

Rhythm, movement and education: the inclusion of dance in school physical education classes

ARTICLE

Maria Iranilda Meneses Almeidaⁱ 

Prefeitura Municipal de Fortaleza, Fortaleza, CE, Brasil

Stela Lopes Soaresⁱⁱ 

Universidade Estadual do Ceará, Fortaleza, CE, Brasil

Heraldo Simões Ferreiraⁱⁱⁱ 

Universidade Estadual do Ceará, Fortaleza, CE, Brasil

Abstract

This study critically analyzes the challenges and potentialities of incorporating dance as content in school Physical Education. The objective is to reflect on the limits and possibilities of integrating dance, with specific attention to teacher education and practice. The qualitative, exploratory methodology involved a case study conducted in public schools in District X during 2025, including document analysis, interviews, and observations with Physical Education teachers working in elementary education. The main theoretical references are Brasil (2018), Darido (2006, 2011), and Soares et al. (2002). Results indicate that, despite normative advances, the implementation of dance in school routines faces obstacles such as insufficient teacher training, structural limitations, sociocultural resistance, and traditional pedagogical approaches. The study highlights the urgent need for public policies focused on teacher education, improved infrastructure, and cultural diversity appreciation to ensure dance becomes a meaningful, emancipatory, and inclusive educational experience.

Keywords: Dance. Physical education. Teacher education. School. Public policy.

Ritmo, movimento e educação: a inserção da dança nas aulas de educação física escolar

Resumo

Este estudo analisa criticamente os desafios e potencialidades da inserção da dança como conteúdo da Educação Física escolar. O objetivo é refletir sobre os limites e possibilidades dessa inserção, com ênfase na formação e prática de professores. A metodologia é qualitativa, exploratória, desenvolvida em estudo de caso em escolas públicas do Distrito X no ano de 2025, envolvendo análise documental, entrevistas e observações com professores de Educação Física atuantes no ensino fundamental. Os referenciais teóricos centrais são Brasil (2018), Darido (2006, 2011) e Soares et al. (2002). Os resultados apontam que, apesar dos avanços normativos, a efetivação da dança nas escolas é dificultada por lacunas na formação docente, barreiras estruturais, resistência sociocultural e metodologias tradicionais. Destaca-se a necessidade de políticas públicas para a formação inicial e continuada, ampliação da infraestrutura e valorização da

pluralidade cultural para viabilizar uma experiência significativa e inclusiva da dança na Educação Física escolar.

Palavras-chave: Dança. Educação Física. Escola. Formação de Professores.

1 Introduction

2

Dance, as a cultural, artistic, and communicational manifestation, occupies a prominent place in diverse human societies throughout history. It is recognized both for its aesthetic and symbolic dimensions and for its potential to promote expression, communication, socialization, and the construction of collective and individual identities.

In the contemporary school context, dance has become a fundamental and strategic theme for fostering holistic education, serving as a pedagogical tool capable of enhancing students' motor, cognitive, creative, and socioemotional development. As established by the *Base Nacional Comum Curricular (BNCC)*, dance is part of the block of rhythmic and expressive activities within Physical Education, appearing as mandatory content throughout all stages of Basic Education and presented as an axis of bodily culture that values plurality, Brazilian cultural diversity, and citizenship formation (Brazil, 2018).

Despite this regulatory advancement and the growing appreciation of the theme in national guiding documents, serious challenges persist regarding the effective implementation of dance in school Physical Education classes. Above all, gaps and limitations remain in teachers' initial and continuing education, combined with limited practical experiences and the lack of innovative pedagogical strategies for articulating the theme's theoretical and methodological dimensions in schools (Viezorkosky *et al.*, 2021).

In addition, dance is often reduced to a performative event, festivities, or end-of-semester activities, without proper recognition of its educational, inclusive, and critical functions. This reduction perpetuates superficial and restricted approaches, as previously noted by Soares *et al.* (2002) and Darido (2011).

Given this scenario, the central issue that guides this study concerns the identification and analysis of factors that hinder and/or enhance the meaningful presence of dance as a component of the Physical Education curriculum. The question arises: what

are the challenges, gaps, and possibilities for the effective and qualified inclusion of dance in the pedagogical practices of public schools, especially in light of *BNCC* guidelines and current conditions of teacher education?

