

## The perception of experienced teachers about teaching dance in physical education classes

### ARTICLE

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### Abstract

The objective was to identify the pedagogical aspects of teaching dance in schools based on the perception of experienced teachers. As a methodological resource, we used the application of a questionnaire based on the “Likert scale” with five points, seeking to specify the level of agreement of a statement. Four physical education teachers from the municipal network of Petrolina/PE with experience in teaching dance participated in this study. The participants demonstrate that dance teaching is not strictly related to unilateral perceptions that involve centrality in a specific approach or theory, but has a multiplicity of meanings that consider the dialogue between knowledge about the body, physical capabilities, playfulness, self-esteem, values, culture and art. Teacher training is also a fundamental element for the development of dance at school in which experiential knowledge provides methodological dynamics sensitive to the students’ taste and interest.

**Keywords:** Dance. Teaching. Teacher Training. Physical education.

### A percepção de professoras experientes sobre o ensino de dança nas aulas de Educação Física

### Resumo

Objetivou-se identificar os aspectos pedagógicos sobre o ensino da dança nas escolas a partir da percepção de professoras experientes. Enquanto recurso metodológico, utilizou-se a aplicação de um questionário embasado na “escala Likert” com cinco pontos, visando especificar o nível de concordância de uma afirmação. Participaram deste estudo quatro professoras de educação física da rede municipal de Petrolina/PE, com experiência no ensino de dança. As participantes demonstraram que o ensino da dança não está estritamente relacionado a percepções unilaterais que envolvem a centralidade em uma abordagem ou teoria específica, mas possui uma multiplicidade de sentidos que considera a interlocução entre conhecimentos sobre o corpo, capacidades físicas, ludicidade, autoestima, valores, cultura e arte. A formação docente também se configura como um elemento precípua para o desenvolvimento da dança na escola, onde os saberes experienciais propiciam dinâmicas metodológicas sensíveis ao gosto e interesse discente.

**Palavras-chave:** Dança. Ensino. Formação Docente. Educação Física.

## 1 Introduction

Dance is a sociocultural element intrinsic to the formation of human beings and is linked to aspects that involve communication and bodily expression as elements that promote socialization and the expression of feelings. In this way, dance is a polysemic phenomenon, experienced from different perceptions that consider elements related to religiosity, leisure, aesthetics, sport, competition, identities, etc. (Muglia-Rodrigues; Correia, 2013).

Considering the multiplicity of meanings that can be used to appropriate dance, it has become a *locus* of study for different areas of knowledge, such as education, history, art, sociology and anthropology (Brasileiro; Fragoso; Gehres, 2020). In this sense, the development of studies on dance in different areas of knowledge contributes to broadening discussions that make it possible to understand its socio-cultural elements and their impact on the social field.

As it has been embraced by the school field, dance is present in specific disciplines such as physical education and art, guided by the guiding documents of Brazilian basic education, such as the National Curricular Parameters and the National Common Curricular Base (Lira; Araújo; Moura, 2022). Furthermore, the *locus* of this study will be elements related to the teaching of dance in physical education classes.

The National Curriculum Parameters (PCNs) (Brazil, 1997) present dance in the content block called rhythmic and expressive activities. The document considers that, in this axis, the contents "are broad, diversified and can vary according to the place where the school is located" (p. 39). In view of this, the knowledge inherent to dance should make it possible to improvise movements, construct choreographies, value and appreciate expressive manifestations, without disregarding the execution of specific techniques.

On the other hand, the Common National Curriculum Base (BNCC) presents dance as a thematic unit that seeks to explore "the set of bodily practices characterized by rhythmic movements, organized in specific steps and evolutions, often also integrated into

choreographies" (Brasil, 2017, p. 218). In this way, it presents possibilities for experiencing dance, such as: "Dances from the community and regional context. Dances from Brazil and the world. Dances of indigenous and African origin [...] Urban dances and ballroom dances" (p. 225-231).

Although the PCNs and the BNCC present subsidies that seek to strengthen the thematization of dance at school, these documents, when implemented compulsorily, did not provide the opportunity to develop proposals that consider the socio-cultural realities of each school community. This can lead to misinterpretations about the teaching of dance, such as the lack of theoretical references to support teachers and the generalization of dance based on the presentation of "dances from Brazil and the world".

