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em
dança

Histories and historiographies of Dance: Problematizing teaching and curriculum proposal at the university.

*Histórias e historiografias de Dança: problematizando o
ensino e os currículos na formação universitária.*

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BUARQUE, Isabela. Histories and historiographies of dance: problematizing teaching and curriculum proposal at the university. *Revista Brasileira de Estudos em Dança*, vol. 01, n. 01, p. 138-166, 2022.



ABSTRACT

This article arises from the shares obtained at the II International Seminar on History(ies) of Dance(s), held in December 2020, in remote format. The seminar addressed the theme “What are the specificities of thinking and making historiographies in dance in places that went through the colonial process as colonies?” The reflections here focus more on questions than on answers, especially those that may seem hermetic and absolute truths. The problems that I will point out call into question the training curricula and seek to problematize the teaching of dance history, especially in a Dance Degree course at a Brazilian federal university. This essay carries intersections that are the result of relationships and dialogues established throughout my academic trajectory, therefore, it is part of the praxis that has been building in the wanderings of my dancing path, observing these trajectories as a “process of articulation between subalterns” (SPIVAK, 2010).

KEYWORDS: History; Dance; Formation; Teaching.

RESUMO

Este artigo surge das partilhas obtidas no II Seminário Internacional de História(s) de Dança(s), realizado em dezembro de 2020, em formato remoto. O seminário abordou a temática “Quais as especificidades de se pensar e fazer historiografias em dança em lugares que passaram pelo processo colonial na condição de colônias?”. As reflexões aqui concentram-se alicerçadas mais em perguntas do que em respostas, especialmente aquelas que podem parecer herméticas e verdades absolutas. As problemáticas que apontarei colocam em questão os currículos de formação e buscam problematizar o ensino de história da dança, especialmente no curso de Licenciatura em Dança de uma universidade federal brasileira. Este ensaio carrega atravessamentos que são frutos de relações e diálogos estabelecidos ao longo de minha trajetória acadêmica, portanto, faz parte da práxis que vem se construindo nas andanças do meu caminho dançante, observando estas trajetórias como um “processo de articulação entre os subalternos” (Spivak, 2010).

PALAVRAS CHAVE: História; Dança; Formação; Ensino.

Histories and historiographies of Dance: Problematizing teaching and curriculum proposal at the university¹

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¹ The original version of this text was written in Portuguese and was published in this same issue of the Dossier. Translation into English by Gabriel Buarque Cardias and reviewed by Marcos Antônio Carnavale de Barros.

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Initial conversations,

This article comes from experiences and sharing that took place at the II Seminar International Dance History, carried out in December 2020 in remote format. The seminar was an invitation to a dialogue and shares about the theme “What are the specificities of thinking of and making historiographies in dance in places which went through colonial processes under the condition of colonies. It must be emphasized that there were meetings between researchers, professors and students of different Latin America and Africa countries. These meetings created links and consequently the possibility of partnerships and the strengthening of this line of research, which is very rich and potent.

The reflections that I intend to share focus more on questions than answers, especially on those which can seem hermetic and absolute truths. The idea is the exact opposite to universalizations that plaster, crystallize and reduce the possibilities of creating (re)cognition.

This textual essay carries many crossings that are the result of relationships and dialogues established throughout my academic trajectory, therefore, it is part of the theory/practice relationship (praxis) that has been building in the wanderings of my dancing path, observing that these trajectories are configured also in a “process of articulation between subalterns” (SPIVAK, 2010), since Dance, as a legitimate field of knowledge, still faces a series of obstacles to be recognized as such in Brazil. It is relevant to reiterate that these difficulties in establishing the (professional) field of dance in Brazil are the result of historical constructions. In this sense, it is necessary and urgent to look into our own histories to displace this scenario of thin recognition off the dances we produce.

From the observation, reflection and discussion of some of the paradigms that involve the Histories of Dances in Brazil, especially considering how they are told in formal education environments - university specifically -, debates have been woven, with the desire to seek necessary negotiations that culminate in more effective actions in the fight against epistemic violence (SPIVAK, 2010).