The relevance of this study lies in the understanding that valuing dance in schools transcends the technical dimension. It is directly related to fostering emancipatory bodily practices that embrace diversity, combat gender-based, ethnic-racial, and regional prejudice, and contribute to forming more critical and creative individuals.

Considering the strategic role of Physical Education in everyday school life, investigating teachers' education, knowledge, practices, challenges, perceptions, difficulties, and experiences with dance is justified by the urgent need to inform public policies, curricular revisions, and pedagogical practices that effectively promote the right to culture and the body within the school context.

The objective of this study is to understand the limits and possibilities of including dance in school Physical Education, with a focus on teacher education and practices based on *BNCC* guidelines. Therefore, by grounding the contemporary conceptualization of dance as an expressive, cultural, and educational language, the research is justified by the need to move beyond traditional practices, contribute to expanding discussions on teacher education, and strengthen the presence of dance as a structuring element of Physical Education, thereby enhancing the full development of individuals in a school committed to diversity, inclusion, and citizenship.

2 Theoretical Framework

The theoretical framework that underpins the presence of dance in school Physical Education requires a critical analysis that integrates legal advances, historical challenges, and the confrontation of everyday barriers perceived in teaching experiences, as documented in consolidated research bases, such as those available in institutional repositories.

The *Base Nacional Comum Curricular (BNCC)* is the official curricular document that currently guides the development of curricula in all municipalities, states, and the Federal District. This document presents a set of progressive and essential learning goals that all students must develop throughout Basic Education. Thus, it is important to highlight that this document guarantees students' rights to learning and development, in accordance with what is established in the *Plano Nacional de Educação (PNE)*, in force from 2014 to 2024.

From this perspective, for *BNCC*, Physical Education is characterized as “[...] the curricular component that thematizes bodily practices in their various forms of social codification and signification, understood as manifestations of individuals’ expressive possibilities and as cultural heritage of humankind” (Brazil, 2018, p. 171). Thus, Physical Education plays a relevant sociocultural role in student development, which is not limited to the development of the physical dimension. In *BNCC*, this area is defined as the curricular component that addresses themes related to bodily practices in their various modalities of social codification and signification, represented through students’ expressive manifestations and possibilities, historically produced in varied social contexts (Brazil, 2018).

In this sense, the aforementioned curricular document suggests that these bodily practices are organized into six thematic units throughout elementary school: play and games, sports, gymnastics, dances, combat practices, and adventure bodily practices. Bodily practices are expected to provide students with skills developed through eight dimensions of knowledge, namely: experimentation, use and appropriation, enjoyment, reflection on action, construction of values, analysis, understanding, and community protagonism.

Therefore, among the thematic units mentioned, we have chosen dance. In view of this, it is important to understand this bodily practice according to *BNCC*, which states that dance is transversal and mandatory content, highlighting its formative, expressive, and cultural potential, aligned with the ideal of a democratic and inclusive school (Brazil, 2018). However, the realization of this principle encounters multiple obstacles within the school

context. Qualitative studies such as those by Brasileiro, Fragoso and Gehres (2020), Kropeniscki and Kunz (2021), among others conducted in public school systems, show that there is a restricted and occasional appreciation of dance, often limited to participation in festive events or to instrumental approaches focused on motor development, leaving aside its emancipatory, cultural, and political perspective.

Marques (2007) and Stranzacappa (2001) reveal that the emphasis on preplanned practices, resistance to creative and unpredictable activities, as well as the technicist tendency and the sportification of Physical Education as a subject, result in the marginalization of dance as a plural, expressive, and identity-based axis.

Another recurring issue, evidenced empirically, concerns insufficient teacher education. Studies such as those by Cruz and Coffani (2019) show that many teachers had only superficial contact with dance content during their initial education, often restricted to a single course without methodological depth.

Even in the face of advances in continuing education policies, professional insecurity persists, along with difficulties in articulating theory and practice and the predominance of traditional practices in classes, as also found by Almeida (2024). Added to this is the scarcity of infrastructure, the absence of appropriate materials, and the lack of dedicated spaces for expressive practice, which often leads dance to be “silenced” or postponed in everyday school life.

Beyond structural obstacles and precarious education, research points to sociocultural barriers as fundamental to understanding the teaching of dance in schools. It is common to find dance perceived as a practice “belonging to the feminine universe”, which generates resistance to boys’ participation, reinforces prejudice and stigma, and reduces the inclusive and social potential of this artistic language. As these barriers persist, they limit the democratization of access to dance as a formative right and restrict the reach of the legal and curricular guidelines already established.

