

ACADEMIC PRODUCTION FROM BRAZILIAN GRADUATE PROGRAMS ON DANCE IN CHILDHOOD EDUCATION

A PRODUÇÃO ACADÊMICA DA PÓS-GRADUAÇÃO BRASILEIRA SOBRE A DANÇA NA EDUCAÇÃO INFANTIL

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RESUMO

O estudo analisa a produção acadêmica da pós-graduação brasileira em nível *stricto sensu* sobre a dança na Educação Infantil, tendo como fonte o Catálogo de Teses e Dissertações da Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (Capes). Trata-se de uma pesquisa bibliográfica, do tipo Estado do Conhecimento. Os resultados apontam 24 trabalhos, publicados entre 2003 e 2019, procedentes de programas de pós-graduação em Educação, Educação Física, Artes, Dança e Psicologia. Há o predomínio da autoria de mulheres nas produções investigadas, que são, em sua maioria, provenientes de instituições públicas. Parte significativa das metodologias empregadas nos trabalhos analisados aproxima-se com o chão da escola e possui características propositivas. Dentre os temas mais discutidos, destacam-se as práticas e os métodos de ensino para a dança no contexto da Educação Infantil.

Palavras-chave: Dança. Educação Infantil. Estado do Conhecimento.

ABSTRACT

This research analyzes academic production from Brazilian graduate programs, at the *stricto sensu* level, on dance in Childhood Education, based on the Theses and Dissertations Catalog of the Coordination for the Improvement of Higher Education Personnel [Coordenação de Aperfeiçoamento de Pessoal de Nível Superior] (Capes). It is a bibliographic study of the State of Knowledge type. Its results point to 24 studies, published between 2003 and 2019, from graduate programs in Education, Physical Education, Arts, Dance and Psychology. There is a predominance of authorship by women in the investigated productions, which come mostly from public institutions. A significant part of the methodologies used in the analyzed research works has a connection with the school and propositional characteristics. Among the most discussed topics, the practices and teaching methods referring to dance in the Childhood Education context stand out.

Keywords: Dance. Childhood education. State of Knowledge.

Introduction

Dance is a teaching content found in Physical Education (PE) and Arts classes at all stages of Basic Education, being understood as a phenomenon of artistic language and manifestation of the bodily culture of movement. For Almeida¹, dance is a system of signs that allows communication through the body and movement. However, although inserted in the school environment, this cultural manifestation still needs to assert itself pedagogically in this context, overcoming stereotyped approaches, which, for the most part, have demarcated its presence in school routines. According to Marques², in most schools, students learn dance repertoires in a superficial way, with a mechanical reproduction of pre-established choreographies.

The work with dance in Childhood Education (CE) has historically approached this cultural manifestation in a limited manner, appearing only on commemorative dates, such as the Indian Day or the Black Awareness Day, by means of stereotyped gestures that inhibit children's authorial and creative actions. In this direction, Rodrigues^{3;82} points out that

One-off events with dance are common in childhood education institutions; they are linked to commemorative dates and cultural shows, which can promote a negative experience with dance for less skilled children by emphasizing a mechanization of gestures and repetitions and the obligation to do something without understanding. This causes a distortion of the content, undermining the possibilities of developing the creative potential, actions and transformations of the subjects/children through dance.

In the organization of pedagogical work with CE, guiding documents⁴ emphasize the need to recognize and value children's agencies, their authorial practices and cultural productions in their development and socialization processes. Therefore, externally oriented pedagogical practices, which disregard a child's ability to think and act on themselves, such as teaching proposals that approach dances in a mechanical and stereotyped way, diverge from the concept of childhood and children that is advocated by CE guiding documents.

Brazilian female researchers have sought to overcome these hegemonic pedagogical models in dance teaching within the school context. Marques² conceives dance as interaction and movement, going far beyond ready-made repertoires for children. Godoy⁵, on the other hand, discusses dance in schools as a means of contacting the local culture, by which children can rescue body stories and build other ones through different ways of dancing.

Thus, there is a movement in Brazilian academic-scientific production that seeks to break with dance teaching aimed only at commemorative dates, through pre-established choreographies, which ignore the creative and expressive capacity of children. We agree with Almeida¹ when she states that it is necessary to expand the bibliographic productions that deal with the experiences of teaching dance to the little ones.