The questions and issues that I will point out have been deepening over the last few years, whereas I have been looking for guiding questions in order to rethink my own teaching practices and to be constantly analyzing and questioning the training curricula, especially in the course to which I have been dedicating most of my professional hours: the Degree in Dance at Federal University of Rio de Janeiro (UFRJ).

Based on the context presented, I want this text to become an invitation to open dialogue and the expansion of stimuli for critical thinking, since thinking about curriculum and pedagogical practices is a complex issue, as it is necessary to observe the various facets that exist behind the established curricula. Tomaz Tadeu da Silva (2005) draws attention to the fact that curriculum is built as a result of a selection, from a wider range of skills, of the fragments of the whole. That is, when we approach the idea of selection, we talk about issues of power, symbolic issues, and disputes.

Tensioning curricular proposals is an arduous task, especially when one intends to think about curricula in an emancipatory way, establishing dialogue with social justice (GOMES, 2019). The very idea of decoloniality (in dance), as pointed out by professor and historian Rafael Guarato in his lecture entitled “The burden of the history of (and in) dance: consequences of coloniality and decoloniality for historiographies of dances from the different south’s of the “global south”, in practice, is also multifaceted, not homogeneous.

This essay, as well as the lecture entitled “Histories and historiographies of Dances: reflections on the curricula of university degrees”³, is divided in three axes of debate and, in the first part of the text, I have opted to introduce some of my own stories, besides my comings and goings with the History of Dance. The paths taken have presented nuances which have led me to deal with the theme of intercurricular relations and pedagogical practices in the university. Including individual stories as part and result of global stories, it is possible to realize the contexts and paths covered. As Antônio Tavares mentioned in his speech in the II International Seminar of the History(ies) of Dance(s), to think stories/histories from a personal point of view can “amplify perspectives about oneself” (2021), and

³ Title of my talk at the II International Seminar on History(s) of Dance(s).

thus amplify understandings about the body, dances and the forms of being in the world. This way we understand ourselves as historical constructions.

I come from a family of teachers who work in public schools in the city of Rio de Janeiro (Brazil). This fact itself shows that my relationship with the importance of diversifying pedagogical processes has been going on since my childhood. It was not uncommon that, even at a young age, initially just a listener, I participated of dialogues and debates about curricula and its imposition and about the deterioration of public education policies or the lack of these policies. After all, as Darcy Ribeiro (1986) taught us, the education crisis in Brazil is a project. Over time, I began to be included in the debates and to reflect on teacher training, on the importance of the diversity of subjects in the curricula and about the importance of 'living' stories to be told.

In the early 2000s, I started as a student at the Federal University of Rio de Janeiro, in the Undergraduate Degree of Dance. There I had access to a range of subjects, including the subject of "History of Dance". The university opened many doors for research and a series of questions followed me throughout my graduation and to this day. Among them: why are not there so many sources for dance research? Or, in fact, why do we have little access to sources on dances produced in Brazil? Why are some stories told and others not? Why do we know so little about dance in Brazil? Why are the subjects on History, for the most part, elective? Why is the curriculum configured the way it is?⁴ What conflicts are there in this process of selection of compulsory and elective subjects, for example? What factors determine the curriculum structure to be followed?

At that time, it did not cross my mind to choose teaching as my main professional path, although teaching had always been in my path. At the end of graduation, I was approved in the selection process for the Master's Degree in Comparative History, at the Federal University of Rio de Janeiro (UFRJ). During this course, more questions has arisen, however, not only my research questions, but many more about my choices and belonging (or not) to those spaces. It was not uncommon for a dance academic to be

4 This essay does not propose to deeply investigate the history of the conception of the curricula of the graduations in dance at UFRJ, due to the focus on the teaching of History of Dance in the Degree in Dance, but the discussions about the curriculum are fundamental for the central objective.

surprised to pursue a master's degree in other areas that were not 'artistic'. At that time, having already applied for a public examination to work in a city hall of the State of Rio de Janeiro (in the Culture departments) and giving classes in other non-formal education spaces, the relationship with the field of History of Dance permeated a lot of my pedagogical practices. How to teach certain content, without failing to critically contextualize it in dialogue with the student's scenarios?

