

Dances from Brazil and the world in school physical education: experience report with project-based learning in integrated high school

ARTICLE

1

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Abstract

This article presents a pedagogical proposal developed with eight classes (approximately 200 students, aged 15 to 19) from the Integrated Technical High School in Serra Gaúcha. Using active methodologies and Project-Based Learning (PBL), the work explored cultural diversity in Physical Education classes, with Brazilian and international dances as the central focus. Data analysis followed content analysis procedures (Gil, 2017). The teaching sequence highlighted Afro-Brazilian, Indigenous, European, and other international body expressions, fostering reflections on identity, stereotypes, and respect for differences. Students participated through research, practical experiences, and the creation of digital carousels, demonstrating engagement and a re-signification of cultural perceptions. The results indicate greater recognition of ethnic-racial diversity in bodily practices and highlight the potential of Physical Education as a space for critical, ethical, and inclusive education, grounded in the LDB (Law of Guidelines and Bases of National Education) and BNCC (National Common Curricular Base).

Keywords: Active Methodologies. Cultural Diversity. Dance. Integrated High School. Project-Based Learning. School Physical Education.

Danças do Brasil e do mundo na educação física escolar: aprendizagem baseada em projetos no ensino médio integrado

Resumo

Este artigo apresenta uma proposta pedagógica desenvolvida com oito turmas (cerca de 200 estudantes, 15 a 19 anos) do Ensino Médio Técnico Integrado na Serra Gaúcha. Utilizando metodologias ativas e Aprendizagem Baseada em Projetos (ABP), o trabalho explorou a diversidade cultural nas aulas de Educação Física, com danças brasileiras e internacionais como eixo central. A análise dos dados seguiu a análise de conteúdo (Gil, 2017). A sequência didática valorizou expressões corporais afrobrasileiras, indígenas, europeias e de outros países, promovendo reflexões sobre identidade, estereótipos e respeito às diferenças. Os estudantes participaram por meio de pesquisas, vivências e criação de carrosséis digitais, evidenciando engajamento e ressignificação das percepções culturais. Os

resultados indicam maior reconhecimento da diversidade étnico-racial nas práticas corporais e apontam o potencial da Educação Física como espaço de formação crítica, ética e inclusiva, fundamentada na LDB (Lei de Diretrizes e Bases da Educação Nacional) e na BNCC (Base Nacional Comum Curricular).

Palavras-chave: Aprendizagem Baseada em Projetos. Dança. Diversidade Cultural. Educação Física Escolar. Ensino Médio Integrado. Metodologias Ativas.

1 Introduction

2

School Physical Education, in its broadest sense, addresses issues guided by the Body Movement Culture. This guidance encompasses various content areas, such as sports, games, playful activities, gymnastics, martial arts, and dances, among others. However, it is well known that sports—particularly football/soccer, futsal, handball, basketball, and volleyball—still tend to dominate over other thematic units (Dal Cin; Kleinubing, 2024). In this regard, educators need to broaden their approaches to developing the curriculum and bodily practices, aiming to engage students in activities that foster both knowledge and experience of all these manifestations.

This discussion is addressed by authors such as González and Fensterseifer (2010), who examine the process of transforming school Physical Education, emphasizing that Physical Education should not be confused with sports practice—especially when restricted to a select group of modalities. School Physical Education, as a curricular component, aims to train individuals with critical capacities, “capable of acting autonomously within the sphere of Body Movement Culture and assisting in the formation of political subjects by providing tools that aid in exercising citizenship” (González; Fensterseifer, 2010, p. 12).

Another relevant factor in the current social context, which needs to be addressed in school Physical Education classes, is the fight against prejudice and social discrimination. This represents a shift in focus: moving away from a perspective grounded exclusively in medical-biological knowledge toward a conception of holistic human education (González; Fensterseifer, 2010). In this context, schools must immerse students

in the sociocultural world, fostering the formulation and construction of interaction strategies that enable them to interpret and solve problems critically and positively.

3

By moving away from a purely sport-centered approach and seeking a scenario grounded in sociocultural debates, respect, and appreciation of diversity, dance emerges as a relevant thematic unit within school Physical Education. According to Diniz and Darido (2019), dances are still often treated as extracurricular activities through sporadic events, remaining on the margins of the educational process. Nevertheless, they carry historical bodily expressions, embodying a broad and diverse social dimension.