In this direction, Assis⁶ examined theses and dissertations on dance between the years 2012 and 2016. Mugli-Rodrigues and Correia⁷, in their turn, conducted a study on academic production dealing with dance in major PE journals between 1987 and 2006. In all these studies, the authors noted that researchers in Education, Physical Education, Arts and Psychology have been taking an increasing interest in dance, with a growing number of products on this topic. However, it is possible to observe, in these investigations, a lack of research aimed at systematizing this production, specifically in the first stage of Basic Education.

In light of the foregoing, this article focuses on productions on dance in CE in a broader interpretative framework, in order to identify advances, gaps, absences and possibilities for mediations with this knowledge in children's institutions. In this sense, the objective of this text is to analyze academic-scientific productions from Brazilian graduate programs, at the *stricto sensu* level, on dance in CE.

Methods

This is a bibliographic research of the State of Knowledge type, which has the characteristic of

[...] mapping and discussing a certain academic production in different fields of knowledge, trying to identify what aspects and dimensions have been highlighted and privileged at different times and places, in what ways and under what conditions certain master's dissertations, doctoral theses, publications in journals, and communications in conference and seminar proceedings have been produced^{8;258}.

We used as a source the Theses and Dissertations Catalog of the Coordination for the Improvement of Higher Education Personnel (Capes), accessed in March 2022. This choice was due to this inventory being a reliable database in the academic area. We also considered accessibility, since the catalog is available online, with the possibility of mapping texts in different fields of knowledge. For the search, we applied the descriptors *dance* AND *childhood*

education, without delimiting a time frame. The Boolean operator AND, in capital letters, is a tool of the database itself and aims to unite the two terms. In the first search, we found a total of 35 studies. After careful reading of the abstracts, we reached a *corpus* of 24 studies.

The other eleven studies were not included in our analyses for the following reasons: a) they only mention dance in a superficial way, as well as other manifestations of the bodily culture of movement, highlighting the need to work on it in an articulated way with the other languages present in the routine of children's institutions; b) they brought the word *dance* as a metaphor, for instance: "Does a Curriculum Dance? Post-Critical Perspective on Curriculum and Childhood from UEI Cremação's Language Projects, Belém, PA". In this case, the word *dance* appears as a figure of speech when alluding to the curriculum movement inside the children's institution; c) we also excluded studies that deal with dance teaching in non-school spaces, such as dance academies or cultural centers.

The productions were found in different fields of knowledge, such as Physical Education, Arts, Education, Dance and Psychology. The texts were analyzed through reading of the titles, abstracts and keywords, with the aid of the following bibliometric indicators: *temporal flow*, *fields of knowledge*, *regions and institutions*, *authorship*, and *methodologies used*. We also carried out a thematic analysis, highlighting the focus of each production. In this phase, we relied on Content Analysis⁹, which took place through the following steps: pre-analysis, material exploration, and result treatment. The categories were not established *a priori*, but after a floating reading of the textual *corpus*, in which we gathered the studies by thematic affinities.

Results and discussion

Temporal Flow

As for the temporal flow, we observed, as shown in Chart 1, that the analyzed studies were published between the years 2003 and 2019:

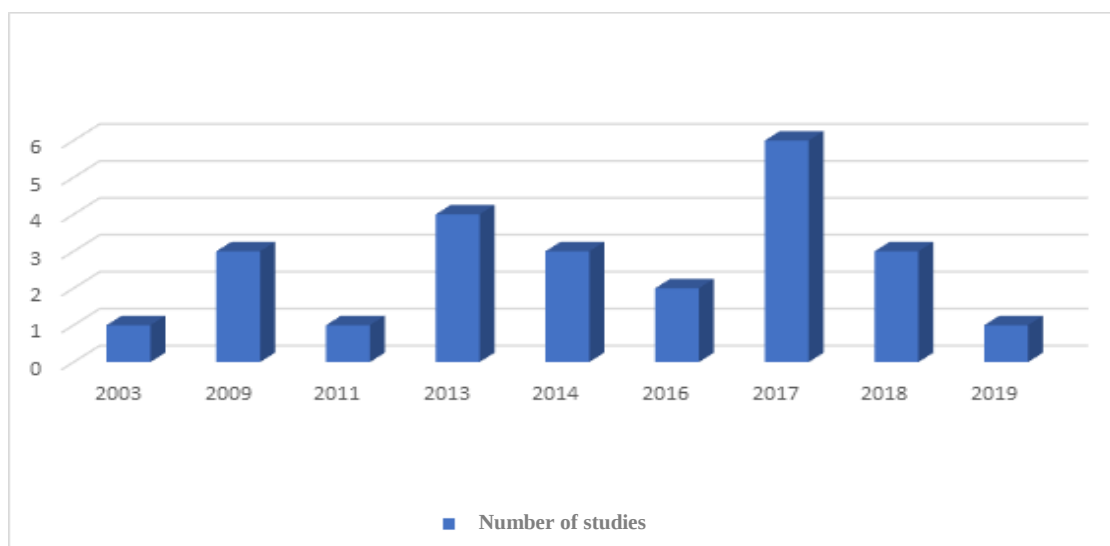


Chart 1. Temporal flow

Source: The authors

The first study on dance in CE, within Brazilian graduate education, dates from 2003 and only reappears in 2009, year when research began to be more regular. Researchers who

analyze the numerical behavior of Brazilian graduate education indicate that this period coincides with an expansion in the number of programs and, consequently, of publications derived from this training process. In particular, this growth is most notable in the Greater Education Area¹⁰.

Looking at CE, we have the hypothesis that the enactment of Law No. 11.738/2008¹¹, better known as *Lei do Piso*, which establishes a maximum limit for interactions with students at 2/3 of a teacher's workload, indirectly contributed to raising the number of productions on dance in CE.

In order for the implementation of said law to be enabled, other professionals were inserted in children's institutions, especially for Arts and PE, guaranteeing planning workload for classroom teachers. According to Martins^{12;20}, "[...] although the law does not mention how it must be guaranteed, managers, for the most part, have chosen to insert PE and Arts in order to make this legal right viable". We assume that the presence of these fields of knowledge and their professionals has contributed to dance acquiring greater constancy in the CE routine and, consequently, to increasing academic interest in it.

Dance has always been present in the daily life of children's institutions, even if in a caricature-like and superficial way, with the product, rather than the teaching-learning process, as the goal. However, it was only from 2009 that research intensified and began to treat dance as a knowledge to be investigated in CE.

We consider this rise in production in recent years to be positive. However, we also argue that a merely quantitative expansion on this topic is not enough. In our opinion, it is important that this body of knowledge about dance in CE also reveals changes in the pedagogical treatment of this cultural manifestation, in the sense that dance is no longer restricted to festive moments and presentations, but approached as an object of the bodily culture of movement, in an in-depth and systematic way.

Fields of knowledge, regions and institutions

The studies were produced in several fields of knowledge, denoting that dance is not a topic of exclusive interest to PE in the context of children's institutions. Table 1 shows the number of products found in the different fields:

Table 1. Fields of knowledge

Fields of knowledge	Number of studies
Education	10
Physical Education	5
Arts	5
Dance	3
Psychology	1

Source: The authors

These data indicate that discussions around dance in CE is an object of study in different fields of knowledge. This is a shared knowledge or even a field of dispute, with no exclusivity in the pedagogical and academic treatment of this bodily practice within the children's school environment. According to Silveira and Nogueira¹³, in Basic Education, dance has a dual relevance, being considered the language of Art and content of Physical Education classes.

When we bring the discussion to the CE field, it is necessary to consider what has been produced on the subject beyond graduate programs in PE and Arts, since the curricular dynamics in this stage of Basic Education is not organized by disciplines, but by fields of experience⁴. Thus, dance has been appropriated by professionals from different areas so that children build their knowledge in different fields of experience, especially in the field called

body, gestures and movements⁴. According to the BNCC, the fields of experience seek to integrate the different languages and the different areas of knowledge present in CE⁴.

Because graduate Education programs are sought after by researchers from various fields, we also carried out a search on the initial training of authors of works from this field of knowledge through their *Lattes* curricula. We verified that, of the ten studies found in this branch, four researchers have initial training in Pedagogy, two in Physical Education, one in Dance, one in Information System Technologies, one has training in Physical Education, Dance and Pedagogy, and one researcher has training in Dance, Pedagogy, Interior Design, and Physical Education.

It is also important to highlight the Graduate Dance Program of the Federal University of Bahia [*Universidade Federal da Bahia*] (UFBA), which appears in the search with three studies, configuring a training space that aims to guarantee the specificities of theoretical and practical discussions on dance in different contexts, be they school contexts or not. The debates on dance in this program seek the autonomy of this cultural manifestation in relation to other fields of knowledge, focusing on it from itself, through its own theoretical-methodological assumptions.