Continuing my academic trajectory and at that moment already linking pedagogical complementation to my studies, since teaching grew in my professional practice, I started the Doctorate in Social Memory at UNIRIO. A greater urgency to deepen the studies comes up. The concerns that I carried since graduation about the questions of historical formation in the professional field of dance in Brazil needed to be tackled and these concerns dialogued more and more with my pedagogical practices.

Much of my academic experience was crossed by the teaching practice. Different paths led me to the theme that I address today: the relationships between curricula, pedagogical practices at the university, the teaching of History and reflections on which historiographies of dances we are building, using and re-signifying. This led me to the questions that permeate my speech and that are gestated in present times, where absolute truths, universalizations no longer fit, where we do not need to be (or tell) just a story. We can be (and tell) many others.

The paths I followed made it possible, at each stage, to refute the idea of universalizing in the field of the History of Dance, which drives me to think about the importance of diversifying pedagogical strategies for teaching the stories, as well as for displacing the syllabi and contents, still based on archaic traditions, as Cortella (2011) says. The trajectory that I briefly mentioned here added to the many meetings and researches that took place over the years of study, produced a series of insights that made me and make me try to break plaster and seek gaps with regard to the teaching of History(ies) of the Dance(s) in my classes.

As already mentioned, I do not bring answers, but I share with readers some of the many questions that have been modifying my pedagogical practice, since they rub paradigms, creating tensions, especially when we reflect on the pedagogical practices that involve the

teaching of history(ies) of dance(s): How has the Field of Dance History been built in Brazil over time?; Who writes dance historiographies? How do we write it? Why write about it?; To whom are these stories addressed?; Why do we study (or not study) Dance History?; Which dances are considered hegemonic and why is this debate necessary in professional training?; What is the place of “other dances” in training institutions?; Why are the disciplines linked to the History of Dance placed where they are? Why are they placed in the curricula the way they are?; How to minimize historiographical gaps in curricular?; Why is constant thinking about curricular reformulations necessary?; What importance can we point out when we reflect on the diversification of pedagogical strategies for teaching Dance History(ies)?; When a curriculum is thought, what aspects should be considered? Whom are the curricula prepared by? How to work the History of Dance in perspectives of diversities?

There is no way to answer these many questions with absolute, finished, sovereign answers or with anachronisms, let alone with ready and superficial answers. But these questions become triggers of processes that can lead to paths, always in constant change, which have the potential to give us directions to act in order to seek more equity in teaching.

I) Education as a libertarian practice.

Thinking about education as a libertarian practice becomes a first path in this pedagogical search for expanded ways of “teaching” dance history. I think it is worth mentioning that my speech, as previously pointed out in my trajectory, is marked by the belief in a university that offers a libertarian education in dialogue with Paulo Freire. Therefore, a first guideline for me is to assume commitments to think and rethink the teaching of Dance and 'Dance History' from the production and selection of historiographies, having as a premise the certainty that educational processes can act as means to broaden the critical consciousness of individuals, contributing to individual freedom.

In this sense, the University becomes a privileged locus of production and expansion of knowledge in different areas of knowledge. Universities in Brazil are based on the tripod Teaching, Research, Extension. This tripod constitutes a commitment to human, social and professional training. Believing, therefore, in universities as a favored space

in the construction, resignification and recreation of knowledge, it becomes essential to keep undergraduate courses in constant movement/displacement (especially in Art/Dance).

I believe that it is a fundamental condition to offer training that contributes to autonomy and democratic social practices, committed to social justice. This training involves the construction and constant curricular reflection; passes through pedagogical processes porous to social problems, and through the relationship between specific contents and contexts of classrooms, therefore, in some instance, also through the teaching of the History(ies) of Dance(s) and through historiographies.