Finally, critical literature draws attention to the gap between the potential announced in legislation and the realities experienced by teachers and students. This demands investment in structuring policies for critical education, the creation of appropriate

spaces, the strengthening of teacher protagonism, and the adoption of pedagogical approaches capable of articulating cultural plurality, participation, creativity, and holistic development.

Only then will dance truly be able to occupy an active and transformative position in the Physical Education curriculum, as defended by recent research derived from databases such as journals and repositories of Brazilian public universities.

3 Methodology

This study is characterized as qualitative research with an exploratory and descriptive nature. The qualitative approach was chosen because it allows for an in-depth analysis of the phenomenon under investigation, taking into account the perceptions, experiences, and pedagogical practices of Physical Education teachers in the teaching of dance. According to Minayo (2001), qualitative research works with a level of reality that cannot be quantified, analyzing meanings, values, and social practices that make up the universe of investigation.

The methodological strategy adopted was the case study, since it enables an in-depth understanding of the relationship between the pedagogical practices of Physical Education teachers and the *BNCC* guidelines regarding dance (Yin, 2009). The case study is a methodology that investigates a phenomenon within its real context, analyzing the particularities and specificities of the object under study.

The research was carried out in public schools serving the final years of Elementary Education, located in the city of Fortaleza, Ceará, at the end of 2025. School units from the third Educational District¹, which comprises 23 educational institutions, were selected. The inclusion of this district in the research was motivated by the researchers' previous

¹ The Educational District of Fortaleza is an extension of the Municipal Department of Education, responsible for organizing the city into six regions in order to ensure management that is closer to the schools. Its main function is to bring central administration closer to the reality of the educational units, providing direct pedagogical and administrative support.

professional experience in the region and by their specific interest in analyzing the pedagogical practice of dance content among Physical Education teachers working in the schools located there.

The inclusion criterion adopted was, therefore, the work of Physical Education teachers who teach dance in schools located within this district, establishing a territorial and practical scope for the investigation.

The exclusion criteria were defined as follows: the nonparticipation of schools from other districts, as well as the exclusion of institutions whose Physical Education teachers do not teach dance as part of the curricular component or do not work directly with regular Elementary Education classes. Thus, all other school contexts located outside the district in question, or that do not meet the parameters established for the teaching of dance by qualified teachers, were left outside the scope of this study.

The participants in the research were permanent Physical Education teachers who work in the final years of Elementary Education. Initially, 44 teachers were invited to take part in the investigation, of whom 25 responded to the questionnaire and 11 participated in the interview stage. The inclusion criteria for participation in the research were: (i) being a permanent teacher in the municipal school system; (ii) working in Elementary Education II; (iii) teaching the Physical Education curricular component; and (iv) addressing dance content in their classes.

Data collection took place in two stages: (i) administration of a structured questionnaire composed of closed and open-ended questions, with the purpose of mapping teachers' educational profiles, their experiences with dance, and how they incorporate this content into their classes; and (ii) conducting semistructured interviews with the teachers who stated that they work with dance in their classes.

The interviews were conducted remotely, through video calls, and recorded for later transcription and analysis. The data collected were analyzed using the Content Analysis technique (Bardin, 2011), enabling the identification of categories and patterns in participants' responses.

This research is supported by Resolution No. 466/2012, which establishes the terms and conditions that govern the CEP/CONEP System, comprising the National Research Ethics Commission (*CONEP/CNS/MS do CN*) and the Research Ethics Committees (*CEP*), components of a system that uses its own instruments of interrelation with the aim of protecting research participants. Therefore, this investigation was submitted to the Research Ethics Committee through Plataforma Brasil and received the consolidated opinion Number 6.699.813. We emphasize that this study follows the “guidelines for procedures in research with any stage carried out in virtual environments”, regulations established in Official Circular No. 2/2021/*CONEP/SECNS/MS* (Brazil, 2021, p. 2).

4 Results and Discussion

The categories that emerged in the results and discussion of the research on the inclusion of dance in school Physical Education reflect, in an articulated way, the incipience and inequality in the presence of dance in classes, evidenced by occasional and symbolic practices; the superficiality of the content, restricted to choreographies and festive events, which limits its critical, expressive, and inclusive pedagogical function; gaps in teachers’ initial and continuing education, marked by curricular fragmentation, minimal course load, lack of specific methodologies, and a disconnect between theory and practice; structural barriers, including a scarcity of adequate spaces, materials, and institutional support; and sociocultural challenges, such as gender stereotypes and student resistance, which hinder the democratization of access to expressive and rhythmic manifestations.