In the National Common Curricular Base – BNCC (*Base Nacional Comum Curricular - BNCC*) (Brasil, 2018), knowledge areas encompass essential learning outcomes, called skills, which characterize a competency-based curriculum. The contents of this curriculum are also organized by competencies and are referred to as objects of knowledge, which, in turn, are structured into thematic units. Within this framework, the following question arises: how can the thematic unit of dance—which escapes overlapping content—be addressed, emphasizing sociocultural diversity, combating prejudice and discrimination, and promoting the relevance of both the content and these themes?

Based on this question, a project-based methodology was adopted as the methodological support for the teaching-learning process. This methodology was complemented by the use and mediation of technology to support research, the preparation of digital presentations, and the construction of students' final products. A collective problem within this field of study is considered to be the dissemination of active methodologies as a means to encourage student autonomy and participation, as well as to make classes more dynamic and learning more meaningful.

Project-based methodology is characterized by adopting “projects developed by students in one (or more) subject(s), in the school context, under the guidance of the teacher, with the objective of learning concepts and developing competencies and skills” (Moura; Barbosa, 2006, p. 12). In this regard, a project was proposed aimed at experiences, investigations, and the production of a final digital material, engaging students of the Integrated Technical High School programs in Computer Science (1st, 2nd, and 4th

years), Administration (1st, 2nd, and 4th years), and Electromechanics (1st and 4th years) at the Federal Institute of Education, Science and Technology of Rio Grande do Sul – IFRS (Instituto Federal de Educação, Ciência e Tecnologia do Rio Grande do Sul), Farroupilha campus, in reflections on dances from Brazil and around the world. The intention was to promote dialogue regarding the Body Movement Culture and the cultural diversity surrounding these dances.

Therefore, the present study aimed to report and analyze a pedagogical proposal developed in the Integrated Technical High School, using active methodologies, particularly project-based methodology, to address cultural diversity through dances from Brazil and around the world. The proposal seeks to value Afro-Brazilian, Indigenous, and international cultural manifestations, fostering reflections on prejudice and stereotypes in bodily practices, as well as promoting meaningful, critical, and interdisciplinary learning in the Physical Education component.

2 Theoretical Framework

According to the Guidelines and Bases for National Education Law – LDB (Lei de Diretrizes e Bases da Educação Nacional – LDB) (Brasil, 1996), the objectives of High School include deepening knowledge from elementary education, preparing students for citizenship and the labor market, developing ethical formation and critical thinking, and articulating theory and practice across curricular components. The LDB also makes the study of Afro-Brazilian and Indigenous history and culture mandatory and guides educational institutions to promote investigative methodologies, linking school knowledge with social and community life.

Regarding the National Common Curricular Base – BNCC (Base Nacional Comum Curricular – BNCC) (Brasil, 2018), schools must embrace diversity, promoting intentional and continuous educational practices based on respect for the human person and their rights. This formation aims to foster an ethical lifestyle—just, democratic, inclusive, sustainable, and supportive—among other aspects that compose students' general

education. The document emphasizes that students should understand that society comprises different ethnic-racial groups, each with its own cultures and histories, equally valuable, which together build the history of the Brazilian nation (Brasil, 2018).

5

Within this broader context, teachers are responsible for developing teaching-learning processes aligned with the established goals and requirements, structuring connections, recognitions, and articulations through investigative methodological mediations. The Affirmative Action Policy of IFRS (2014a) complements this guidance by promoting inclusion in Teaching, Research, and Extension activities, respecting socioeconomic, cultural, ethnic-racial, gender, and specific needs diversity, while also defending human rights. Human rights education aims to promote social transformation based on human dignity, equality of rights, appreciation of differences and diversities, state secularism, democracy in education, interdisciplinarity, and socio-environmental sustainability (Brasil, 2012).

Within this scenario of citizenship formation, the Physical Education component assumes a strategic role, addressing bodily practices and their multiple cultural dimensions. According to the BNCC (Brasil, 2018), Physical Education is a scientific field of knowledge and a pedagogical-professional intervention area, encompassing manifestations such as games, sports, gymnastics, physical exercises, martial arts, dances, urban and nature-based adventure practices, and aquatic practices. Thematic content should be treated as dynamic, diverse, and multidimensional cultural phenomena, ensuring the construction and reconstruction of knowledge that enables students' autonomous participation in society. The BNCC emphasizes that "bodily practices are cultural texts that can be read and produced" (Brasil, 2018, p. 213–214).