We found that some studies have analyzed academic production on the teaching of dance at school. Lira, Araújo and Moura (2022) point out that, although academic production on dance is growing, the discussions proposed do not present elements related to dance teaching methods, and the interventions recommended do not offer concrete subsidies that can be applied in different school realities.

In the same vein, Souza and Hunger (2014) investigated dance teaching in 31 primary schools in a city in the interior of the state of São Paulo. A questionnaire was administered to 64 participants. They found that dance content is mostly used in school parties and/or commemorative dates, in the form of presentations. In school physical education, the subject is superficial, with an emphasis on theoretical aspects.

Although studies show the importance of dance for the development of students (Gariba; Franzoni, 2007; Kleinubing *et al.*, 2012), Pereira and Hunger (2009) assert that the development of dance in school has tensions that exasperate the thematization of this practice, such as the lack of adequate materials and spaces, deficits in initial and continuing teacher training, prejudices and the lack of specific teaching materials. These factors, together with the scarce discussions about methodological resources for teaching dance at school, have a negative impact on the development of this practice in physical education classes.

Thus, considering the different school realities, we can see that no study has been carried out in the state of Pernambuco, a fact that reinforces the importance of this research in seeking to present the school realities of a municipality belonging to this Brazilian state. In order to contribute to the discussions presented, this study aims to identify the pedagogical aspects of teaching dance in schools from the perception of experienced teachers.

## 2 Methodology

This study takes a qualitative approach, as it seeks to understand, from an interpretative perspective, the meanings attributed to social phenomena, considering the multiple realities that are socially constructed, generating different meanings for the subjects (Moura, 2021).

For data collection, a 5-point Likert-type questionnaire was constructed. The "Likert scale" is widely used in opinion polls, where participants specify their level of agreement with a statement (Likert; Rensis, 1932). This questionnaire was answered between February 11, 2023 and February 21, 2023, via e-mail.

We began selecting participants through a teacher who was already part of the author's network of contacts. The other participants were selected using the snowball technique, in which the selected individuals initially invite and refer new participants from their network of acquaintances (Bernand, 2005). In this way, three more teachers were included in the research, making a total of four participants. All the participants are physical education teachers who live in the municipality of Petrolina/PE and work in public schools in that municipality. The inclusion criteria were: (i) being a teacher with a degree in physical education working in basic education schools and (ii) having at least 5 years as a practitioner of some dance style/modality. Exclusion criteria were: (i) not signing the informed consent form (ICF).

To score agreement, a criterion of 3/4 of the teachers marking the items as "totally agree" or "partially agree" was adopted. Therefore, answers that were distributed between

"neither agree nor disagree", "partially disagree" or "totally disagree", without predominance, were not counted. Table 1 shows the participants' data.

**Table 1 -** Participants' data

Name	Age	Education/year	Experience in dance
Maria Lúcia	59 years old	Physical education (2010)	Dance graduate (2010)
Antônia	50 years old	Physical education (1994)	10 years of dance experience.
Ana	41 years old	Physical education (2016)	5 years' experience in dance.
Paula	42 years old	Physical education (1999)	28 years' experience in dance.

Source: authors' data (2024).

The data was arranged in a spreadsheet and divided into specific themes. A thematic analysis was carried out, taking into account the following stages: (i) familiarizing the data, (ii) generating initial codes, (iii) searching for themes, (iv) reviewing the themes, (v) defining and naming the themes and (vi) producing the final report. This type of analysis is used because of its ability to interpret themes in textual sets (Braun; Clarke, 2006). This research met the requirements of Resolution No. 466 of December 12, 2012 of the National Health Council. This study was approved by the Research Ethics Committee and registered under No. 0003/110614 CEDEP/UNIVASF.

### 3 Results and Discussion

The results are shown as percentages for each item. Consensus was considered when the answers showed at least 3/4 agreement among the participants. Chart 2 shows the teachers' perceptions of the possible contributions of dance to students.