This way of looking at education invites me, as a teacher/artist/intellectual, to assume positions and seek actions that help in the fight against domination and subalternities (SPIVAK, 2010). As pointed out by the professor/researcher Mónica Pinto in the lecture entitled "Fragmentos hiarquizables. (Des)dramatizando and (re)ficcionando la narración de lo corpo in la Histórica Ralación del Reyno de Chile by Alonso de Ovalle, 1646"⁴, training institutions, therefore, also universities, need to face tensions that involve the relations between the teaching and the multiple complex contexts we live in; these contexts are crossed by neoliberal policies that affect and shape Education.

If we think about Art at school, for example, we know that it is a right conquered in Brazil, but a neglected right, not effectively legitimized. How to train teachers to face this scenario? Therefore, we, teachers who work in the Degrees in Dance have many challenges in the formation of the Dance Teacher: to train the teacher as a professional who understands himself as such and understands himself as an intellectual, as pointed out by Professor Antônio Novoa (1992); to form a professional for diversity, through a diverse formation, in tune with the social context in which he is inserted, recognizing himself as a social agent; enable this professional to be equipped with tools to act with technical, scientific, artistic, historical and cultural knowledge - instrumentalization.

Currently, reflections, debates and research on the emergence of an Education that inserts, dialogues, legitimizes cultural differences, not only in Brazil, but also in other parts of the 'global South' are increasingly in vogue. Current social tensions have been "influencing the perspectives on

historical review of our past” (TAMBUTTI, GIGENA, 2018, p. 169). Problems and challenges grow and prove to be quite complex. There are contradictions, ambivalences, dichotomies. Contexts are multifaceted.

Paulo Freire (2017) points out the relevance of understanding that teaching is not about transferring knowledge, but rather uncover ways for students to create it autonomously, that is, the teaching-learning process takes place in communion, dialogic way, between all the individuals involved in the process. Instrumentation helps to create solutions for problems autonomously. Paulo Freire's present importance in Brazil shows us that despite some advances in terms of public policies for education, there is still much to be done.

It is more than urgent to see the Histories of Dances brought in the curricula and the historiographies as processes that involve tensions, power disputes, symbolic disputes. It is essential to overcome the idea that History, as a field, is static and that “official” discourses are absolute truths.

Saviani (2012) points out Historical-Critical Pedagogy as a counter-hegemonic possibility of education that can go beyond the conception that views teaching as the reproduction of behaviors and discourses. The author points out that this pedagogical proposal values the historically accumulated culture, thus contributing to produce reflection that leads to overcoming common sense. For Saviani, “content ends up being withheld from the population, from workers in fact, because the ruling elite have schools that ensure this access. The school has to prioritize this,” (apud JACINTO, 2014), referring to the access to diversified knowledge.

For Jacinto (2014),

Saviani understands that today's society is unfair, based on the exploitation of work by capital, so he believes that education must approach content critically, so that exploiters and exploited relationships are understood. The idea is to ensure that students master knowledge and human achievements so that they can act in society differently (Jornal Cruzeiro do Sul, 2014).

In the context of a historical-critical education, we can think of Education with Art, for Art, through Art; Education with Dance, for Dance, through Dance; Education with Dance Story(ies), for Dance Story(ies), Education by Dance Story(ies); always in the plural. No longer in the singular. I speak, then, of teaching-learning processes that open space in

the debate for the questioning of absolute truths: “So we talk about tensions, disputes over practices and knowledge. Anyway, we talk about the curricula” (GOMES, 2019, p. 227).

When we bring the curricula to the debates, there are many points. I think that a first point is to think about the relationship between Dance Stories and the pedagogical experience (BONDÍA, 2002). Read the historiographies and work the History of Dance in dialogue with our experiences and those of others, thinking the historiographical work as something that crosses us (or not) is a possible gap to seek displacements of what is considered colonial traditions and observe the silences, which are “underground” (POLLAK, 1989), unsaid. From the identification of these 'silences', we can reflect on the reason for these absences.