The thematic unit of dance, like other content, is organized progressively, starting from social experiences more familiar to students (community and regional context) and advancing to less familiar occurrences (national and international). Dance is defined as the "set of bodily practices characterized by rhythmic movements, organized in steps and specific evolutions, often also integrated into choreographies" (Brasil, 2018, p. 218), which can be performed individually, in pairs, or in groups.

In Integrated Technical High School programs, Boscatto and Darido (2017) highlight the importance of integration and articulation between foundational and professional training subjects, relating them to work, science, technology, culture, and historically constructed knowledge.

6

Diniz and Darido (2019) warn that, despite the cultural significance of dances, they remain undervalued within the school environment, being marginalized in comparison to hegemonic sports. They emphasize that these experiences should not be limited to practice, as “schools need to address knowledge related to origin, intentions, and transformations over time [...]; teaching dance goes far beyond procedural aspects” (Diniz; Darido, 2019, p. 15).

Veras et al. (2015) add that even within dance content, there is recurrent emphasis on certain modalities or dance codes to the detriment of others. Therefore, it is the teachers' responsibility to broaden this range of possibilities, promoting wider knowledge and reflections. Examples of such broadening include folk dances, creative dance, and contemporary dance.

Thus, the need to expand historical and contemporary repertoires, as well as the students' familial or non-familial cultural references, becomes evident, aiming to challenge the status quo, enhance bodily communication, and refine the perception of others and the world, integrating dances as a continuous process within the Physical Education curricular component (Valle; Zancan, 2023). In this regard, Bagnara and Boscatto (2022) highlight the multidimensional and complex nature of school Physical Education, seeking a comprehensive understanding of its content, fostering critical thinking, depth, and diversity, while addressing political formation and the exercise of citizenship.

The Federal Institute of Education, Science and Technology of Rio Grande do Sul – IFRS (Instituto Federal de Educação, Ciência e Tecnologia do Rio Grande do Sul – IFRS) (2019b) has a *Physical Education, Sport and Leisure Policy* whose objectives include: contributing to the development of a formative, educational, and inclusive identity in the field of Physical Education, Sport, and Leisure within the Institution; addressing, in Physical Education classes, bodily practices of the Body Movement Culture as dynamic, diverse,

multidimensional, singular, and contradictory cultural phenomena. The policy also establishes guidelines such as: educational approaches that promote academic and human formation while avoiding exclusion; didactic-pedagogical practices that encourage participation, production, and democratization of knowledge; and multidimensional approaches to knowledge (bodily, conceptual, technical, and critical knowledge, or conceptual, procedural, and attitudinal dimensions).

7

González and Fensterseifer (2010) state that the school Physical Education component should critically address the cultural knowledge it encompasses, rather than reproducing out-of-school spaces. It should engage in dialogue about the possibilities of movement and the social representations of such movement, analyzing, throughout history, the experiences of different social groups. There is no pure experience without human interference; our representations and expressions are imbued with values and ways of understanding the world, thus broadening students' worldview.

Research conducted by Queiroz (2017) and Marcelino and Knijnik (2010) in the Brazilian context, and by Alegre (2005) in Portugal, reveals that Dance has historically not been fully recognized or valued by Physical Education teachers. This undervaluation is linked to a perceived insufficiency in didactic mastery (Alegre, 2005). In Alegre's (2005) study, it was found that only half of the interviewed teachers included Dance in their pedagogical practices. This scenario is repeated in other countries—such as the United States, the Netherlands, Germany, Finland, Malta, Australia, Spain, and the Czech Republic—indicating a global phenomenon. Thus, the presence of Dance in Physical Education classes largely depends on the value that teachers themselves attribute to this curricular component.

Therefore, when directing efforts toward High School—the stage of Basic Education that aims to deepen and consolidate the knowledge acquired in elementary education—it becomes necessary to adopt active methodologies capable of enhancing teaching-learning processes through interdisciplinary and meaningful projects.