Analyzing the institutional origin and the regions, we identified the prevalence of productions in the Southeast (11), South (8) and Northeast (5), with highlight to the states of São Paulo – totaling seven studies –, Bahia and Santa Catarina – with four studies each. Despite the variety of popular dances and the richness of cultural manifestations found in the North and Midwest of the country, as well as the constant contribution of these two regions to academic research in several areas, we found no investigations on dance for CE in these two locations. This scenario has to do with the unequal distribution of vacancies in higher education courses and graduate programs in the national territory, with these regions being historically the ones that have the greatest difficulty in constituting the *stricto sensu* in the institutions of the states that compose them¹⁴. This situation impacts all fields of knowledge, especially the more specific ones, such as Dance, which is still quite small as an undergraduate course; and Physical Education itself, which, due to the Capes Area 21 criteria being more related to the logic of scientific production of the Biological Sciences, presents greater difficulty in establishing itself in regions outside the country's major political-economic axes.

Of the 24 studies, 21 come from public institutions, which significantly boost academic production on dance in CE. Among them, São Paulo State University [*Universidade Estadual Paulista*] (UNESP), with five publications, and the UFBA, with three productions, stand out.

Since 2018, federal universities have been targeted with criticism, appearing as places where public money is wasted because they do not conduct research in Brazil¹⁵, and because part of the resources funds studies in the human and social fields. Despite these criticisms and recent cuts in the budgets of public higher education institutions, universities continue to account for approximately 95% of the country's intellectual production, a fact that reinforces the imperative role of these public institutions for national sovereignty through the development of research in different fields of knowledge¹⁵.

We emphasize the strategic role of public universities in knowledge production, especially in areas of no economic interest. We point out the need for a more equitable geographical distribution of this academic production, one that can give visibility to the rich cultural diversity of our country, but also the need for these studies approach dance in CE as a field of knowledge with methodologies and concepts of its own, which do not necessarily have to be linked to other fields of knowledge in order to play their role in the school.

Authorship

With regard to authorship, of the 24 mapped studies, 22 were conducted by women, and

only two were conducted by men. This data reveals a gender-based scope, which is very similar to women's interest in professional work in CE. According to Martins and Mello¹⁶, CE has been historically linked to welfare and, despite the legal change, the idea that caring for and educating young children is a woman's role still persists. Education, in this context, continues to be seen as a type of care that is similar to the maternal one.

Although the first stage of Basic Education is still a predominantly feminine universe, PE has become a gateway for male teachers in CE¹⁶. The challenge that remains is to understand if there is a resistance, on the part of these professionals, to adopting dances in the activities they develop in the school routine with the children.

In dance, from a social and cultural point of view, the female presence is still predominant. For Andreoli¹⁷, sport is oftentimes associated with virile characteristics and, consequently, with the male universe, while dance is more associated with femininity, romanticism and the delicacy of the female universe. Thus, gender relations span the universe of dance, which ranges from practice in dance academies to the pedagogical treatment, as we observe that, in general, male teachers have more prejudice towards and resistance to this content at school.

The authorship analysis reveals that we are faced with two factors that combine to explain this predominance of women as signatories of theses and dissertations on dance in the CE context: on the one hand, men's resistance to pedagogically working this bodily practice; on the other hand, the majority insertion of women in the professional field of the first stage of Basic Education. Therefore, the gender scope is one challenge to be overcome in the intellectual production that brings together the Dance-CE binomial.

Methodologies used

Table 2 systematizes the number of studies related to the methodologies found in the analyzed theses and dissertations:

Table 2. Methodology used in the analyzed studies

Methodological Approach	Number of studies
Action research	5
Case study	5
Ethnography	3
Bibliographic/theoretical research	4
Cartographic research	3
Documentary research	2
Phenomenological research	2
Total	24

Source: The authors

It is observed that, with the exception of studies with bibliographic and documentary methods, the other 18 are related to school subjects and cultures that are unique; thus, the investigative movement addresses different realities and contexts, distancing itself from research as a universal activity. A significant part of the methodological choices indicates a connection with the school, in the sense of proposing, describing, exploring, studying and/or transforming reality.

We stress the importance of everyday life as a locus of knowledge production and the propositional character of the analyzed studies, which present possibilities of pedagogical action with dance in CE. In this sense, based on Certeau¹⁸, thinking about everyday life means understanding its relevance as a space and time of cultural production, in which its practitioners

manifest their *arts of doing*, as they do not passively absorb the cultural products they are offered.