The History of Dance, while in the field⁵, when worked as a mediator in the individual's world, can be an effective form of contribution to independence and autonomy in the process of re-signification of specific contents. We search for Histories of Dances that allow us to question paradigms presented in historiographies; teaching-learning relationships that help us doubt aesthetic and artistic certainties, based on listening to the other, recognizing the other, based on the identification of the other in us or non-identification in the dances studied.

II) History(ies), historiography(ies), dance(s) and the search for decolonialities... the curriculum as dispute

The dance stories that are told within the curricular subjects in Dance undergraduate courses in Brazil often still carry essentialisms linked to the colonizing Western logic. Most of the historiographies produced in the past to which we have access in Portuguese still focus on Eurocentric or Americanized (USA) historical facts and look more like catalogs than like sources and critically contextualized references. We still perceive universalisms that mark and conceive logics of excluding knowledge production. “This feeling is due to the limits placed on critical reflection on the past of dance in our country, when we are at the mercy of texts that are

⁵ According to Bourdieu (2010) Field is a space/building systems built by different participants. It is a space of identity, struggles, codes of its own, as it has specific rules and challenges. Each field has its *habitus*.

more dedicated to the fabrication of myths and heroes than to the judicious study of the past” (GUARATO, 2018, p. 07).

It objects to pedagogies that keep the past static, linear; that treat the 'History of dance' as a series of dates and facts or mere description without analysis of contexts. Tomaz Tadeu da Silva (2005) points out the importance of not only talking about diversities, but also of problematizing them. It becomes relevant to keep an eye on this fact and question the issue of the crystallization of Dance Stories when we think about disciplines, curricula, menus. I speak, therefore, about assuming perspectives of Education that offer pedagogical proposals that are intended to be analytical, expand debates and help us to create questions, and pose them. I talk about pedagogies for Dance History classes that have social relationships and contexts as protagonists of teaching-learning relationships, working the dance stories in ways that they are not only placed as Art that reflects society, but as Art that builds society as well.

Tibutti and Gigena (2018) point out a trap that we can face in this challenge of rethinking the 'History of Dance' and historiographies: salvationist discourses. Do the historiographies that we are writing, studying, working in classes create gaps for reflection or do they end up also putting themselves in a place of seduction to create new imperatives?

If the history of dance told in Brazil has been built, in many cases, using hegemonic postulates and creating linear and/or apparently “neutral” historiographies, it has contributed to the non-legitimization of differences, alterities, diversities. Analyzing such historiographies - even from a recent past -, in the present, should allow us to observe the segregations. It is about recognizing the other in us; about the possibility of transformation and not of uncritical reproduction of knowledge.

Many cultural, artistic, danced local expressions created in Brazil (global South) have been placed as an appendix, that is, left on the sidelines of the 'Official history'. For a few decades, historical research on Dance in Brazil, as a field, has been gradually expanding and solidifying, being the result of the efforts of researchers, teachers, managers and students. But there are still many hegemonies and different levels of domination that need to be told in the stories. It is necessary to remember that if the History (of Dance) is always at the service of ideological bases; it

is essential that there should be different ways of seeing and telling the same stories, of analyzing historical facts of dance through different prisms. In this sense, it is relevant to think of pedagogical and curricular practices that do not place the history of Dance detached from the world.

Therefore, I figure the teaching of History(ies) of Dance(s) in a way that does not point out only the hegemonies, but also their social meanings. And this seems to be the great challenge, as these relationships also involve the creation, validation and legitimation of curricula that do not reinforce hegemonic, Eurocentric production chains.

The process of 'demonopolization' of curricula is a political process, as it tensions and upsets the established symbolic power; questions the Western narratives, since the curricular displacement aiming at guaranteeing the non-erasing of groups considered inferior would, possibly, generate the decentralization of such Western narratives. It is more than urgent that formal educational institutions, such as universities, recreate their curricula, inserting content that ratifies the relevance of new/different historical approaches to dance, which dialogue with current, contemporary guidelines, including the decolonial agenda. These changes would allow us to read other texts on what has already been produced in the History of Dance.