3 Methodology

3.1 Study characterization

8

This study is characterized as qualitative and descriptive. The proposal was developed with eight classes from the Integrated Technical High School programs at the Federal Institute of Education, Science and Technology of Rio Grande do Sul – IFRS (Instituto Federal de Educação, Ciência e Tecnologia do Rio Grande do Sul – IFRS), Farroupilha campus, totaling approximately 200 students aged between 15 and 19 years, of both sexes. Participants included students enrolled in the technical programs of Computer Science (1st, 2nd, and 4th years), Administration (1st, 2nd, and 4th years), and Electromechanics (1st and 4th years), all registered in the subjects *Physical Education I* and *Physical Education II*, which was the inclusion criterion established for this study.

3.2 Institutional context

The campus is located in Serra Gaúcha, a region historically marked by Italian immigration, whose economy integrates industry, commerce, services, and agriculture. The northeastern region of Rio Grande do Sul concentrates large-scale industries in the metallurgy and transportation equipment sectors, standing out for the production of commercial vehicles and road and agricultural implements.

3.3 Pedagogical framework

The methodological proposal was based on the syllabi of *Physical Education I* and *Physical Education II* (IFRS, 2024c; IFRS, 2024d; IFRS, 2024e), encompassing the Body Movement Culture (games, sports, dances, martial arts, and gymnastics), as well as the critical analysis of Physical Education in Brazil in its historical, social, and media dimensions. The project was conducted over four months and structured into four stages:



(i) presentation of the teaching plan and schedule; (ii) research and autonomous development of group projects; (iii) practical experiences in ballroom and traditional dances, in partnership with the campus *Gaúcho Traditions Directory* (*Diretório de Tradições Gaúchas*); and (iv) final presentations in seminar format and digital carousel posts.

9

3.4 Recording procedures

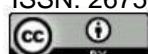
The recording instruments included different data sources: (i) final products prepared by the groups (digital carousel posts, theoretical reports submitted via Google Drive, and seminar presentations); (ii) field notes by the teacher-researcher during the practical sessions; and (iii) audiovisual records produced by the students themselves. This set of materials constituted the empirical corpus analyzed.

3.5 Analysis protocol

The analysis followed the approach proposed by Gil (2017a, 2017b), through qualitative coding of the students' products. The units of analysis corresponded to descriptive and reflective excerpts from the reports and carousels, focusing on aspects such as the cultural origins of dances, curricular integration, and the meanings attributed to the experience. From these units, thematic categories were constructed (cultural diversity, student protagonism, curricular integration, and use of digital technologies). To ensure reliability, two researchers conducted independent coding, later discussing the results until reaching consensus and minimizing interpretative bias.

4 Results and Discussion

The results of this study are presented in two categories: national cultural diversity and international cultural reflections. The first category was based on the analysis of



students' final products (digital carousel posts) and pedagogical experiences, focusing on Brazilian cultural expressions and the miscegenation among Indigenous, African, and European heritages. Students researched and reflected on dances from different regions of the country, combining practical experiences with research in digital repositories such as the *Instituto do Patrimônio Histórico e Artístico Nacional – IPHAN* (National Institute of Historic and Artistic Heritage) and the United Nations Educational, Scientific and Cultural Organization – UNESCO.

The second category addresses international dances, broadening students' understanding of bodily practices as global sociocultural phenomena. The study of these dances, combined with digital technologies, fostered critical reflection, the appreciation of cultural diversity, and the development of repertoires that transcend local contexts.

4.1 National Cultural Diversity

The cultural diversity of the Brazilian people is one of the nation's greatest treasures. According to Dal Cin and Kleinubing (2024), "the *mixture* of dances originating from Indigenous, African, and European colonial cultures shaped the typical dances of Brazilian culture." In this sense, this section aims to present some examples researched by the students that highlight this context of cultural miscegenation.

Dias and Mascioli (2022) argue that school-based Physical Education should, as broadly as possible, promote students' socialization with the various cultures that make up society, recognizing Indigenous cultures as fundamental components of Brazilian cultural identity. It is essential to design pedagogical strategies that challenge stereotypical images, legitimizing Indigenous knowledge within the school environment. Developing activities that involve Indigenous dances in the classroom contributes to broadening students' cultural repertoire and promotes a sense of citizenship and respect for diversity.

