

THE KAINGANG FROM IVAÍ, THEIR DANCES AND CROSS-CULTURAL EDUCATION

OS KAINGANG DO IVAÍ, SUAS DANÇAS E A EDUCAÇÃO INTERCULTURAL

LOS KAINGANG DEL IVAÍ, SUS BAILES Y LA EDUCACIÓN INTERCULTURAL

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Keywords:
Culture. Dancing.
Teaching.
Indigenous
population.

Abstract: We discuss Kaingang dance under the perspective on cross-cultural education, in order to contribute to the enforcement of law 11645/08. The research was conducted with the Kakrêkin group from the Ivaí-Paraná indigenous land, using direct observation, interviews, film and photography. The analysis used the Thematic Content Analysis technique. Dance in the community is a form of Kaingang education while it is strengthened in their traditions. In the process of dissemination of indigenous culture, intercultural education contributes to the school Physical Education and other areas.

Palavras chave:
Cultura. Dança.
Ensino. População
indígena.

Resumo: Discutimos a dança da etnia Kaingang, na perspectiva da educação intercultural, na busca de contribuir com a efetivação da lei 11.645/08. A pesquisa foi desenvolvida com o grupo Kakrêkin, da terra indígena Ivaí-PR, com uso de observação direta, entrevistas, filmagem e fotografia. Para análise foi utilizada a Técnica de Análise de Conteúdo Temático. A dança na comunidade ocorre como uma forma de educação Kaingang e, por sua vez, é fortalecida em suas tradições. No processo de disseminação da cultura indígena, a educação intercultural apresenta-se como uma forma de contribuir para a Educação Física Escolar e demais áreas.

Palabras clave:
Cultura. Baile.
Enseñanza.
Población indígena

Resumen: Discutimos la danza de la etnia Kaingang, desde la perspectiva de la educación intercultural, para contribuir con la efectivación de la ley 11.645/08. La investigación fue desarrollada con el grupo Kakrêkin, de la tierra indígena Ivaí-Paraná, con uso de observación directa, entrevistas, filmación y fotografía. Para el análisis fue utilizada la Técnica de Análisis de Contenido Temático. La danza en la comunidad es realizada como una forma de educación Kaingang y, al mismo tiempo, es fortalecida en sus tradiciones. En el proceso de diseminación de la cultura indígena, la educación intercultural se presenta como una forma de contribuir con la Educación Física escolar y otras áreas.

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Received on: 11- 3-2014
Approved on: 03-21-2015



1 INTRODUCTION¹

We analyzed the development of Kaingang ethnic dances in their process of cultural dissemination, from the perspective of cross-cultural education. Such a study is justified for bringing contemporary information about that ethnicity, given the difficulty to find materials on indigenous peoples' body culture. Law 11645/08 enlarged that gap by establishing mandatory inclusion of Afro-Brazilian and Indigenous History and Cultures in school curricula. In general, after the enforcement of the law, we believe that schools' demand for that knowledge has increased.

After a survey conducted in 30 Indigenous Lands (IL) in Paraná,² we found the *Kakrēkin* dance group in the Ivaí IL, located in the towns of Manoel Ribas and Pitanga. The group's distinguishing element is that it develops Kaingang dance to revive traditions and educate young people in the community, performing both in the IL and in towns. After obtaining permission and conducting approximately two years of field research with the Kaingang in Ivaí, we handed a script for recordings to the *Kakrēkin* group's coordinators José Carlos and Adalton. Collection happened in a ritual place close to nature and away from the village.

During collection, audiovisual resources were used to better capture the responses and appreciate details expressed by participants at the time of transcription and notes on the field diary. Transcripts were addressed partly by selecting contents close to the research purpose in order to engage the oral source with literature sources. For data analysis, under an empirical-analytic perspective on science, we used the technique of Thematic Content Analysis developed by Richardson (2011). The study was approved by Report No. 581/2009. In the dialogue with the Kaingang from an intercultural perspective, it was possible to describe social discourse based on direct contact with the object studied.