**Table 2 - Contributions of dance to students**

Question 1: In your opinion, what are the contributions of dance to students?										
Item	Totally agree		Partially agree		Neither agree nor disagree		Partially disagree		Strongly Disagree	
	N	%	N	%	N	%	N	%	N	%
1. To present dance as a cultural manifestation	3	75%	1	25%	0	0%	0	0%	0	0%
2. Allows us to study the history of society	4	100%	0	0%	0	0%	0	0%	0	0%
3. Makes it possible to discuss and experience social values	3	75%	1	25%	0	0%	0	0%	0	0%
4. Teaching a sense of art	3	75%	0	0%	1	25%	0	0%	0	0%
5. Working on notions of rhythm, timing and cadence	4	100%	0	0%	0	0%	0	0%	0	0%
6. Providing physical contact	2	50%	1	25%	1	25%	0	0%	0	0%
7. Providing knowledge of one's own body	4	100%	0	0%	0	0%	0	0%	0	0%
8. Work on and experience body awareness	4	100%	0	0%	0	0%	0	0%	0	0%

9. Increases self-esteem	4	100%	0	0%	0	0%	0	0%	0	0%
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Source: authors' data (2024).

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We would emphasize that these benefits are not just linked to a specific dimension, but encompass elements related to physical abilities, psychological aspects, the development of critical thinking and knowledge that is interconnected with the social and cultural context in which the students are inserted.

The participants present a vision that articulates elements that were previously seen as antagonistic. They demonstrate that dance teaching is not strictly related to an exclusive vision of one approach or theory, but has a multiplicity of meanings that consider the interlocution of these axes.

In the first axis of questions (items 1 to 4), only question 2 (allows studying the history of society) had 100% total agreement. The other items had 75% partial agreement. By showing total and/or partial agreement with this axis of questions, which focuses on reflections on dance and society, the participants believe that dance teaching should be linked to dynamics that bring this practice closer to social discussions. This makes it possible to break away from strictly practical and stereotyped perceptions of dance.

Gariba and Franzoni (2007) emphasize that discussions about dance should provide opportunities for the development of critical and creative capacities, deepening discussions that involve sociocultural elements present in the education of these students. Sousa and Caramaschi (2011) also point out that dance is present in various social contexts and is a body language that is re-signified by society based on the cultural perceptions of specific groups. In this sense, discussions involving the relationship between dance and society can contribute to the formation of critical and reflective students through the appropriation of new perceptions (Kleinubing *et al.*, 2012).

The second axis (items 5 to 8) is linked to elements related to aspects involving perceptions of the body. Items 5 (Working on notions of rhythm, tempo and cadence), 7



(Enabling knowledge of one's own body) and 8 (Working on and experiencing body awareness) received 100% "totally agree" responses.

By giving relevance to aspects of body movement, the teachers believe that practicing dance can develop skills related to body self-perception. This is shown when 100% of them totally agree with items 5, 7 and 8. The fact that the teachers are also dance specialists contributes to them attributing importance to body experiences. In view of this, the practical dimension is also understood as a fundamental axis. Although they attach importance to the bodily experience of dance, this appropriation is linked to broader discussions, such as the relationship between dance and society. From this perspective, experiencing dance as a social element can happen in a critical way.

Only two teachers totally agreed with item 6 (providing physical contact), one partially agreed and another neither agreed nor disagreed. Thus, physical contact should be experienced with care, as it can provoke a series of factors that can trigger perceptions of invasion of privacy or harassment.

Corroborating the above, Souza and Caramaschi (2011) carried out a study with 42 adolescents from state elementary school in the interior of the state of São Paulo. The authors found that the experience of dance led to greater bodily closeness between the students and a demonstration of affection. It should be noted that the thematization of dance fosters the development of interpersonal relationships between students. Kropeniscki and Kunz (2021) also point out that thematizing dance encourages moments of surrender, a state of presence, body expression and affection, expressed through body language. In this sense, students should experience multiple experiences related to body contact stemming from the dynamics involved in dance practice.

Body contact can be a complex dynamic, since the different realities and socio-cultural perceptions of teachers and students can trigger insecurities that make it difficult to achieve this contact in a balanced way. In this sense, body contact must be experienced through pedagogical mediation.



The third axis of questions (item 9: increases self-esteem) relates to psychological aspects. All the teachers totally agreed that practicing dance promotes the development of self-esteem.

Table 3 shows data related to the teachers' perception of possible difficulties in teaching dance at school.