Investigations that require the researcher to dive into the school routine greatly contribute to the understanding of the limits and potentialities of the context and the subject studied. Therefore, we positively highlight the presence of this type of methodologies, especially Action Research, considering that it associates two important dimensions: teacher training and knowledge production¹². From this angle, the role of researchers is not to *talk about*, but to *do something using something*, aiming to qualitatively transform the reality of the investigation context. The success of the research, in this case, means the success and resolution of gaps and weaknesses in that specific context. This stance, however, does not exempt the researcher from a critical approach in relation to the lived/studied experience. Ethnography, Case Studies, and Cartographic and Phenomenological Research, although they are not conceptually defined in such a way, to some extent, can also contribute in this direction.

It is also worth mentioning that, from the six studies identified as theoretical, documentary or bibliographical, we realized that their main focuses were to problematize the presence of dance in Basic Education, map dance in these institutions, or justify the presence of dance in the educational context through bibliographies and authors that show the power of this body language when worked with the little ones in a contextualized and not superficial way.

Thematic Analysis

The construction of the categories took place after contact with the texts through reading of their abstracts, so they were not defined *a priori*. We emphasize that some studies could fit into more than one theme; in these cases, the choice was to allocate them to the one that had the greatest evidence in the text. To organize the analyses, the studies were divided into four categories, as we can see in Table 3:

Table 3. Categorization by Theme

Category	Number of studies
Teaching practices and methods	12
Teacher training	6
Child protagonism	5
Corporeality	1
Total	24

Source: The authors

a) Teaching practices and methods

In this subcategory, we grouped the twelve studies that propose or investigate practices and methodologies for approaching dance in the CE context. Andrade¹⁹ prepared a dance teaching proposal for CE teachers. In the same direction, Lima²⁰ and Mees²¹ propose dance-improvisation and dance-invention, respectively, as methodologies.

Santos²² and Almeida²³ investigated the methodological and pedagogical principles of dance teaching in CE. In their turn, Amorim²⁴, when analyzing methodological strategies used in the teaching-learning process in CE, articulates dance with *capoeira*. In the same vein, Lima²⁵, by interpreting experiences lived with dance, intends to assign meaning to the organization of pedagogical work, identifying gaps and pointing out prospects for the teaching of it in CE.

Two female authors carried out investigations on specific dances. In Andrade²⁶, we have an analysis of ballet teaching, and Hamer²⁷ operated with the Sacred Circular Dances when applying the assumptions of Deep Pedagogy in the practice of a female CE teacher. Hamer²⁷

announces the possibility of an education based on the values of freedom and trust, with the inclusion of the artistic dimension and contact with nature, offering a space for children's interests and curiosities. According to her, this pedagogy has brought contributions when it comes to meeting the needs of children, in their entirety (body, intellect, emotions, and many other dimensions), favoring an education for diversity.

The study by Viana²⁸ deals with the possibilities of learning in childhood through cultural mediation with dance. In Motta²⁹, an e-book was produced from dance training investigation and teaching practice analysis. The material presents suggestions referring to technological tools (applications/software) for dance teaching and practice in the school context. Cazé³⁰ carried out a mapping on dance in the context of the Municipal Education Network in Salvador, BA, from its insertion in schools since the late 1990s. The conduction of this research sought to propose lines of action to consolidate dance in schools within the network, strengthening the teaching field.

The analysis that we can infer about the large number of studies found on this theme is that teachers seek different ways and methods to work with dance in CE, contemplating the particularities of this stage of Basic Education in order to innovate, including with the help of technological tools, and to make this cultural manifestation have a space in the school as a powerful practice that is valued by the community.

We observed that the authors do not have a single teaching methodology capable of encompassing the full extent and complexity of dance for children. The addressed methods and practices are varied, and we highlight the concern to break with stereotyped forms of approach, converging with understandings about the importance of child protagonism present in the possibilities of inventions, improvisations, creativity and curiosity in children's learning and experiences.