The study's approach is based on cross-cultural education. Educating under that perspective demands a focus on promoting dialogue and interchange "between different groups whose cultural identity and the individuals that constitute them are open and are in a permanent movement of construction, resulting from intense cultural hybridization processes" (CANDAU, 2006: p. 102).

In the discussion, we organized the text as follows: brief contextualization of the Kaingang from Ivaí; development of dances in the Ivaí IL; and contribution of cross-cultural education to disseminate indigenous culture.

2 A BRIEF INTRODUCTION: THE KAINGANG FROM IVAÍ

There are three indigenous groups in the state of Paraná: Guarani, Kaingang and Xetá. The Kaingang are the third largest ethnicity in Brazil. Their language belongs to the Jê linguistic branch and is distributed in four Brazilian states: São Paulo, Paraná, Santa Catarina and Rio Grande do Sul (HENNERICH, 2007), in over 30 Indigenous Lands. Nevertheless, each of those ILs has its differences, social structure and Kaingang cosmological principles still in effect, updated under different historical scenarios (MOTA, 2009, INSTITUTO SOCIOAMBIENTAL, 2003).

¹ This article is based on the author's dissertation, having the co-author as her tutor. It was presented to the UEM/UEL Associate Program of Graduate Studies in Physical Education, for purposes of obtaining a Master's Degree.

² This study resulted from research on sport/leisure conducted in 30 indigenous lands of Paraná, and was funded by a Rede CEDES grant.

There are three ILs in the Ivaí river basin,³ which are home to around 2,500 Kaingang and some Guarani families that traditionally occupied those territories (MOTA; NOVAK, 2008). The Ivaí IL includes 305 families, totaling 1,470 Kaingang residents. Its area – approximately 36,000 ha – was reduced to 7,200 ha under the May 12, 1949 agreement (MOTA; NOVAK, 2008). Still, its regulation was only approved by Decree 377 of 14/04/91, and administratively demarcated (Official Gazette 12.26.91, Reg. CRI in Pitanga, District of Laranjeiras do Sul; 3,652 ha, July 2, 1992. Regist. 17,489, Book 2, RG, p. 1., Reg. CRI Manoel Ribas, District of Ivaiporã; 3,654 ha, Reg. 25,752, s/Book, p. 01. Reg. SPU Cert. 10, on August 2, 1994 (MOTA; NOVAK, 2008).

In our first trip to the Ivaí IL in 2010, the leaders present at the time of the research were the Chief, Mr. Ivo Borges, and the vice-chief, Mr. Domingos Crispim. The latter was in charge of providing information and guiding us through the community, which legitimized our presence there and reaffirmed the status of the established authority.

In our immersion in the Ivaí IL, we identified reference points of what would be the village's geopolitical core: the FUNAI Center, the FUNASA Health Unit, the Leadership House, two schools (state and municipal), a pay phone located opposite to the school, a Catholic Church (Chapel of Our Lady of Guadalupe), a football field, a large barbecue, a ballroom and a jail (used in cases of serious disagreements, adultery, alcoholism and murder). Around that center there are family homes, usually inhabited, according to Mr. Crispim, by members of the leadership or those appointed to hold salaried jobs in the village (driver, teacher, health worker, tractor operator, etc.).

The Ivaí IL has plantations of rice, beans, corn, sweet potato and cassava. Regarding food, the vice-chief says that few Kaingang plant and harvest their own food nowadays. At times, it is necessary to purchase or exchange products between themselves. Faustino (2006) points out that, with the reduction of land and the process known as *aldeamento* (literally “villaging”, or gathering Indians in villages), family farms and community gardens organized by FUNAI are currently the main sources of livelihood for the group in Ivaí. According to Mota (2003), the ethno-environmental diagnosis of the Ivaí IL for 2002-2003 showed that the village's soil is worn out and after one or two consecutive harvests, productivity is compromised and FUNAI has no funding or specialized personnel to improve soil quality. The remainder of the land is a small part of what the Kaingang used to have.