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**Table 3 - Difficulties in teaching dance at school**

Question 2: In your opinion, what are the biggest difficulties in working with dance in school Physical Education classes?										
Item	Totally agree		Partially agree		Neither agree nor disagree		Partially disagree		Strongly Disagree	
	N	%	N	%	N	%	N	%	N	%
1. The concrete concept of what dance is	3	75%	0	0%	0	0%	0	0%	1	25%
2. Working with specific types of dance	3	75%	1	25%	0	0%	0	0%	0	0%
3. Prejudice on the part of students	3	75%	1	25%	0	0%	0	0%	0	0%
4. Little experience in initial training	3	75%	1	25%	0	0%	0	0%	0	0%
5. Lack of continuing training	2	50%	2	50%	0	0%	0	0%	0	0%
6. Lack of teaching knowledge	2	50%	1	25%	0	0%	1	25%	0	0%

7. Lack of space and/or materials in schools	4	100 %	0	0%	0	0%	0	0%	0	0%
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Source: authors' data (2024).

In the second question, at least three quarters of the participants agreed. The questions refer to aspects related to dance teaching (items 1 to 3), teacher training (items 4 to 6) and material structure (item 7).

With regard to the "teaching of dance" axis (items 1 to 3), the aim was to understand the elements that impact on the teaching of dance in physical education classes. 75% of the teachers agreed that the low understanding of dance concepts, the development of specific modalities and prejudices are elements that impact on the thematization of this content. Only one teacher totally disagreed with the idea that dance concepts were an obstacle.

When we consider the teachers' responses, we note that they attribute importance to knowledge about the concepts surrounding dance, working with specific modalities and students' prejudices. We infer that working with specific modalities can be a teaching strategy, as long as it takes into account the perceptions and socio-cultural background of the students, generating greater familiarity with the activities being taught. However, for this process to happen effectively, teachers must have the knowledge to systematize dance teaching based on practical and conceptual knowledge.

When we present aspects related to dance concepts, we do not limit these concepts to aspects related to the origin, names of movements or specific rules of competitions, but to broad knowledge that relates dance to society. In this way, students will have the opportunity to critically reflect on the political, social and economic aspects that run through the thematization of dance.

The second set of questions (items 4 to 6) aimed to understand whether deficits in teacher training could have an impact on the teaching of dance at school. 100% of the teachers believe that the lack of experience with dance in their initial training is an element that can contribute to the lack of thematization of this practice at school. 100% of the

teachers totally agree that the lack of continuing education would be an obstacle to the implementation of dance at school. 75% of the teachers said that a lack of teaching knowledge would also be an obstacle.

Based on the above, we believe that teacher training is a fundamental element in building dance-related knowledge. In this sense, this training should foster the construction of conceptual, practical and attitudinal skills, allowing the future teacher to master the dynamics involved in teaching dance at school.

Alencar *et al.* (2022) sought to present the supply of dance-related subjects in the curricula of bachelor's and undergraduate physical education courses at Brazilian federal and state universities. The results show that there is a greater concentration of content involving dance in undergraduate courses. It was also identified that, in the courses analyzed, only one compulsory subject predominates. In this sense, the authors emphasize that the curricular structure of universities should be rethought, seeking to expand subsidies that guarantee quality initial training, ensuring that teachers have possibilities to make dance effective.

Diniz and Darido (2015) analyzed how dance content is approached in state curricular proposals (PCE) for physical education. Seventeen PCEs were analyzed. The authors point out that dance is presented as a relevant theme in the PCEs analyzed. However, the documents have limitations, such as the lack of theoretical references to support the teacher, as well as the absence of elements to support the selection and distribution of content in the school grades.

In the same vein, the participants consider that teacher training is a factor that contributes to the thematization of dance at school. Considering the wide variety of existing dances, initial and continuing training does not provide enough elements for physical education teachers to build experiential knowledge. In this way, the construction of experiential knowledge must be aligned with disciplinary knowledge, allowing teachers to develop experiences that provide them with the security to thematize dance at school.

Corroborating this, Sousa, Hunger and Caramaschi (2010) state that deficits in the initial training of teachers are factors that directly interfere with the implementation of dance

in physical education classes. In this regard, the teacher's lack of confidence in thematizing this content is an element that hinders its implementation in physical education classes.

Pereira and Hunger (2009) point out that initial teacher training has deficits, such as the lack of practical experience with dance content. This aspect makes teachers insecure about the thematization of dance in school physical education classes. Lira, Araújo and Moura (2022) also state that the lack of experience in initial and continuing training leads to a denial of the thematization of dance in schools, since teachers feel insecure about approaching dance. Lima and Rufino (2023) point out that teachers in training have their teaching experiences negatively impacted by the bureaucratic demands of education networks, hindering the development of teaching knowledge.

