

## **Dance and education: The contributions of regional and contemporary Afro-Brazilian dance to the development of the self-esteem of Brazilian children**

Carlos Alberto Vieira Soares (Carlos Kiss)

Priscila Luiza Aparecida Coscarella

Carlkiss Dance, Companhia de Dança Negra Contemporânea, Brazil

email: [tanzcarloskiss@hotmail.com](mailto:tanzcarloskiss@hotmail.com)

The aim of this project dialogue is to analyze and discuss the project, “Dance Education and Self-Esteem – the Brazil that we want,” considering its results for the educational and technical training of dancers of Afro-Brazilian origin and their contribution to social integration, while also preserving their ethnic identity. This project started in 1990 with around 70 children aged 7-16, the majority being of Afro-Brazilian origin. The project is a pioneer in teaching dance in the periphery (Vila Castelo Branco and Jardim Profilurb) of Campinas, in the São Paulo region, which has a large Afro-Brazilian population and high rates of violence. During the project’s 20 years, we have had over 3,000 students in different parts of Campinas participate. The purpose of this project is to strengthen the self-esteem of Afro-Brazilian children by valuing Afro-Brazilian culture, especially dance, emphasizing its technique, influence, and cultural construction of history in Brazil. Dance associated with Afro-Brazilian origins is used as a mediator to discuss the everyday conflicts, the diversity, and the cultural richness of Brazil. With this connection, the history of Afro-Brazilian communities and its dance origins and influences builds and strengthens the self-esteem of children. They learn that they possess a rich history while they form their art and master complex technical movements. The exercise and discipline of dance of Afro-Brazilian origins build a healthy body and mind, which become prepared for other styles of dance. The use of Afro-Brazilian dance techniques makes it possible to work the full body without harming a particular body part. The contact with the arts of different ethnic (Afro-Brazilian, white, Indian) and regional (North, Northeast, South, Southeast, Midwest) groups as historically and culturally different must be respected; the differences do not in this case mean inferiority or superiority. Here, difference means richness of cultural history.

*Keywords:* multiculturalism, Afro-Brazilian dance, education, Carlkiss Dance, children

© 2012, Carlos Alberto Vieira Soares & Priscila Luiza Aparecida Coscarella

**Carlos Alberto Vieira Soares** is a dancer, choreographer and educator with a degree from the University of Campinas (UNICAMP), Brazil. He is a specialist in traditional Afro-Brazilian dance and coordinator of the project “Dance - Education - Self-Esteem - Pro Reitoria de Extensão,” UNICAMP, and the project “Portal para a Cidadania,” National Secretariat of Human Rights, Brazil. He founded the DCE PUC Dance Group and DCE UNICAMP Dance Group. He is a choreographer for Carlkiss Dance - Contemporary Black Dance Company. A delegate and presenter at e.g. daCi Finland (1997), “Meeting Dance Continents in Movement” (Portugal, 1998), “World Conference Against Discrimination” (South Africa, 2001), and daCi Brazil (2003).

**Priscila Luiza Aparecida Coscarella** is a dancer and percussionist of Carlkiss Dance - Contemporary Black Dance Company. She is a pedagogy graduate student at Faculty UNIARARAS, and works as an educator of the state government of São Paulo.



Image 1: Regional dance, “Bumba Meu Boi.” Choreography by Carlos Kiss. Photo by Carlos Kiss. Carlkiss Dance – Contemporary Black Dance Company.



Image 2: Afro-Brazilian Contemporary Dance: Dpaeizx. Choreography by Carlos Kiss. Photo by Carlos Kiss. Carlkiss Dance – Contemporary Black Dance Company.



Image 3: Dance Class. Choreography by Carlos Kiss. Photo by Carlos Kiss. Carlkiss Dance – Contemporary Black Dance Company.



Image 4: Afro-Braslian Contemporary Dance: Two Ways, One Place. Choreography by Carlos Kiss. Photo by Carlos Kiss. Carlkiss Dance – Contemporary Black Dance Company.

All citations of this paper from this source should include the following information:

In S.W. Stinson, C. Svendler Nielsen & S-Y. Liu (Eds.), *Dance, young people and change: Proceedings of the daCi and WDA Global Dance Summit*. Taipei National University of the Arts, Taiwan, July 14th – 20th 2012. <http://www.ausdance.org/> [Accessed on xx date]  
ISBN 978-1-875255-19-1