Tommasino and Fernandes (2003) show that the Kaingang traditionally lived out of hunting, gathering and agriculture and that agriculture is the basis of their economy. Therefore, they live out of plantations managed by FUNAI, family plantations, sale of handcrafts, welfare and temporary rural works. In some houses of the Ivaí IL we observed women and children making baskets and other utensils. Handcraft is also a family activity, and men occasionally help in removing and transporting bamboo from the woods to their houses and accompanying their wives to towns at the time of selling it.

Men usually work in the fields and return home about 5 pm while women stay at home making handcrafts and children stay at school (Ivaí IL). In their spare time, they organize to play football in the field, as we could observe. Adults gather on weekends to practice football. Besides, in the evening some Kaingang rest, talk to other relatives and/or friends, drink mate, watch soap operas or news programs on TV, and follow football championships, where possible. A cultural trait is the coexistence of traditional practices with others, updated and reinterpreted.

³ The Ivaí IL (towns: Manoel Ribas and Pitanga), Faxinal IL (town: Cândido de Abreu) and Marrecas IL (towns: Turvo and Guarapuava), Mota (2008).

Many Kaingang family groups spend much of their time outside their houses, near *fires* where they perform most daily activities. Here they chat, sunbathe, watch their children, receive relatives and acquaintances, make handcrafts and cook. Even families with access to brick houses and gas stoves build their *in* at the back or beside their houses when they can, where the elders prefer to live (FAUSTINO, 2006, p. 180).

Regarding some sports and leisure activities, the Ivaí IL has extensive space for body practices. Football stands out among sports for men, women and children, with 12 men's and about eight women's teams. The (non-Indian) Physical Education teacher sometimes helps in football training sessions and travel arrangements when teams participate in tournaments including indigenous and non-indigenous players. Each men's team has its own name and indigenous leader. Some football tournaments take place in the Ivaí IL, which, according to Mr. Crispim, evokes reciprocity for the visit.

Among body practices, dance is also understood as a cultural element of each ethnic group and is not detached from concrete reality summarized in this topic. Therefore, dance takes on meanings and significances relevant to preserve and reinterpret the Kaingang way of being, but it is also determined by those material conditions. In this study, we emphasize that manifestation as a means of cross-cultural education.

3 THE DEVELOPMENT OF DANCE IN THE IVAÍ INDIGENOUS LAND

Dance is developed in the community by the *Kakrēkin*-Anteater group, coordinated by two teachers: José Carlos and Adalton.⁴ To know the practice of dance, Adalton went to the elderly – “the most experienced” – for understanding of their values and dance moves. He stresses that, not without difficulties, he managed to revitalize eight dances of their culture. Based on that acquired knowledge, the group started meeting during the week to rehearse. Adalton says the group started with few people, but it “has over 70 participants now”. Regarding dances practiced in the Ivaí IL before the group started, they have been practiced many times in the community and out of it. Nowadays, they are invited more often to participate in events celebrating Brazil's Indian Day (April 19).

During rehearsals at the community shed, the presence of elderly members is common to give advice and add new knowledges. According to Adalton, the group aims to resume dances to revive their ritual meaning, covering the dimension of myth, the Kaingang being, the Kaingang spirit as that present in the Anteater dance. Therefore, dance is a chance to educate themselves as Kaingangs.⁵

When we were allowed to know and record dances outside the village's territorial core, three of them were analyzed: *Kakrēkin* – Anteater; *A my há* – Welcome; *Vēnh so há to venh grén* – the Love Dance. For this article, besides describing the development of dance in the community, at times we will mention the Anteater dance. The group is named after that, given its ritual importance:

4 In the first interview, on May 2010, only teacher Adalton developed the dances in the community. After the new chief was elected, it was politically decided that José Carlos would be assigned the group's leadership. But even though he was no longer the leader, Adalton continued teaching and helping the new one.

5 The view on education adopted here emphasizes systematic transmission of philosophical, ethical and scientific knowledge, ways of being and feeling, and cultural heritage in order to provide participants with tools and meanings to act as subjects of their own culture as well as to master universal elements of Humanity.

[...] The Anteater dance was a dance of warriors, right? The Indians consider the Anteater as a... the strongest animal, right? After... the... the tiger, the jaguar, right? So the Anteater because of... what is it? ... Its clutches... then they kill that Anteater to... to make some sort of medicine for them to go to combat in a war (May 10, 2010, Adalton, Ivaí IL).