An example of this is the *Sairé* (or *Çairé*), a cultural expression from the Amazon region that originated from the syncretism among the Indigenous traditions of the Borari people, riverine customs, and Catholic religiosity. The celebration combines dance, music,

and the renowned performance of the *botos* (river dolphins), symbolizing the rich intersection of spiritual and cultural influences that characterize Brazilian identity.

Image 1 – Illustration of the *Sairé* or *Çairé*, an important national cultural manifestation.

11



Source: digital carousel created by the students (2025).

During the period of slavery in Brazil, many people of African origin were brought to the country under conditions of enslavement. In this context, there was an intense fusion among African, Indigenous, and European cultures, resulting in a variety of cultural manifestations that became symbols of Brazilian identity. Among the most representative examples are:

- **Samba de roda** – with roots especially in Yoruba and Bantu cultures, it is a traditional Afro-Brazilian expression that combines music, dance, and poetry;
- **Samba de matuto** – typical of Northeastern Brazil, it blends elements of *forró*, *xote*, and *samba de coco*;
- **Frevo** – originating from the fusion of military marches, popular rhythms, and movements inspired by *capoeira*, it is a symbol of Pernambuco's culture and of Brazilian diversity;
- **Marabaixo** – a cultural manifestation from the state of Amapá, created by enslaved Africans as a form of resistance; it is currently recognized as an *Intangible Cultural Heritage of Brazil*;
- **Coco alagoano** – a dance style with African and Indigenous roots, strongly present in the Northeast, especially in the state of Alagoas;

- **Lundu** (also *Lundum*, *Landum*, or *Lundu-canção*) – a dance of Angolan origin that evolved into an Afro-Brazilian expression, incorporating Indigenous and European influences;
- **Batuque** – a manifestation of resistance and preservation of African heritage in Brazil, which influenced various musical and cultural styles, such as *samba*, and played a key role in shaping Brazilian cultural identity;
- **Jongo** – emerging in the 19th century, mainly in the regions of Rio de Janeiro and Minas Gerais, it was recognized as *Cultural Heritage of Brazil* by the *Instituto do Patrimônio Histórico e Artístico Nacional – IPHAN (National Institute of Historic and Artistic Heritage)* in 2005;
- **Lambada** – originating in the North, specifically in the state of Pará during the 1970s, it reflects Brazilian cultural diversity by blending Afro-Brazilian rhythms and Latin dances;
- **Congada** – celebrated in several regions of Brazil, especially in the Southeast, it is a cultural and religious expression that combines singing, dancing, theater, and spiritualities of both Christian and African origins; and
- **Carimbó** – a traditional dance from the Northern region, particularly the state of Pará, marked by strong Indigenous, African, and Portuguese influences.

Image 2 – Illustration of Marabaixo – Intangible Cultural Heritage of Brazil.



Source: digital carousel created by the students (2025).

According to Bravalheri (2022), *Physical Education*, through the approach of the *Body Movement Culture*, provides tools that enable the development of critical reflections on cultural behaviors, fostering complementary learning among different areas of knowledge.

13

Furthermore, Bravalheri (2020) highlights the importance of developing, within school *Physical Education*, projects related to the *Body Movement Culture* from an interdisciplinary perspective, particularly regarding African culture. This approach should incorporate themes that allow for the identification of issues and the promotion of debates grounded in real-life contexts, engaging students in their daily experiences, demystifying and re-signifying behaviors, as well as fostering respect for others. Thus, the aim is to help students develop critical skills concerning various bodily practices, recognizing within them the cultures rooted in their manifestations and their connections with different ethnic groups and regional compositions.

In this way, the teaching and learning processes are transformed into exploratory paths of new possibilities and re-signification of practices, recognizing African culture as a fundamental part of Brazil's formation as a nation. This influence remains evident in various dances, games, martial arts, and folk activities that continue to shape Brazilian culture today.

Santos, Bona, and Torriglia (2020) emphasize the importance of addressing Afro-Brazilian culture and dance within school Physical Education, considering the relevance of embracing the wide range of cultural expressions and traditions that build collective identity. In this sense, the school is a "privileged place for analyzing and experiencing cultural diversity, expressing multiculturalism as Brazil's identity" (Santos; Bona; Torriglia, 2020, p. 3). Therefore, working with Afro-Brazilian dances should not be limited to performances or events during Black Consciousness Day; it is essential to go beyond that, promoting cultural reflections and raising students' awareness of the subject matter, so that they recognize themselves as part of this cultural diversity.