Possibilities for progress also stand out, such as successful experiences in interdisciplinary projects and innovative training proposals that value dance as an educational language, demonstrating the importance of coordination between universities and schools, critical education, and effective public policies.

The study’s findings are detailed below:

4.1 Incipience and Inequality in the Inclusion of Dance

The incipience and inequality in the inclusion of dance in school Physical Education classes emerge from recurring and combined structural, curricular, and cultural factors explicitly discussed in multiple studies. Even with the legitimacy established by *BNCC*, the implementation of dance remains limited, marginalized by occasional practices, festive events, and symbolic approaches, which undermines its comprehensive and critical educational function.

The literature indicates that the lack of adequate infrastructure in public schools is one of the most evident causes of the exclusion of dance or its merely symbolic implementation. Teachers report the absence of appropriate spaces, specific pedagogical materials, and minimal resources for classes, especially in the public school system, which restricts teaching to theoretical activities and prevents expressive and meaningful practical experiences. In addition, prejudice and student resistance, often related to gender stereotypes, are recurring obstacles. The perception that dance is less relevant or less “academic” than other content, such as sports, contributes to its devaluation and superficial treatment.

Thus, we emphasize that the dominance of sports-oriented practices in school Physical Education exacerbates this scenario. As shown by Lima, Lima and Pinto (2025), the curriculum prioritizes practices linked to performance, competition, and sports skills, relegating dance and other expressive manifestations to a secondary or merely accessory role. This curricular structure is worsened by the absence of interdisciplinary projects and collaboration across subject areas, reinforcing the fragmentation of pedagogical practices and limiting the diversity of cultural experiences in schools.

Inequality in the provision and implementation of dance is observed in comparisons between public and private schools and also between urban and rural contexts. In their study entitled “*Saberes docentes de professoras de Educação Física sobre o conteúdo dança*”, conducted in two Elementary Education schools (one public and one private), Brasileiro and Souza (2020) noted that private schools tend to offer better infrastructure

conditions and greater opportunities for the effective inclusion of dance, whereas in public schools, its presence is rare and occasional.

Therefore, we understand that the persistent incipience and inequality in the inclusion of dance reflect not only material and training-related difficulties but also the continuity of a curricular model and school culture that fail to recognize the transformative potential of dance as an educational, expressive, and inclusive language. Moreover, weak local educational policies, a lack of specific training programs for teachers, and initiatives dependent on the “individual willingness” of educators widen the gap between normative discourse and practical implementation.

Overcoming these barriers requires consistent public policies, the valuing of critical teacher education, investment in infrastructure, and genuine coordination between curriculum, school culture, and the social realities of students.

4.2 Gaps in Initial and Continuing Education

The results regarding gaps in the initial and continuing education of teachers who work with dance in school Physical Education reveal deep and persistent obstacles, as detailed in studies published in national and international repositories.

Alencar *et al.* (2022) investigated the offering of dance courses in the curricula of Physical Education degree programs (*licenciatura* and *bacharelado*) at Brazilian state and federal universities. The results indicate the prevalence of content involving dance embedded in other courses within teacher education programs. Furthermore, in the programs investigated, there is a predominance of a single compulsory dance course.

The literature in the field indicates that teacher education for teaching dance, even in leading public universities, is still marked by isolated courses, reduced workloads, and limited integration between theory and practice. Batalha (2024) emphasizes that there is a considerable lack of practical experiences in teacher education programs, and that it is common for training to be limited to theoretical, choreographic, and historical aspects, without specific strategies for working with children and adolescents in the school context.

In this sense, the great challenge in teacher education is to strengthen the dialogue between theoretical learning and practical experience, that is, to foster integration between practical and theoretical knowledge (Santos, 2024).

Azevedo's research (2024) reinforces that *BNCC*, although it recognizes dance, does not, by itself, ensure the necessary qualification of teachers, since the curricular approach of teacher education programs still lacks methodological and interdisciplinary depth. In addition, there is a persistent gap between university and school, which prevents the consolidation of emancipatory and reflective competencies in teaching practice and restricts the ability to propose critical and inclusive practices.