We understand that this grouping of studies defends a perspective of approaching dance in the context of schooled childhood that converges with the studies of the Sociology of Childhood, as it emphasizes the understanding of the child as a social actor, as an active participant in the production of cultures, as a subject of history, who assigns meanings to their own culture, making sense out of it³¹. In fact, dance in CE no longer values primarily its technical and gestural aspects and is recognized for its ability to enhance children's agencies and to develop the authorship of the little ones in their rhythmic and aesthetic experience.

b) Teacher training

We organized, in this subcategory, the six studies that thematize teacher training to develop studies focused on dance. In the search for approximations between training and professional practice, Ehrenberg³² carried out a research to verify whether the methodology used in the training of PE teachers at the State University of Campinas [*Universidade Estadual de Campinas*] (Unicamp) could be developed in CE and in Elementary School, coming to the conclusion that the method in question proved to be viable for future professionals to offer an adequate dance experience to children in Basic Education.

In this direction, Souza³³ is dedicated to understanding how dance and PE teachers are trained and the insertion of this content in Basic Education. The author found, when analyzing laws and their implications for higher education and Basic Education (from CE to High School), that there are different conceptions on dance, body, art, science, teaching and learning that influence the modes of appropriation of human movement, from which dance can be seen as an artistic expression, physical exercise, or content to be taught in schools.

Also interested in initial training, Medeiros³⁴ deals with the Institutional Scholarship Program for Teaching Initiation [*Programa Institucional de Bolsa de Iniciação à Docência*]

(Pibid) – in Music –, of the University of Vale do Itajaí [*Universidade do Vale do Itajaí*] (Univali), targeting Itajaí's public CE units, Santa Catarina, Brazil. The researcher found that inserting Pibid is a catalyst for the expansion of artistic manifestations in children's institutions, enhancing the education of human sensitivity. Associations with music, dance and body movement made artistic expression possible for children.

In Santos³⁵ and Sgarbi³⁶, the proposal was to offer a continuing education course in dance for CE teachers and, from there, carry out analyses of teaching practices, so that participants could exchange knowledge and improve their own ways of teaching. In the study by Bella³⁷, we identified the production of notebooks and maps supported by philosophical and dance studies, in a dialogue with the experiences of the author herself and three other female teachers participating in the research. The intention of this material is to help teachers in initial and continuing education along the dance teaching-learning process.

The analyses undertaken in this category indicate that initial training must be anchored in the pedagogical dynamics of children's institutions, promoting relationships between theory/practice/reflection and significant experiences for the training of future teachers, who will possibly have more tools and security in the pedagogical treatment of dance. It seems that the conceptions about dance to which undergraduate teaching students have access may impact on the way in which they will teach (or not) this content.

This perspective leads us to the teacher-researcher conception³⁸, in which the pedagogical practice is the starting point. In the scope of childhood PE, this does not mean defending the superposition of practical action over theory¹². For Esteban and Zaccur^{38;21}, the centrality of the entire training process lies in critical questioning. The authors point out the importance of teachers observing, questioning and re-dimensioning their routine. In their own words:

Practice is the starting point. The questions, the needs and the possibilities emerge from it, that is, practice outlines the paths to be walked. This investigative look at everyday life is built on the knowledge that one has. Thus, the acquisition of new concepts resizes the possible interpretation of everyday life.

We also observed that researchers are interested in offering and/or investigating a continuing education that thematizes dance aimed at teaching in CE in its specificities. The need for these actions may be associated with the fact that dance is a knowledge that is very present in these institutions, especially on commemorative dates, but when one intends to treat it in a systematic and contextualized way as an object of bodily culture, the demand for training emerges, coming from the very context of the teachers' practice. In the academic literature, we found the study by Bolzan, Mello and Martins³⁹, conducted with CE teachers in Vitória, ES; they identified, based on the participants' view, that a lack of specific training is the second factor that most hinders dance teaching with this public.

c) Child protagonism

In this subcategory, we found five studies presenting perspectives that converge with the assumptions advocated in Education and Physical Education⁴⁰, and that consider the child as the center of the teaching-learning process in pedagogical mediations with dance. Silva⁴¹ took an interest in the gradual loss of playing and movement among children and puts dance as a possibility to minimize this issue.

Golttems⁴² also discusses the matter of early schooling and places the contributions of dance as a possibility to respect children's rights. We identified that Queiroz⁴³ and Guanais⁴⁴

evidence child protagonism in teaching practices with dance when understanding the student as a participant in the educational process. Silva⁴⁵ goes further by carrying out research on dance through the narratives of the little ones.