In Rio de Janeiro, the rhythm and dance style funk, originally created in the United States (*Miami Bass*), arrived in the state's outskirts in the 1980s. The American style was

incorporated into local parties and gradually adapted to regional contexts, reshaping the beat to local tastes and realities, eventually acquiring its own identity.

Cardilo (2024) demonstrates that creating spaces for debate, knowledge-building, and the promotion of inclusive and affirmative practices—encouraging reflections on respect and the appreciation of cultures, traditions, and ancestral knowledge—contributes to the development of an antiracist education. Dance, like other cultural manifestations, intertwines diversity, transforming the body into a site of multiple forms of knowledge, dialogue, and awareness, functioning as a tool for cultural dissemination and the transformation of ideas.

When referring to the Brazilian countryside, known as *sertão* or *caipira* life, one finds examples such as the *catira*, a dance influenced by Indigenous, African, and European cultures. Alongside it is the *baião*, which reflects the experiences, customs, and traditions of the *sertanejo* people and their daily lives. This rhythm became popular in the 1940s through the performances of Luiz Gonzaga.

Originating from European countries, especially Portugal, several folk dances were incorporated into Brazilian culture, also undergoing processes of cultural blending. Among them are:

- **Caninha Verde** – of Portuguese origin, it addresses rural and everyday themes;
- **Boi de Mamão Dance** – originating from the Azores archipelago and rooted in the state of Santa Catarina. It is worth noting that this folk performance is a variation of what is known as *boi-bumbá* in Northern Brazil and *bumba meu boi* in the Northeast;
- **Ribbon Pole Dance** (or *Maypole Dance*) – originating from the Tyrol region in Austria, it became very popular in Brazil, taking on several regional variations such as *trancelim Crato* and *trancelim dance* (in Ceará), *ribbon dance* (in São Paulo), as well as *braid dance*, *mast dance*, or *trança-fita* (in Minas Gerais);
- **Marujada**, also called *fandango*, has its roots in Portugal. Brought by colonizers, this manifestation underwent cultural adaptations and transformations in Brazil, acquiring distinctive features and blending African and Portuguese influences;

- **Quadrilha** – of Portuguese and French origin from the 18th century, it arrived in Brazil influenced by European dances and music, incorporating Indigenous and African cultural elements;
- **Xote** – originally from Germany, introduced to Brazil in the 19th century, it became an essential part of Northeastern culture, especially in *Festa Junina* celebrations and *forró* gatherings.

In the specific context of the state of Rio Grande do Sul, one can observe European, African, and Indigenous influences in the formation of its various traditional dances. Among them are:

- **Bugio** – a typical dance influenced by German, Italian, and local Indigenous cultures;
- **Chula** – resulting from the blend of Portuguese and African dances;
- **Fandango** – of Iberian origin, with roots in Portugal and Spain;
- **Dança do Pézinho** – originally from Portugal.

According to Valle and Zancan (2023), dance in schools should, at first, aim to deconstruct existing imaginaries about the practice itself, which still persist among older generations. This includes understanding that dance is not limited to a one-time experience, such as learning the *Dança do Pézinho* (Little Step Dance)¹, nor merely to the production of performances for school celebrations. It also involves recognizing that the school environment can indeed serve as a space of visibility for dance.

As pointed out by Trevisan and Schwartz (2011), dance should be understood as a phenomenon that contributes to both cultural construction and creation, within artistic as well as scientific contexts. The richness of possibilities expressed through bodily movements—present in the different languages of dance and in their relationships with education and society—implies practices that are constructed, rather than mere repetitions or simple imitations. This highlights the need for an approach that deepens reflections on

¹ A traditional dance from Rio Grande do Sul commonly taught in the early school years to celebrate the *Semana Farroupilha* (Farroupilha Week).

its effective contributions, allowing students to recognize and develop their physical, psychological, and sociocultural capacities. In this way, the potential of dance becomes an instrument of education.

Image 3 – Originally from Rio Grande do Sul, the *Bugio* dance has influences from German, Italian, and Indigenous cultures.



Source: digital carousel created by the students (2025).