Supervised practicum and real formative experiences in schools are highlighted as positive differentiating factors, yet there is still inequality in access, as well as difficulty in finding licensed teachers working directly with dance in the compulsory curriculum. In the sphere of continuing education, the literature indicates that initiatives remain sporadic, with no systematic coordination with the demands of public school systems or with policies for the ongoing professional development of teachers.

Lopes (2018) found that many teachers must seek nondegree courses, sporadic projects, or informal training to qualify themselves, which contributes to heterogeneous practices and pedagogical insecurity. Thus, the absence of structured professional development policies deepens regional and institutional disparities, distancing teachers from innovative didactic and methodological resources.

The challenges are not limited to teacher education. Schools lack appropriate spaces, didactic materials, and institutional recognition of dance as a legitimate language of the curriculum. Added to this are gender stereotypes and student resistance, especially among boys, who associate dance with exclusively feminine practices, which hinders full access and inclusion. Barbosa and Moreira (2018) point out that social and cultural prejudices persist, limiting the emancipatory and formative potential of dance. Despite these obstacles, successful experiences emerge when dance is incorporated through interdisciplinary projects, participatory practices, and innovative methodologies, indicating

that art can be a powerful means to foster critical thinking, creativity, and inclusion in schools.

4.3 Implications and Advanced Proposals

12

Alencar *et al.* (2022, p.13), in a study entitled “*Passos e descompassos: a dança nos currículos de formação inicial em Educação Física*”, reveal that although most Physical Education teacher education programs include at least one dance course, such offerings are generally limited to a single compulsory component, often with a reduced workload and predominantly oriented toward technical and choreographic aspects, leaving little room for critical, inclusive, and interdisciplinary pedagogical approaches.

This restrictive structure limits the potential of dance within the teacher education process and, consequently, in its school-based implementation, preventing meaningful and expanded experiences for future teachers. In light of this scenario, specialized literature recommends a curricular reform that includes multiple dance courses distributed throughout the program, promoting a consistent approach to historical, philosophical, and cultural foundations, as well as the exploration of specific pedagogical methodologies that encourage collaborative, interdisciplinary, and pluralistic work.

The importance of expanding supervised practicum placements in real and diverse contexts is also emphasized, as such experiences provide robust practical learning and strengthen the connection between theory and practice, as demonstrated by successful initiatives in Higher Education institutions that integrate practicum, outreach, and research in direct partnership with schools.

Pedagogical practice experienced in the school context is considered essential for future Physical Education teachers because it enables the development of important competencies for teaching, such as lesson planning, classroom management, adaptation of activities to students’ needs, and the resolution of structural challenges. In addition, it fosters a more realistic understanding of school demands, broadening reflective capacity and improving the quality of teaching practices (Pedrosa, Santos and Macedo, 2025).

Researchers also advocate sustained investment in continuing education policies that are integrated, regular, and long term, which are essential for updating teachers' knowledge and strengthening their professional repertoire. Such policies should systematically offer courses, workshops, seminars, and study groups, promoting exchanges among universities, school systems, educational departments, and scientific associations, with special attention to dialogue with local realities and the concrete needs of teachers across diverse regional contexts.

The strengthening of collaborative networks, such as the Institutional Teaching Initiation Scholarship Programs (*PIBID*), the Pedagogical Residency, and interdisciplinary outreach projects, is identified as an important strategy for consolidating the link between universities and schools and for expanding the participation of teachers, students, and school administrators in joint research, teaching, and outreach initiatives.

For significant progress to occur, it is essential to establish effective and ongoing collaboration among universities, schools, and public administrators through the construction and strengthening of institutional partnerships that can provide resources, appropriate environments, infrastructure, and multidisciplinary teams for the implementation of dance projects integrated into the school curriculum and aligned with national and local educational policies.

It is also recommended to conduct systematic monitoring and analysis of current public policies, seeking to encourage active participation in debates on *BNCC*, legislation, and strategic programs for the promotion of art and Physical Education. This includes promoting the involvement of university faculty in collective actions, follow-up with program graduates, and continuous feedback for pedagogical practices based on concrete data and updated research.