The academic and artistic field in Brazil, based on institutions, may or may not reinforce and replicate injustices, supremacy, and superiorities. This reflection permeates the construction, solidification and reform of curricula, as already mentioned, after all, disputes change according to perspective. Researcher Thaisa Martins⁶ (2021), at a MeDHa⁷ meeting, brought an interesting provocation, which is very pertinent to this discourse, on pedagogy for autonomy and curriculum reforms: Where do you look from? This question can also be brought to this debate.

The traditional teaching of the history of dance can become

(...) the exercise of coloniality because it is based on a relationship of domination between the subjects of the learning process and because it

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⁷ Research Group on Memory and History of Dance (CNPq).

does not recognize the knowledge, experiences, singularities of the dancers, that is, they have no voice at all in the research process (ARAÚJO , PURPER, 2020, p. 187).

From the context brought by Araújo and Puerper (2020), the debate moves towards the idea of curricula and pedagogical practices in Dance History that favor thinking based on the experiences of the social actors involved and the historicities brought from these. In other words, I am talking about processes that go beyond the learning of the content itself. In relation to dance, the specific contents are linked to the expansion of the processes of meaning and reading of the world, allowing critical analyzes of the historiographies and histories studied in dance.

These curricular practices require bases on dialogic strategies that help in the formation of individuals, artists, teachers, of praxis; and that are autonomous, transformers of the social order full of injustices. I quote again Paulo Freire (2017), when the educator speaks of the opposition to banking education and believes that education is a political act. Education in the History of Dance is a political act that can and must be committed to reflections on the “coloniality of power and knowledge” (QUIJANO, 2005). How to decolonize this knowledge? How to start this process within our disciplines, and especially in the disciplines of History of Dance?

The coloniality of knowledge (QUIJANO, 2005) is based on patterns that are based on the unequal distribution of recognition value between peoples and their production of knowledge. Symbolic imposition, including Coloniality placed European Culture as more advanced, civilized and, therefore, a reference to be followed; an ideal of civility. Soon, European dances were also imposed as more advanced, civilized and placed as references, as a standard, as a standardization. Until the present day, these references guide, in some instance, our pedagogical actions and practices in Dance and in teaching the History of Dance.

It should be noted that another important point is the question of universalisms as absolute truths. Principles/rights that are universal with regard to respect for diversity, alterity, are mistaken with universalisms that exclude, limit, hierarchize, standardize, make invisible. Relating this point to the historiography of dance, the displacements in the narratives need to guarantee, stimulate the coexistence of distinct individualities, without one

needing to make the other invisible. Universalization of our existence, but not of how we exist (SPIVAK, 2010).

From the contexts presented so far, it becomes coherent to think that the not-so-new social demands drive curricular changes. As different social groups enter the university, histories and historiographies are tensioned. Do these groups see themselves represented in the stories told? What reflections can come from this observation point?

Perhaps possible paths for change are precisely not to deny that curricular premises are still forged in colonial, patriarchal, hegemonic logics; our curricula still carry marks and, based on this recognition, it may be possible to produce other existences in dance. The discussion about these themes (decoloniality, for example) displaces knowledge by itself; that is why it becomes interesting to problematize the curricula and legislation. Currently in Brazil, there are already significant advances (especially when we think about legislation that recognizes the field of dance as an autonomous and legitimate area of knowledge), but the ways to operationalize these advances are still a challenge, since the way to deal with these changes still goes through Eurocentric actions.

Another way can be to work the curricula based on specific contents, in the case of the History of Dance, based on historiographies, observing and problematizing questions such as: who do we talk about, who do we talk to, how do we talk? From there, then, we can discuss the institutionalized knowledge as main, predominant, superior. These may be attempts to overcome socially produced Manicheisms.