In accordance with the BNCC (National Common Curricular Base) (Brasil, 2018), the project enabled the development of several skills within the field of Physical Education, as illustrated in the box below:

Box 1 – BNCC Skills addressed by the project

BNCC Skill in High School

Project “Dances of Brazil and the World”

(EM13LGG601) To appropriate the artistic heritage of different times and places, understanding its diversity as well as the processes of legitimization of artistic expressions in society, thus developing a critical and historical perspective.

(EM13LGG502) To critically analyze prejudices, stereotypes, and power relations present in bodily practices, adopting a stance against any manifestation of injustice and disrespect for human rights and democratic values.

(EM13LGG704) To critically engage in research and information-gathering processes through tools and new formats of knowledge production and distribution in networked culture.

Study and experience of Brazilian dances (*carimbó, catira, quadrilha, lambada*) and international dances (*cumbia, flamenco, ote'a*), contextualizing cultural diversity.

Classroom discussions on cultural stereotypes and recognition of Indigenous, Afro-Brazilian, and riverine contributions.

Research conducted by students on the origin and evolution of dances; production of texts and summaries based on bibliographic and media sources.

BNCC Skill in High School

Project “Dances of Brazil and the World”

17

(EM13LGG601) To appropriate the artistic heritage of different times and places, understanding its diversity as well as the processes of legitimization of artistic expressions in society, thus developing a critical and historical perspective.

Creation of digital carousels, written records, and collective presentations on the project's outcomes.

Source: Prepared by the authors (2025).

This project, as highlighted by Bravalheri (2020), demonstrates the importance of Physical Education as a component of the field of Languages and Their Technologies, by offering students readings of the Body Movement Culture that go beyond verbal language and approach human expressiveness. It also presents a relevant and contemporary approach, supported by the historical background of ethnic miscegenation present in Brazil.

4.2 International Cultural Reflections

When expanding the discussion to international contexts, beginning with Latin America, dances such as *Cumbia* from Colombia were studied — a dance that combines African drums, Indigenous melodies and movements, and European attire, thus revealing the fusion of cultures in other countries. Similarly, the *Pericón* (an evolution of the European quadrille) and the *Tango* (cultural influences from European immigrants, Africans, and South American Indigenous peoples) in Argentina exemplify this process of cultural blending. The *Tango* also spread across the Río de la Plata to Montevideo, Uruguay.

At the European level, the *Viennese Waltz* from Austria was analyzed — a ballroom dance popularly featured in films and media (Dal Cin; Kleinubing, 2024), often associated with erudite events held in local palaces. Within this media perspective, from Oceania, the *Ote'a* from French Polynesia was explored, a dance with Maori roots and branches, expressing the rich cultural heritage of the region. Its rhythmic and vigorous movements

were originally used to demonstrate strength and courage to enemies or in the face of danger. Performances of *Ote'a* can still be seen today in sports events, films, documentaries, and other cultural displays.

Continuing within this media diffusion perspective, the *Adumu* or “jumping dance,” originating from Kenya and Tanzania, symbol of East Africa (Maasai tribes), although iconic, holds profound social and spiritual meanings. Still within the African continent, the *Morna*, from Cape Verde, a dance influenced by Portuguese culture, became internationally known through performers such as Cesária Évora. This rhythm has a sociocultural function, preserving the traditions and identity of the Cape Verdean people.

Siqueira, Nogueira and Maldonado (2019) point out that all individuals, especially young people, are influenced by the media and information channels. Therefore, it is important to engage in dialogue about the content they consume, in order to understand the phenomena related to bodily practices. In this sense, school Physical Education classes serve as a first step toward discussing and developing awareness of these sociocultural contexts.

It is essential to view dances as a means of preserving values, cultures, histories, and spiritualities, as previously observed. Representing Asia, *Kathakali* from India stands out as a dance that embodies a sociocultural phenomenon encompassing all these aspects—mythology, gods, the triumph of good over evil, internal struggles and human dilemmas, heroes, and warriors.

Image 4 – The *Kathakali*, illustrated by the students, represents not only Indian culture but also the fusion between dance and theater.



Source: digital carousel created by the students (2025).