In this sense, we see a greater lack in the development of experiential knowledge. Although physical education teachers don't need to be experts in the practice of dance, the lack of this knowledge can lead to insecurity when it comes to discussing this practice. It is therefore necessary for teachers to have training that takes experiential knowledge into account.

On the "material structure" axis (item 7), 100% of the teachers totally agreed that the lack of space and/or materials has a negative impact on the development of dance content in physical education classes.

The lack of specific materials puts a strain on teachers, as they often have to adapt their classes, resulting in overload for these professionals. In this sense, teachers need to use their "creativity", which is often used as a backdrop to mask the precariousness of the teaching spaces and materials available for teaching.

Since teachers are already insecure and uncomfortable with thematizing dance at school due to deficits in their teacher training, this insecurity is amplified when they have to adapt their lessons to adverse situations, discouraging thematization of this practice and student participation.

This harmful scenario is evident in many school communities. Sousa, Hunger and Caramaschi (2014) administered questionnaires to 64 physical education and art teachers from the municipal public school system in a municipality in the interior of the state of São

Paulo. They found that the majority of schools did not offer adequate spaces and materials for dance classes.

In this sense, in addition to the lack of suitable spaces, other elements have a negative impact on the development of dance at school, such as the scarcity of speakers and projectors, the low availability of technological resources involving dance games, the lack of specific teaching materials and the scarcity of continuing training for teachers (Pereira; Hunger, 2009; Sousa; Hunger; Caramaschi, 2010).

In view of this, we can ask what dance-related content should be taught in physical education classes. Table 4 presents essential elements for students' conceptual development on the subject of dance.

**Table 4 - Content for teaching dance at school**

<b>Question 3: What content should school physical education teachers not fail to introduce to their students?</b>										
Item	Totally agree		Partially agree		Neither agree nor disagree		Partially disagree		Strongly Disagree	
	N	%	N	%	N	%	N	%	N	%
1. The concepts and values of dance	3	75%	1	25%	0	0%	0	0%	0	0%
2. Presenting dance as a democratic discipline	3	75%	1	25%	0	0%	0	0%	0	0%
3. Encouraging social inclusion through dance	4	100%	0	0%	0	0%	0	0%	0	0%
4. Learning about respect for differences	4	100%	0	0%	0	0%	0	0%	0	0%

5. The cultural diversity of dance	4	100%	0	0%	0	0%	0	0%	0	0%
6. Collaboration between students during lessons	4	100%	0	0%	0	0%	0	0%	0	0%
7. Encouraging movement and art	4	100%	0	0%	0	0%	0	0%	0	0%
8. How dance can help with health	4	100%	0	0%	0	0%	0	0%	0	0%

Source: authors' data (2024).

In the third question, the experts answered about the content that a teacher cannot fail to work on with students in the theoretical field. All the items had 100% total and/or partial agreement. In this sense, we can point out that the experts understand that discussions about dance should permeate from various perspectives, such as values, democracy, social inclusion, respect for differences, diversity and culture, collaboration between students, body movement, art and health. In this way, the inclusion of dance-related elements, aligned with discussions about society, can contribute to the development of students' criticality and emancipation.

This dynamic can contribute to discussions related to gender, problematizing aspects that consider the construction of masculinities and femininities. From an early age, boys are directed to behave "like men", in line with patriarchal perspectives emanating from social structures entrusted with coercive power relations (Connell, 2016; Rodríguez, Bustos, 2020).

By putting these discussions on the agenda, there is a tension in the patriarchal structures crystallized in society, contributing to the construction of perceptions that break the dichotomies between men's and women's bodily practices. Kleinubing, Saraiva and Francischi (2013) also point out that these problematizations must take place, since the

reproduction of specific roles for men and women is still perceptible, attributing eminently feminine characteristics to the practice of dance.

Another axis structuring discussions about dance is related to aesthetics. Although the teaching of dance should not be tied to the specificities of movement, this resource cannot be neglected. In this sense, understanding the relationship between dance and art contributes to expanding knowledge and body experiences, enabling experimentation and re-signification of body movements. This process contributes to an aesthetic understanding of body movement, based on beauty and the cultural elements that permeate movement.

