such discourse, whether in the school environment, on social networks, in the media and in other spheres.

In addition to the cultural factor, male and female spaces/practices have been discussed for years, considered "normal" within the gender perspective. As Lara and Scremin (2015) point out: "society in fact interferes in sports practices within the school environment, and that the separation of genders within Physical Education classes is mainly due to cultural issues, which are nothing more than customs passed down from generation to generation" (p.7).

Often, students take and reproduce in the school space what they have learned and heard at home and in common sense, without prior reflection on the meaning and importance of dance for all, as a physical activity that promotes sociability and integration.

We can also think that dance teachers encounter some resistance to such an activity, they often end up bumping into the various forms of prejudice both from students, parents and society itself that regulates and frames individuals into male and female categories and, consequently, dance is still understood as a female practice and the men who practice it end up suffering some prejudice, stigma and/or bullying.



REFERENCES

1. Andreoli, G. (2010). Dança gênero e sexualidade: Um olhar cultural. *Revista Brasileira de Ciências do Esporte, 15*(1).
2. Araújo Loiola, N. N. L., et al. (2015). Trabalhando a educação popular em saúde com a dança. *Gestão e Saúde, 1*, 817–823.
3. Brasileiro, L. (2013). *Revista Brasileira de Ciências do Esporte, 35*(2), 311–326.
4. Carvalho e Silva, M., et al. (n.d.). A importância da dança nas aulas de educação física – revisão sistemática. Disponível em: <http://editorarevistas.mackenzie.br/index.php/remef/article/view/3310>. Acesso em 27 de abril de 2020.
5. Diniz, T., & Santos, G. (2013). História da dança – sempre. *Educação Física Licenciatura - GEPEF/LAPEF – UEL*.
6. Elias, N. (1990). *O processo civilizador*. Rio de Janeiro: Zahar.
7. Foucault, M. (2015). *História da sexualidade: A vontade de saber* (3ª ed.). São Paulo: Paz & Terra.
8. Foucault, M. (2008). *Vigiar e punir* (35ª ed.). Rio de Janeiro: Editora Vozes.
9. Gaspar, L. (n.d.). Danças indígenas do Brasil. *Pesquisa Escolar Online, Fundação Joaquim Nabuco*. Disponível em: <http://basilio.fundaj.gov.br/pesquisaescolar/>. Acesso em: 05 de abril de 2020.
10. Guarato, R. (2010). História e dança: Um olhar sobre a cultura popular urbana – Uberlândia 1999/2009 (Dissertação de Mestrado). Universidade Federal de Uberlândia, Minas Gerais.
11. Kleinubing, S., Saraiva, M., & Franchi, T. (2013). A dança no ensino médio: Reflexões sobre estereótipos de gênero e movimento. *Revista Educação Física/UEM, 24*(1), 71–82. Disponível em: <http://www.scielo.br/pdf/refuem/v24n1/08.pdf>. Acesso em 27 de abril de 2020.
12. Lara, D., & Scremin, R. (2015). *FIEP Bulletin - Volume 85 - Special Edition - Article I*. Disponível em: <http://www.fiepbulletin.net/index.php/fiepbulletin/article/viewFile/85.a1.17/10427>. Acesso em 31 de março de 2020.
13. Le Breton, D. (2003). *Adeus ao corpo* (M. Appenzeller, Trad.). Campinas, SP: Papirus.
14. Medeiros, E. (2010). O corpo na obra de Michel Foucault. *XVII Seminário de Iniciação Científica na PUC*. Rio de Janeiro. Disponível em: [http://www.puc-rio.br/pibic/relatorio_resumo2010/resumos_ctch_psicologia.html](http://www.puc-rio.br/pibic/relatorio_resumo2010/resumos_ctch_psicologia.html). Acesso em 18 de abril de 2020.



15. PCN - Parâmetros Curriculares Nacionais. (2001). *Educação física* (Vol. 7).
16. Pereira, N., & Volski, V. (2013). O preconceito e o homem que dança: Uma reflexão nas aulas de educação física. *UNICENTRO*.
17. Rafael, M., & Toledo, C. (2012). A dança na sociedade de corte: Contribuições de Norbert Elias. *XIV SIPC*, Mato Grosso do Sul.
18. Rodrigues, J. (2006). *Tabu do corpo* (7ª ed.). Rio de Janeiro: Editora Fiocruz.
19. Schifino, R. (2013). Ponta-pés: O hibridismo na formação da dança em Goiânia (1940-1990). *Revista Angelus Novus*, (5), junho.
20. Santos, R., & Figueiredo, V. (2003). Dança e inclusão no contexto escolar, um diálogo possível. Disponível em: [\[https://www.revistas.ufg.br/fef/article/view/16052/9836\]](https://www.revistas.ufg.br/fef/article/view/16052/9836)(<https://www.revistas.ufg.br/fef/article/view/16052/9836>). Acesso em 27 de abril de 2020.
21. Selingardi, L. (2012). Bullying: Um fenômeno social e cultural. Campinas. Disponível em: [\[www.bibliotecadigital.unicamp.br/document/?down=000896643\]](http://www.bibliotecadigital.unicamp.br/document/?down=000896643)(www.bibliotecadigital.unicamp.br/document/?down=000896643). Acesso em 27 de abril de 2020.
22. Silva, É., et al. (n.d.). A dança nas aulas de educação física: Trabalhando com os temas transversais no ensino fundamental da rede pública municipal de Caruaru-PE. Disponível em: [\[http://repositorio.asc.es.edu.br/bitstream/123456789/361/1/ARTIGO%20FINAL%2009%2006.pdf\]](http://repositorio.asc.es.edu.br/bitstream/123456789/361/1/ARTIGO%20FINAL%2009%2006.pdf)(<http://repositorio.asc.es.edu.br/bitstream/123456789/361/1/ARTIGO%20FINAL%2009%2006.pdf>). Acesso em 10 de abril de 2020.
23. Sousa, E. S., & Altmann, H. (2015). A educação esportiva de meninas na escola pública: Contornos socioculturais. *Anais do XIX Congresso Brasileiro de Ciências dos Esportes / CONBRACE, VI CONICE*. Vitória - ES. Disponível em: [\[http://congressos.cbce.org.br/index.php/conbrace2015/6conice/paper/viewFile/7667/3641\]](http://congressos.cbce.org.br/index.php/conbrace2015/6conice/paper/viewFile/7667/3641)(<http://congressos.cbce.org.br/index.php/conbrace2015/6conice/paper/viewFile/7667/3641>). Acesso em 25 de abril de 2020.