The wars used to take place after warriors committed themselves to defending their villages and, before leaving, they performed the dance and drank the Anteater essence as illustrated by the lyrics of the song that accompanies the dance: *Kakrēkin, Kakrēkin* – Anteater, Anteater; *Inh mỹ ã tara nīm* – Give me your strength; *Inh mỹ ã tara nīm* – Give me your strength.

Adalton says that warriors ask for the spirit of the Anteater to transfer its powers supernaturally. The mystical moment comes when the warriors invoke the spirit of the Anteater and in the movement they stoop so the Shaman can walk with his rattle around the circle. The dance features the return of a mystical ritual, that is, the spirit of the Anteater is being incorporated and raised in the very representation of the dance, which allowed us to observe the Anteater myth present at that time. According to Grando (2004), during indigenous rituals, such moments are means of interaction between the world of spirits and the real world.

To perform that dance, Adalton explains that all warriors who were preparing to go to war had to take their wives to attend the dance. Thus, “women join that dance because it could be warriors’ last time with them”. As we can see in reports about rituals such as that of *Canjire* (FASSHEBER, 2010), women symbolically play a protective role for men in combat. On the day we knew the dances, Adalton pointed out that only a few women were their partners’ wives. On the other hand, when the group danced for us, the community was present, showing that regardless of some changes, the practice is still gregarious.

The dances went on at the pace of the group’s leader – who used a rattle made by himself – through chanting and strong feet beating. Body movements are creations and reproductions of several experiences of the Kaingang way of life, which represented emotions, desires, strengthening the spirit for those who will defend their community, family relations, relations with the “other”, thus revealing in each of them the historical construction of being a Kaingang.

According to (2008), it is at the moment of dancing that people can establish their own mode of existing as well as living and establishing contact with the world, thus renewing it. Consequently “they are able to carry out all possible interactions, enhancing social relationships, creations, communicative potential, and returning to the sacred time and to myth experience” (LARA, 2008, p. 45).

For the Kaingang, the role of dance as ritual comes from the perspective of (re) creating tradition in which myth and history are revitalized and reinterpreted to educate the body and the Kaingang’s specific identity, corroborating Mauss (1999) when he describes that the ways to convey body techniques allow the creation and re-creation of dances, which will always be traditional, even when they have other experiences by getting in contact with other cultures. Those experiences, as Grando (2004, p. 246) says in his study,

[...] can inspire the creation of choreography, as dreams and other ways of knowing reality are expressed in movements that symbolize this understanding. When people dance, they communicate with the group to which they belong while communicating with other dimensions of their world; in the process, they educate themselves as persons socially identified with their age group, sex, clan and ethnicity [...].

Even with experiences inside and outside the community, the Kaingang keep learning from the elderly and experiencing their traditional dances, which are gradually known every day. That led us to reflect on the dynamic process in indigenous communities. As we saw in Mauss (2003, p. 115), “when one generation hands down to the next the technical knowledge of its manual and bodily actions, as much authority and social tradition is involved as when transmission occurs through language”. The movements experienced through dance express a whole ritual and demonstrate the warrior spirit of being Kaingang.

In our analysis, dancing, for the Kaingang, is a time for unity, for strengthening the community spirit and also a way to defend it. The war is now especially intended to assert oneself as the bearer of “pure” culture before the other, the *Fóg* (non-Indians). While football (sometimes a ritual war) serves to demonstrate that the Kaingang are strong even in the agonistic activity of the *Fóg*, dance shows that they do not lose their culture (PIMENTEL; UEMA; OLIVEIRA, 2013). That is why, despite the redefinition/revitalization of that Kaingang ritual through dance, the group feeds back internally in the set of practices and archaic representations given in the ritual.