These strategies are essential for dance to assume a central and emancipatory role in the school curriculum, promoting bodily, expressive, and cultural experiences that expand repertoires, respect diversity, combat prejudice, and strengthen inclusion. The orientation, therefore, is to build a Physical Education field committed to the transformative

potential of dance as a fundamental right of access to culture, artistic knowledge, and social emancipation.

5 Final Considerations

14

This study aimed to analyze the challenges and possibilities for the effective implementation of dance in the daily routine of school Physical Education, considering its formative importance as recognized by *BNCC* and its potential to integrate cultural, expressive, and bodily aspects into students' development. To this end, a qualitative methodological approach was employed, through document analysis, literature review, and interviews with Physical Education teachers working in public schools in the selected region.

The results showed that the obstacles encountered go beyond material barriers and reveal persistent structural, pedagogical, and cultural issues. Among the main hurdles, the lack of specific and sufficient teacher education stands out, as teachers often report not having been prepared in their initial training to address dance in a meaningful and critical way in their pedagogical practices. This limitation echoes in professional insecurity and methodological difficulties, restricting the teaching of dance to theoretical, technical, and occasional approaches, without reaching its emancipatory, inclusive, and cultural potential.

These findings are in line with recent literature, which points to the urgent need for curricular reform in Physical Education teacher education programs, so as to include more courses that encompass the multiple dimensions of dance and prepare future teachers to effectively work with the diversity of bodily practices. Added to this is the scarcity of infrastructure in schools: the absence of appropriate spaces, didactic materials, and institutional incentives further limits the possibilities for practical experiences, which often results in dance teaching being restricted to performances on commemorative dates or to accessory content in the curriculum.

Another central challenge lies in gender stereotypes and student resistance, especially among boys, who associate dance with the feminine universe. Confronting these

prejudices depends on affirmative pedagogical practices and on the appreciation of dance as an artistic, sporting, and cultural language, contributing to the holistic education of all students.

Despite these challenges, the study also identified ways to reverse this situation: continuing teacher education has proven strategic in addressing training gaps, allowing for the development of innovative practices that are sensitive to the school context. It is essential to strengthen public policies aimed at teacher training and the improvement of school infrastructure, promoting the qualified inclusion of dance in the pedagogical routine.

It becomes essential to articulate teacher education, investment in school infrastructure, and the awareness of the school community to ensure that dance occupies its legitimate place in the Physical Education curriculum. Valuing dance as an educational practice broadens students' motor, cultural, and expressive repertoires, enhances self-esteem, stimulates critical thinking about artistic and cultural manifestations, and contributes to a more inclusive and diverse school. Finally, it is recommended to deepen investigations on active methodologies for teaching dance and to analyze the impact of training programs, in order to support effective policies for strengthening this content in Brazilian schools.

References

ALENCAR, Allana; BACKES, Ana Flávia; MANTA, Sofia Wolker; RESENDE, Rui; FARIAS, Gelcemar Oliveira; NASCIMENTO, Juarez Vieira do. Passos e descompassos: a dança nos currículos de formação inicial em educação física. **Pro-Posições**, v. 33, 2022. Disponível em: <https://doi.org/10.1590/1980-6248-2021-0023>. Acesso em: 12 set. 2025.

ALMEIDA, Priscila Cristina Albiere de; BIAJONE, Jefferson. Saberes docentes e formação inicial de professores: implicações e desafios para as propostas de formação. **Educação e Pesquisa**, v. 33, n. 2, p. 281–295, maio 2007.

AZEVEDO, Priscila Gonçalves de; ANDRE, Bianka Pires. Dança na formação de professores de educação física sob a perspectiva da BNCC. **Cadernos Pedagógicos**, v. 21, n. 13, 2024. Disponível em:

<https://ojs.studiespublicacoes.com.br/ojs/index.php/cadped/article/download/11581/6435/31028>. Acesso em: 11 set. 2025.

BARBOSA, Elisangela Almeida; MOREIRA, Evando Carlos. A dança na educação física: saberes propostos na formação inicial. **Pensar a Prática**, v. 21, n. 2, p. 264–275, abr./jun. 2018. Disponível em: <https://revistas.ufg.br/pef/article/view/45582>. Acesso em: 14 set. 2025.

BARDIN, Laurence. **Análise de conteúdo**. Lisboa: Edições 70, 1977.

BATALHA, Cecília Silvano. Formação do professor de dança para o contexto escolar: desafios e possibilidades. **Revista Brasileira de Educação em Dança**, v. 3, n. 1, 2024.