Enjoying choreographies can contribute to understanding forms of movement that take into account the cultural concepts and singularities of each dance style (Brandstetter, 2011). In view of this, creating choreographies that take into account the students' perceptions and knowledge is a resource that can broaden the interaction between peers, facilitating their acceptance, critical reflections on body movement and greater involvement in classes.

The experts also agree that discussions about dance should consider its socio-cultural aspects. In this sense, dance can be understood as a political element that allows the *status quo* to be challenged, leaning towards questions that propose the transformation of the reality in which the students are inserted (Guzzo *et al.*, 2015).

From this dynamic, multiple possibilities emerge for the experience of dance, such as the inclusion of indigenous and African dances. In short, the importance of these dances for the culture of native peoples and the subversive process to which they were subjected can be problematized. By presenting elements of regional cultures and those of indigenous and African origin, teachers are making it possible to decolonize the curriculum.

Another aspect that can be discussed is the power relations between cultures and how the mass media corroborates the implementation of certain practices to the detriment of others. From this perspective, teachers can reflect on the impact of social networks on the consolidation of certain dance styles and how these styles have been gradually re-



signified over time. As an example, they could discuss how the use of the TikTok<sup>1</sup> app leads to specific types of dance and which socio-cultural and economic elements underpin this dynamic. The processes of media massification of dance must be problematized in a critical and reflective way, in order to give students the opportunity to create inclusive perceptions.

Another aspect that should be taken into consideration is the dialogue between dance and health, in which 100% of the participants totally agreed that this is one of the discussions to be developed when dealing with dance at school. In this way, students should understand the impact of dance on the development of quality of life. In view of this, the teachers are concerned about motivating pupils to experience elements related to body culture as health promotion.

Marbá, Silva and Guimarães (2016) conducted a study with 50 male and female students of the dance class at Sesi in Araguaína/TO, seeking to understand the impacts of dance on quality of life. They found that there were benefits such as socialization, weight loss, stress reduction and improved self-esteem. Other studies show the importance of dance for the motor development of primary school pupils, improving posture, increasing muscle strength and endurance, socialization and leisure (Silvano; Silva, 2015). Table 5 shows the strategies for teaching dance based on the experience of movements.

**Table 5** - Strategies for teaching dance on a practical level

<b>Question 4: - In your opinion, with regard to practical aspects, what is the best strategy for working with the subject of dance?</b>										
Item	Totally agree		Partially agree		Neither agree nor disagree		Partially disagree		Strongly Disagree	
	N	%	N	%	N	%	N	%	N	%
1. Valuing Student Knowledge	4	100%	0	0%	0	0%	0	0%	0	0%

<sup>1</sup> It's a media application for creating and sharing short videos.

2. Using games and playful activities	4	100%	0	0%	0	0%	0	0%	0	0%
3. Working on physical skills	4	100%	0	0%	0	0%	0	0%	0	0%
4. Use the most popular dance styles among students	4	100%	0	0%	0	0%	0	0%	0	0%

Source: authors' data (2024).

We can see that all the experts totally agreed that valuing the students' knowledge, using games and playful activities, working with physical abilities and using dance styles that are more popular with the students are important elements in the process of teaching and learning dance.

The participants pointed out that the development of dance at school should be linked to the most popular styles among pupils. This consensus reveals a more contextualized conception of dance teaching, since, in schools, the dance styles best known by the students are generally those that are part of their daily lives or that are more popular in the media, such as *funk*, *pisadinha*, *arrocha*, among others. Considering dance teaching taking into account the dances closest to the students makes it possible to value the students' perceptions more, contributing to their inclusion in the classes (Nanni, 2001).

However, unique tensions permeate this field, such as disputes over which dances should be thematized in school. Rosa *et al.* (2020), when analyzing the inclusion of funk in physical education classes, point out that there is a refusal of this manifestation in classes, because the school dynamic is crossed by different subjects (students, teachers, principals, fathers and mothers) and institutions (family, church, police, school), as central elements in the analysis of the existence or not of funk in school.

Xavier, Almeida and Gomes (2018) point out that the controversial issues surrounding funk cannot serve as justification for the pedagogical invisibility of the rhythm,

since issues related to exacerbated sexuality and criminality can be dealt with as ways of discussing and problematizing with students the possibilities and impacts of appropriating these themes at school.