Because dance works on that internal and external dialogue at the IL, we resume the issue of cross-cultural dialogue. From Bergamaschi and Gomes (2012), we reflect on the challenge to school posed by living and making exchanges with indigenous societies. Considering the Kaingang experience in combating the historical invisibility in a dynamic and dialogic way, we have a reference point not to produce anachronistic and “generic Indians”:

Despite colonization, genocide, exploitation, catechesis and the attempt to assimilate Indians into Brazilian society, those people remained here, resisting, even if sometimes silent. However, they appear strong, in a political movement of ethnic assertion, showing that they are and will remain here. In contact, they are put to test all the time as to their ethnic identities, since the view prevailing in non-indigenous societies is that of peoples of the past, not realizing that cultural dynamics, which is proper to every society, causes them to incorporate some elements of Western culture, which does not mean they no longer see themselves as Indians (BERGAMASCHI; GOMES, 2012, p. 55).

By knowing dances and their development by community leaders José Carlos and Adalton, we found that the process could be reinterpreted based on the relationship between traditional and modern elements and values. Thus, elements of tradition are not completely abandoned, but incorporate elements characteristic of modernity through cultural hybridization. That is to say that hybridization occurs in every place where modernity comes, since the former does not disrupt what used to be traditional, but merges features and juxtaposes different times, artifacts and places (CANCLINI, 2006).

Thus, by describing the development of dance in the Ivaí IL, even in a summarized way, a form of Kaingang organization was documented. Therefore, their dance does not happen only in the records, but also in everyday experiences, in the group’s process to revitalize dances their cultural tradition. It manifests itself as a way of making, searching and refreshing the memory of how it is to be a Kaingang and, in doing so, teachers José Carlos and Adalton establish a path, a way to find that information so it can be produced and manifested in traditional Kaingang dances.

The information researched and cross-cultural relations experienced in the study are opportunities to learn a little more about the Kaingang belonging to the Ivaí IL, where we could see their struggles and their search for self-assertion as a people fighting to keep their culture in movement.

4 DANCES OF THE KAINGANG FROM IVAÍ AND (RE) THINKING CROSS-CULTURAL EDUCATION

[...] by rejecting the single story, by realizing that there is never a single story anywhere, we regain paradise. (Chimamanda Ngozi Adichie)⁶

When describing the Kaingang from Ivaí and through surveys carried out with indigenous peoples in Paraná, some de-characterization occurred when we realized that there is no “single story”. On the contrary, we experienced and studied some ethnic groups and how they differ. By relating them to contents studied in school about indigenous peoples, we reflect the misunderstandings that occur in that environment when they do not keep up with contemporary knowledge. Therefore, this is not intended to criticize school, but – based on what has been studied – to contribute to possible reflections, then “deconstruct” and rebuild what is known about indigenous peoples from the perspective of the video *The danger of a single story*. We believe that, based on cross-cultural experiences and seeking to modify what is known, we will be able to learn through cross-cultural education.

To better understand the importance of cross-culturalism in the context of Education, in pursuit of updated knowledge on indigenous peoples, we take culture for its breadth and dynamism and then the specificity of a human group over another. Discussing the concept of culture, Geertz (1989) shows that it is directly linked to the concept of Man. For him, every man is formed by cultural patterns that guide him in relations with several people, turning into behaviors of a particular social group in which we are included.

In this perspective, to better contextualize, we take dance as one of the possibilities for spreading culture among contents present in the area of Physical Education. By knowing the Kaingang of Ivaí and, among their practices, dance, the study enabled our immersion into a new culture, previously unknown to us. As a result, we interpret and reflect the object of the research from the cross-cultural educational aspect:

a) for the Kaingang, dance plays a role in (re) creating tradition as a ritual in which myth and history are re-interpreted and revitalized to educate the body and the specific identity: the Kaingang identity.

b) for the *Fóg*, apprehending “others” through their art (ritual revitalized by them). In this respect, dance is potentially cross-cultural when it brings us closer to the anthropological assumption of ethnographic work, through which we can turn the strange into familiar and the familiar into strange.

Nevertheless, considering those shifts in meaning, however close we are to the culture of the “other,” we will never be natives, so it is impossible for the educator to get directly to culture through dance, as we naively believed in the beginning of our research. As we learned from Geertz (1989), even through cultural experiences, ours will always be second- and third-hand interpretations since only natives interpret firsthand. Thus, we highlight the limits of dance and a start to make it a mediator of knowledge on the Kaingang.