BRASIL. **Base Nacional Comum Curricular – BNCC**. Brasília: Ministério da Educação, 2018. Disponível em: <http://basenacionalcomum.mec.gov.br/>. Acesso em: 11 set. 2025.

BRASIL. Ministério da Saúde. Secretaria-Executiva do Conselho Nacional de Saúde. Comissão Nacional de Ética em Pesquisa. **Ofício Circular nº 2/2021/CONEP/SECNS/MS**. Disponível em: https://conselho.saude.gov.br/images/Oficio_Circular_2_24fev2021.pdf. Acesso em: 22 abr. 2024.

BRASIL. **Lei nº 13.005**, de 2014. Aprova o Plano Nacional de Educação – PNE. Brasília, DF, 2014. Disponível em: http://www.planalto.gov.br/ccivil_03/_ato2011-2014/2014/lei/l13005.htm. Acesso em: 15 mar. 2024.

BRASILEIRO, Livia Tenório. **O conhecimento no currículo escolar: o conteúdo Dança em aulas de Educação Física na perspectiva crítica**. 2001. 473 f. Dissertação (Mestrado em Educação) – Universidade Federal de Pernambuco, Recife, 2001.

BRASILEIRO, Livia Tenório; FRAGOSO, Aline Renata de Farias; GEHRES, Adriana de Farias. Produção de conhecimento sobre dança e educação física no Brasil: analisando artigos científicos. **Pro-Posições**, v. 31, p. e20180113, 2020. Disponível em: <https://www.scielo.br/j/pp/a/y9W7P9WgcJxgMGBh5q5t38K/abstract/?lang=pt>. Acesso em: 12 dez. 2023.

CRUZ, Edsanra Dutra da; COFFANI, Marcia Cristina R. Dificuldades e desafios para o ensino de dança nas aulas de Educação Física do Ensino Fundamental. **Kinesis**, v. 37, n. 2, p. 1–22, 2019. Disponível em: <https://periodicos.ufsm.br/kinesis/article/download/18229/10797/83387>. Acesso em: 11 set. 2025.

DARIDO, Suraya. **Educação Física na escola: questões e reflexões**. Rio de Janeiro: Guanabara Koogan, 2006.

DARIDO, Suraya; RANGEL, Irene Conceição Andrade. **Educação Física na escola: implicações para a prática pedagógica**. 2. ed. Rio de Janeiro: Guanabara Koogan, 2011.

KROPENISCKI, Fernanda Battagli; KUNZ, Eleonor. Dança: caminho de possíveis (re)encontros com o brincar e se-movimentar. **Movimento**, v. 26, p. e26089, 2021. DOI: 10.22456/1982-8918.100260. Disponível em: <https://seer.ufrgs.br/index.php/Movimento/article/view/100260>. Acesso em: 12 fev. 2024.

LIMA, Eliaquim de Sousa; LIMA, Patrícia Ribeiro Feitosa; PINTO, Nilson Vieira. Cartografia pedagógica para o ensino da dança na escola: uma proposta interativa para uma prática pedagógica degenerificada. **Revista Brasileira de Pós-Graduação**, v. 20, n. 41, p. 1–20, 2025. DOI: 10.21713/rbpg.v20i41.2418. Disponível em: <https://rbpg.capes.gov.br/rbpg/article/view/2418>. Acesso em: 15 set. 2025.

LOPES, Aline Casimiro. **Apostando na produção contextual do currículo**. In: AGUIAR, Márcia Ângela da S.; DOURADO, Luiz Fernandes (org.). **A BNCC na contramão do PNE 2014-2024: avaliação e perspectivas**. Recife: ANPAE, 2018. [Livro eletrônico].

MARQUES, Isabel. **A dança na escola: um sério problema a ser resolvido**. **Movimento**, v. 11, n. 2, p. 67–84, 2005. Disponível em: <https://repositorio.unesp.br/bitstreams/fc170fae-8467-4f86-937e-b05067d5086b/download>. Acesso em: 11 set. 2025.

MINAYO, Maria Cecília de Souza; DESLANDES, Suely Ferreira; NETO, Otávio Cruz; GOMES, Romeu. **Pesquisa social: teoria, método e criatividade**. Petrópolis, RJ: Vozes, 2001.