In this category, we are attentive to the fact that the studies are close to the assumptions of the Sociology of Childhood, which brings the child as a full social actor and subject of rights. A child is seen not as a *being that will become*, but a *being that is*, capable of reinventing the cultures that are offered to them and not acting only passively in the face of the interaction proposals from adults to them. For Tomás^{31;17}, it is necessary to conceive the school

as a space of the children and not for children, which implies promoting environments that provide various possibilities – educational, cultural, scientific and social, but also economic, political, ethical, aesthetic, physical [...]. It also implies uncovering silences (those resulting, for instance, from the hierarchies between adults and children, between adults and between children) and fighting exclusion, oppression and discrimination against children.

In this way, the studies mentioned in this subcategory refer to the child as a participating and active being, whose agencies are valued and respected. We thus identified a concern with children's authorship during the dance teaching-learning process, making this body practice not restricted to a mere copying of stereotyped movements, invented by adults and that do not represent their desires and creations. Dialoguing once again with Bolzan, Mello and Martins^{39;175}, we agree that pedagogical work with dance in CE should privilege an approach that presents itself more "[...] as meaningful experiments for children and less as a choreographed show".

The conception of childhood underlying the studies included in the child protagonism theme is linked to a perspective of the child as a subject of their own development, who, by appropriating culture, transforms it through creative and authorial practices, which are produced in their peer cultures. This conception of childhood is in line with the BNCC⁴, which seeks to remove children from the condition of anomie and social invisibility. In short, the texts analyzed in this subcategory reveal possibilities for us to think about pedagogical practices mediated by dance that elevate children to a level of co-builders of their body experiences.

d) Corporeality

In this subcategory, we included a study that investigated whether the body of a child who dances experiences corporeality, and how the latter is made explicit in the different formal and non-formal dance teaching institutions in the city of Uberaba, MG. Tannús⁴⁶ analyzed the student/teacher relationship and identified that, in the teaching of dance with the little ones, the appearance of copying and imitation of adult movements stands out. On the other hand, according to her, it is possible to observe that corporeality is expressed in individualities, in games, in the act of dancing, in life stories, in differences, and was present in smiles, in participations, in questions, in danced movements, and in gestures.

Corporeality, experienced through dances, boosts the sensitive, perceptible, intuitive and communication fields of dancing subjects with the world². We deem it opportune that teachers working in CE explore such dimensions in the pedagogical treatment of this manifestation of the bodily culture of movement in their moments of interaction with children in the school routine.

This peculiar way indicated in the dissertation by Tannús⁴⁶, and which is in line with the perspective of Marques², cannot fail to take into account the child protagonism pointed out in the studies analyzed in the previous subcategory, as well as the recommendations contained

in the BNCC⁴, in the sense of understanding children as culture-producing subjects and, therefore, beings that not only passively receive the elements of human culture in order to internalize and reproduce them. Thus, dance favors the development of corporeality, in the sense of constituting the being in the world, who is built through their experiences lived by and through the body, which is one, individual and inalienable².

Conclusion

The study analyzed productions on dance in CE from Brazilian graduate programs. The first publications on the subject date from 2009 and coincide with the expansion of the offer of *stricto sensu* courses and with the moment of insertion of Arts and PE teachers in CE in a considerable part of Brazilian municipalities. Both fields enabled, in theory, the presence of professionals for the systematic teaching of dance as an artistic manifestation and of the bodily culture of movement.

Dance is a research topic shared by different fields of knowledge, found within graduate programs in Education, Arts, PE, Dance and Psychology. The universities where the studies were developed are concentrated in the Southeast region, followed by the Northeast region, among which we highlight UNESP and UFBA. There is a predominance of public institutions in the origin of these investigations, with only one coming from a private institution.

The methodologies employed by the authors indicate a movement towards school contexts, including propositional studies. Of the 24 mapped productions, 22 were developed by women, showing that, in the academic field of dance, as well as in the professional field of CE, the gender cut is present.

As for the thematic analyses, we positively observed that the interest in investigating dance teaching practices and methods converges with perspectives that consider children's authorship and update learning based on movement repetition. Furthermore, we observed that the studies make an effort to articulate the initial and continuing education of teachers with the demands that emerge from the school context. Child protagonism stands out as an element to be considered in dance practice, focusing on children's rights and narratives.

Finally, it is interesting for other studies to be carried out in order to analyze the relationship between dance and CE, thus expanding research sources. Articles in journals and papers published in conference proceedings seem to us to be good alternatives for debating this theme with a view to complementing this study.

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