Faced with the dilemma of being always among pale versions of the original and renewing powers of those meanings experienced firsthand by natives, we chose to portray them and

⁶ From *The danger of a single story*, video by Nigerian writer and storyteller Chimamanda Ngozi Adichie. She recounts her journey since childhood, but brings different readings, writings and knowledges. In short, she clearly points out the “dangers” of knowing a certain story and believing that it becomes the only one just because of what one has heard and/or read. That is, it would be as other stories of the same story did not exist. Therefore, when we reflect about the video, we approach Law 11645/08 (regulating mandatory teaching of Afro-Brazilian and Indigenous History and Culture in basic education), which takes us through cross-cultural education to the opportunity to tell “other stories” sometimes hidden and/or totally distorted, so we possibly do not commit mistakes caused by a “single story”.

reflect them – even if incipiently – in terms of the possibility of educational intervention through cross-culturalism. This stance is intended to overcome other concepts such as transculturalism, multiculturalism, or cross/multicultural education. In the search for principles of cross-culturalism in literature (CANDAU, 2000; FLEURI, 2003; ANDRÉ, 2005), we found that, among other things, it seeks mutual interaction between cultures, favoring their socialization and integration. The relationship is based on respect for diversity and mutual enrichment of cultures.

Fleuri (2003) explains that some authors refer to the adjective “cross-cultural” as the relationship between folkloric groups, miscegenation or even transversal elements present in different cultures. However, the same author broadens the concept of cross-culturalism and defines it as a way to overcome cultural barriers that separate us from the “other”, thus building a predisposition to positive reading, to cultural and social multiplicity that promotes the reconstitution of individuals themselves. Despite the various terminologies, we consider cross-cultural education as the set of educational and pedagogical proposals interested in encouraging relationships based on respect and integration between different socio-cultural groups, within a dialogical perspective.

According to the recent situation of recognition of cross-culturalism as an important educational factor, new educational proposals emerge or others that had been set aside are revived in order to restore methodological paradigms that help in students’ development and learning (FLEURI, 2003). The same author points out the need to (re) think the role of educators as they should encourage differences between individuals and their historical, cultural and social contexts towards exchange of information at different organizational levels. Furthermore, educators are subjects who are part of a teaching-learning process and devote “particular attention to relationships and contexts that are being created”. In those contexts, didactic programming and the curriculum will play an essential role in cross-cultural education.

However, when relating cross-culturalism to basic education we are faced with some challenges from new cross-cultural relations that are gaining ground on the world scene. On the other hand, cross-cultural education becomes an operational concept.

Under this view, indigenous peoples’ education both now and in the past can be useful to overcome barriers built by cultural prejudices and ethnocentrism, and start representing a pedagogical perspective on otherness, advocating mutual respect between different groups. Thus, the cross-cultural perspective of education implies

[...] deep changes in educational practice, particularly school, because of the need to provide educational opportunities to everyone, respecting and integrating the diversity of subjects and their views, to develop educational processes, methodologies and pedagogical tools that account for the complexity of human relationships between different individuals and culture, to reinvent the role and the process of educators’ training (FLEURI, 2001, p. 56).

We sought elements for our own practice in the pedagogical practice of indigenous dance teachers. We see school as one of the channels for dialogue, and Physical Education as an interlocutor looking on the Kaingang of Ivaí from the perspective of revitalizing and reinterpreting their traditions. But when we use this knowledge, we hope to assist in disseminating indigenous culture to indigenous and non-indigenous people.

In the process, in order to understand cross-cultural education we had to understand that symbolic act between younger and older people, as well as to understand the body techniques

present. By understanding Indigenous dance, we understand the dimensions of each gesture in this effective act that helps building identity. In this sense, in the relations between older and younger people seeking to know their rituals and body techniques, it occurred through traditional education. Hasse,⁷ in interpreting Mauss (1974),⁸ says that a body technique is a traditional and effective action, i. e. it is not mechanical; therefore, it becomes traditional because transmission took place from hand to hand, from generation to generation (for example, in the current generation I have not taught my child, but in the future my child or another person may request it and will possibly be remembered). For that process which presupposes closeness, who could provide knowledge about customs of a particular time and/or the dances of the Kaingang from Ivaí? Certainly a Kaingang, and anyone who is non-Kaingang would not be able to.