PEDROSA, Antonio Antunes Coimbra Araújo; SANTOS, Ianny Lima de Queiroz dos; MACEDO, Marina Cruz. Estágio supervisionado curricular em Educação Física: relatos de uma prática acadêmica. **Revista Educação, Ensino e Interdisciplinaridade em Foco (EdeinFo)**, v. 2, n. 1, 2025. Disponível em: [endereço não fornecido]. Acesso em: 26 set. 2025.

SANTOS, Jhonatan Lino dos. Olhar sobre o potencial do PIBID na formação inicial docente. **Revista Educação, Ensino e Interdisciplinaridade em Foco (EdeinFo)**, v. 1, n. 1, 2024. Disponível em: [endereço não fornecido]. Acesso em: 26 set. 2025.

SOARES, Carmen Lúcia; TAFFAREL, Celi Nelza Zülke; VARJAL, Elizabeth; CASTELLANI FILHO, Lino; ESCOBAR, Micheli Ortega; BRACHT, Valter. **Metodologia do ensino de Educação Física**. São Paulo: Cortez, 2002. 84 p.

STRANZACAPPA, Márcia. Formação do professor de dança: desafios, perspectivas e possibilidades. In: BARBOSA, A. L. (org.). **Dança: caminhos para a docência**. Campinas: Papirus, 2001. p. 69–83.

YIN, Robert. **Case study research: design and methods**. 4. ed. Thousand Oaks, CA: Sage, 2009.

VIEZORKOSKY, Camila Marangoni Calefi; PROSCÊNCIO, Patrícia Alzira; CRUZ, Jesse. **10º Congresso Norte Paranaense de Educação Física Escolar – CONPEF / 5º Congresso Nacional de Formação de Professores de Educação Física**. UEL, Londrina, 2021. Disponível em: el.br/eventos/conpef/portal/pages/arquivos/2021_ARTIGOS_APRESENTADOS/TRAJETORIA%20DA%20DANCA%20NO%20COMPONENTE%20CURRICULAR%20DE%20EDUCACAO%20FISICA.pdf. Acesso em: 14 set. 2025.

ⁱ**Maria Iranilda Meneses Almeida** ORCID: <https://orcid.org/0000-0002-0135-7189>

Secretaria Municipal da Educação de Fortaleza; Secretaria Estadual de Educação do Ceará. Mestra em Educação pela Universidade Estadual do Ceará-UECE. Docente da Secretaria de Educação do Estado (SEDUC) e da Prefeitura de Municipal Fortaleza (SME). Authorship contribution: initial drafting and data collection. Lattes: <http://lattes.cnpq.br/2179887247528053> E-mail: ma.iranildameneses@gmail.com

ⁱⁱ**Stela Lopes Soares**, ORCID: <https://orcid.org/0000-0002-5792-4429>

Centro Universitário INTA (UNINTA)/ Universidade Estadual do Ceará; Centro de Ciências da Saúde; Mestrado Profissional em Ensino na Saúde – CMEPES. Doutora com Pós-Doutorado em Educação pela Universidade Estadual do Ceará-UECE. Authorship contribution: methodology and critical writing. Lattes: <http://lattes.cnpq.br/6884284520373325> E-mail: stela.lopes@uece.br

ⁱⁱⁱ**Heraldo Simões Ferreira**, ORCID: <https://orcid.org/0000-0003-1999-7982>

Universidade Estadual do Ceará; Centro de Educação; programa de Pós-Graduação em Educação) Pós-Doutor em Saúde Coletiva pela Universidade Estadual do Ceará-UECE/ Universidade de Fortaleza (UNIFOR). Docente da Universidade Estadual do Ceará-UECE. Authorship contribution: research guidance and supervision. Lattes: <http://lattes.cnpq.br/4687823647729315> E-mail: heraldo.simoes@uece.br

Responsible publisher: Genifer Andrade.

Ad hoc experts: Cristine Brandenburg e Scarlett O'Hara Costa Carvalho.

19

How to cite this article (ABNT):

ALMEIDA, Maria Iranilda Meneses.; SOARES, Stela Lopes.; FERREIRA, Heraldo Simões. Rhythm, movement and education: the inclusion of dance in school physical education classes. **Rev. Pemo**, Fortaleza, v. 7, e16442, 2025. Disponível em: <https://revistas.uece.br/index.php/revpemo/article/view/16442>

Received on August 1, 2025.

Accepted on October 20, 2025.

Published in December 9, 2025.