Devide and Brito (2021) point out that the dynamics surrounding school physical education are crossed by power relations emanating from the social field, and are used as a tool for demarcating masculinities and femininities. Teaching dance at school is therefore a challenge, as many types of dance have soft and delicate movements which, based on this binary demarcation between masculine and feminine practices, reinforce the idea that dance is an eminently feminine activity. This fact ends up not attracting boys to this subject in physical education classes (Silva; Villegas, 2022).

In this sense, dance teaching processes should promote critical reflection on the socio-cultural, political and economic elements that permeate the field of dance and their impact on the active participation of male and female students in physical education classes. In this sense, the use of games, playful activities and technological resources can facilitate the active participation of students, generating greater familiarization of students with the themes developed, since the use of technological resources is a resource that is widespread in the educational field.

Considering the use of technological resources as facilitators of the dance teaching process at school, Farias and Impolcetto (2021) carried out a study that aimed to design, implement and evaluate dance teaching units using Information and Communication Technologies (ICT) in the final years of elementary school in a public school in the state of Ceará. The authors showed that, with the use of ICTs, the students were more interested in taking part in the classes and showed mastery in the use of ICTs, becoming protagonists in the classes.

Similarly, Diniz and Darido (2021) evaluated a pedagogical experience with the thematization of dance in physical education classes using ICTs. The authors produced teaching material based on the use of ICTs and carried out an action research project with 13 teachers from a Federal Institute of Education, Science and Technology on a campus in the interior of São Paulo. The results showed that the use of ICTs brought positive

elements to dance teaching, such as greater motivation for students to take part in classes, since mastery of ICTs is an aspect that contributes to motivating students to take part in classes. We also observed a broadening of knowledge based on the presentation of different types of dance and their interface with social elements. Lima *et al.* (2023) point out that teaching physical education based on students' knowledge contributes to a satisfactory experience of the subject.

Based on the above, we can see that considering the teaching of dance based on elements that students already know and master can contribute to their participation in physical education classes. However, the different school realities must be taken into account, where many schools do not have the necessary conditions for the thematization of dance based on the application of technological resources, causing other conceptions to emerge for the teaching of dance, such as the interlocution between dance, health, aesthetics and physical development.

Another consensus among the experts was related to physical skills as a strategy for teaching dance. Although they value the students' knowledge and consider the use of playful elements to be relevant, they do not disregard the work on physical skills as a structuring axis of dance teaching. This type of understanding should not be seen as contradictory or opposing, it simply demonstrates the specialists' broader view of teaching in its different dimensions.

## Conclusions

The aim of this study was to identify the pedagogical aspects of teaching dance in schools based on the perceptions of experienced teachers. The participants agreed on the teaching of dance in physical education classes. Among these consensuses, the importance of engendering discussions about the relationship between dance and society for the production of knowledge involving racism, religion, gender, violence, health, aesthetics, identities and bodily expression stands out.

The experts recognized the need to improve the mechanisms linked to initial and continuing teacher training, in order to expand the possibilities for thematizing dance in physical education classes. The lack of specific spaces and materials is an element that makes it difficult to experience dance at school. In short, if teachers have deficits in their teacher training, the lack of materials to qualify their classes can trigger tensions in teachers, making them feel insecure about the thematization of dance in physical education classes.

The participants also believe that dance teaching should be interconnected with students' socio-cultural experiences, enabling them to be motivated and accept the content. In this sense, considering the students' knowledge and peculiarities becomes a fundamental resource for their participation in classes, since shame and fear of not being accepted can generate stigmas related to this content. It is therefore recommended to systematize the content of dance in its different practical, theoretical and attitudinal dimensions.

The experts show that the teaching of dance is not strictly related to unilateral perceptions involving the centrality of a specific approach or theory, but to a multiplicity of meanings in interlocution with knowledge about the body, physical skills, playfulness, self-esteem, social values, culture and art.

This study makes progress towards understanding aspects involving the teaching of dance in physical education classes, but it has some limitations, such as: (i) the small number of participants, which does not allow us to generalize the discussions and inferences presented. In this way, we do not intend to present a "final answer" to the subject, but rather weave problematizations that contribute to the development of reflections on this phenomenon.

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