After all, the process of transmitting dance in the *Kakrēkin* group is much longer and somehow regular. Therefore, that traditional and effective act is important precisely because it is not mechanical, and its symbolic effect is the most important element. According to Hasse (2001),⁹ body techniques must be seen under this symbolic dimension in order for cross-cultural education to occur. The effectiveness of the gesture includes its meaning.

In the assumptions of cross-cultural education, it is not enough to convey indigenous contents if they are taught without added meanings and culturally inscribed knowledge. That is why we seek to understand how actors themselves are educated in and for the Kaingang dances in the Ivaí IL. By re-interpreting ancient dances for presentation to their peers and also to others (*Fóg*), those actors provide us with clues about what is non-negotiable (the internal logic of the activity) and which elements are subject to change. Without such dialogue, we will be subjected (and will subject indigenous knowledge) to authoritarian modes of expropriating culture.

5 FINAL REMARKS

In our conclusion, dance in the Ivaí IL led to cross-cultural education. Educational intervention from the perspective of cross-cultural education aims at educating towards knowing and recognizing the “other”, for dialogue between different social and cultural groups, that is, education for cultural negotiation that is able to favor construction of a common project, through which the differences are dialectically related.

Therefore, we also conclude that this group created cross-cultural education that preserves and transforms tradition, causing shifts in culture. Dance serves as context for the Kaingang from Ivaí to do cross-cultural education with others, inside and outside their own space. Teaching dance for performance requires (re) thinking how the other (*Fóg*) will be able to assimilate Kaingang culture through dance. By doing this the Kaingang of Ivaí reassert themselves, feeding back Kaingang codes to their own IL, other lands and the *Fóg*. But, by organizing a way of dancing their ancestry that is understandable to the other, members of the *Kakrēkin* group are exercising otherness.

Therefore, Kaingang dance in Ivaí presents itself through different demands, with a dynamic character and consequently in constant change. Dances remind us of this mobile

7 HASSE, Manuela. **Corpo, técnica e desenvolvimento**: um problema humano e social. Text presented in tests of the discipline of Anthropology and History of the Body, at the School of Motricity Sciences. UTL/FMH, Lisbon, November 2001.

8 MAUSS, Marcel. As Técnicas Corporais. In: LÉVI-STRAUSS, Claude. **Sociologia e Antropologia**, with an introduction to the work of Marcel Mauss. Translated by Lamberto Puccinelli. São Paulo: EPU, 1974. p. 211-233. (From Journal de Psychologie, XXXII, no. 3-4, March 15-April 15, 1936. Communication presented to the Société de Psychologie on May 17, 1934).

9 HASSE, Manuela. **Corpo, técnica e desenvolvimento**: um problema humano e social. Text presented in Tests at the discipline of Anthropology and History of the Body, at the School of Motricity Sciences. UTL/FMH, Lisboa, novembro de 2001.

feature of culture, especially when we understand it not only as an object in itself, but also as mediator between traditions, knowledge and practices.

Finally, we suggest that in the context of school-rehearsals, the indigenous dance present in Ivaí can become an important resource in the dissemination of Kaingang concepts and ways of acting. Thus, by building otherness, they deserve greater attention from (Physical) Education professionals when curricula still provide little breathing space for students' socio-cultural universe.

Physical education conveys knowledge of body culture in a systematic way. However, little is taught about African-indigenous body practices compared to the Western European matrix. In addition, for cross-cultural education to happen, changing content is not enough; change must happen in the form of approach, in stance (moral knowledge, rational), and in teaching methods.

Taking into consideration that the Kaingang of the *Kakrēkin* group keep the relationship between dance's technical and symbolic effectiveness, we postulate that knowledge of Kaingang dances may provide support for teachers to work on indigenous topics in basic education, at least as expressed in Law 11645/08.

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