According to Citro and Aschieri (2011), it is possible to observe that bodies in motion and different corporal techniques “*no han sido, solamente, un entretenimiento asociado al placer estético o un mero instrumento para fines rituales específicos, sino también un modo de ser y actuar en-el-mundo que tiene importantes consecuencias en la vida social*” (Citro; Aschieri, 2011, p. 8). Thus, when dancing, the practitioner shapes their body and movements within the limitations of the model to which they are exposed, according to collective or individual social, aesthetic, and political values, standards, ideologies, or perspectives.

Regarding North American dances, they carry a sociocultural background linked to the struggle against racism and violence, having been created by Black and Latin communities from peripheral neighborhoods as forms of social resistance and celebration of cultural identity. Among these manifestations stand out *footwork*, *breakdance*, and *hip hop*. A reflective and critical analysis of these bodily cultural practices contributes to broadening students' knowledge repertoire on various themes, while also promoting the understanding of struggles for social justice in contemporary society (Siqueira; Nogueira; Maldonado, 2019).

According to Morisso, Vargas and Mallmann (2017), the integration of educational technologies into School Physical Education, when it goes beyond mere instrumentalization, contributes significantly to the teaching-learning process. Technologies, by incorporating familiar elements from students' daily lives, enable them to expand their understanding, conduct research, and produce educational materials based on their learning experiences.

Corroborating this perspective, Diniz and Darido (2015) point out that, considering the social context that encourages students' use of technology, a positive impact can be observed in the educational field, especially regarding folk dances. In this sense, the study by Diniz and Darido (2021) demonstrates that working with dance in high school through experiences with Information and Communication Technologies (ICT) resulted in positive outcomes both in the teaching-learning process and in the preservation of local cultural heritage.

5 Final considerations

The present study is characterized as a proposal for a didactic sequence that employs active methodologies in the teaching-learning process, with the aim of promoting dialogues on dances from Brazil and around the world in *Ensino Médio Integrado* (Integrated High School). In this way, it seeks to stimulate sociocultural reflections and to value cultural diversity through these bodily expressions.

The proposal aims at the student's development as a human being, encouraging reflections on human rights, the fight against prejudice, and respect for diversity—whether socioeconomic, cultural, or ethno-racial, among others. Within this context, it emphasizes the recognition of Indigenous and African cultures, as well as the understanding of the various manifestations of *Cultura Corporal de Movimento* (Body Movement Culture), highlighting its multidimensionality in Brazil and across the world.

It also seeks to contribute to civic education and to prepare students for the world of work by developing a critical and complex view of daily events and manifestations. In this process, it aims to foster an understanding of Brazilian miscegenation and the diverse elements that compose the nation's social construction, thereby promoting the confrontation of prejudice and discrimination in their various forms.

The project envisions the development of pedagogical actions that do not overshadow the content of School Physical Education, avoiding the excessive valorization of sports to the detriment of other forms of knowledge. It values the use of new technologies as tools to support the teaching-learning process, particularly within the context of active methodologies such as *Aprendizagem Baseada em Projetos – ABP* (Project-Based Learning – PBL). Moreover, it advocates for a continuous and in-depth approach to the content of Dance, preventing it from being restricted to occasional moments in the school calendar.

The expansion of the project includes the active participation of students, encouraging them to bring examples of dances from different regions of Brazil and the world, promoting critical and reflective debates on cultural similarities and differences. It

also proposes practical exhibitions of the research through dance, allowing students to experience and physically express the knowledge built throughout the process.

Finally, the project invites reflection and dialogue on the digital sharing of dances, particularly on social media, discussing the impacts of this phenomenon on students, the cultural manifestations involved, Physical Education, and society as a whole.

21

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24

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Responsible publisher: Genifer Andrade

Ad hoc specialist: Marcio Antonio Raiol dos Santos and Maria Thaís de Oliveira Batista.

How to cite this article (ABNT):

SOUZA SANTOS, Lucas; FELTES, Alessandra Fernandes; PINTO, Aline Da Silva; SANFELICE, Gustavo Roese. Danças do Brasil e do mundo na Educação Física escolar: Aprendizagem Baseada em Projetos no Ensino Médio Integrado. **Rev. Pemo**, Fortaleza, v. 8, e16026, 2026. Available in: <https://revistas.uece.br/index.php/revpemo/article/view/16026>

25

Received on August 15, 2025.
Accepted on September 22, 2025.
Published on January 1, 2025.