This does not mean, for me, to stop studying hegemonies, for example, but it is about how to study them. It also means that we need to insert those considered “other dances”, especially the dances of the dominated, the dances of resistance, the dances of the Global South, in the curricula, in pedagogical practices, in the discourses constructed in the classroom, in the references that we use. To this end, I think about unlearning in order to learn. Or relearn to learn, including teachers in this movement.

One can move towards establishing meetings of epistemic approaches, not disqualifying, making invisible or disregarding other

thoughts, other dances. That is what Mignolo (2008) calls epistemic disobedience. Another great challenge is: How to work History(ies) of Dance(s) in this way, if many historiographies to which we have access in Brazil do not account for this debate? How to look for gaps in the typical verticality of the academy? There are some clues.

According to Arroyo (2013), the relationship between the student and the educational institution has a central point: the curriculum. In this relationship mediated by the curriculum, the stimulus to criticality must be fundamental so that there is no decrease in reflective practice. Minimizing criticality generates a “reductionism that impoverishes curricular policies and guidelines and their analyses: thinking about the tensions that come from within, especially from agents inside the classroom, educators and students” (ARROYO, 2013, p. 11).

I present one more question: how to incorporate teachers and students in this curricular construction, even if within the curricula themselves? Arroyo (2013) points out gaps in stating that there are dynamics inherent to the production of knowledge, and that updates and problems will naturally appear in classes; therefore, the teacher/student relationship is building, creative. This can, on a daily basis, modify the curriculum within itself.

One more point arises to the debate: What is the importance of thinking about comprehensive/global curricula – that do not stop thinking about the north, but that fundamentally include the global south – in the training of future teachers, since this stage is fundamental in the professionalization process? More signals that allow us to look for courses of action.

Costa (2019) also draws attention to an academic danger: thinking about decoloniality in the curriculum/teaching in Dance History, noting the risk of decoloniality becoming “more of an academic fad and less of an intervention project on reality” (2019). COSTA, et al., p. 10, 2019). That is, to see what is beyond the discourses about 'new approaches', as they may be wearing old clothes: the old disguised as new.

In this context, once again it is possible to emphasize: it becomes precious to think of curricula as a narrative and not only as an organization

of contents. Documents and curricula can end up contributing to the maintenance of hegemonies, inequalities, as already pointed out earlier. Create/recreate curricula that give space to the “Global” – that are committed to deterritorialization. Let them mention that canons need to be relativized. And that they are not limited only to subjective methodological issues.

Despite many obstacles, there are advances with regard to the recent production of dance historiographies in Brazil: there is a diversified production, although still incipient. These researches focus on

(...) not only the diagnosis, but mainly the formulation of other theoretical and methodological possibilities for historical research on dance, based on academic criteria but without basing its work on models, theories or rigid perspectives (...) existence of dance in our society as a finished aesthetic product, (...) but rather the investigation of the conditions that made its existence possible and the different possible ways of doing and discussing dance history with academic rigor (GUARATO, 2018, p. 08).

We still see historiographies that tend to separate the past from the present, creating static chronological dimensions. There are still historiographies that bring historiographical cuts and create interpretation postulates. The point is not to ignore such historiographies, even because they are relevant, but to look at them with critical depth. The past cannot be completely overcome because the interpretations take place in the present.

We have ambiguities there. It can also be said that there are still dance curricula that, although they present actions that meet current legislation (which cover current issues such as decoloniality), still operate in the logic of Eurocentric hegemony. We see, as Olga Araújo and Raquel Purper (2020) point out that there still is in dance curricula the

(...) marginalization of dance manifestations of African origins and indigenous peoples within the privileged spaces of dance enjoyment, as well as the unequal distribution of value for dance productions made in Europe/USA and Brazilian and Latin productions – Americans (2020, p. 278).

Gomes (2019) shows the complexity of thinking about curricula today:

Coloniality takes root in curricula when we provide students with colonial readings of the world, authors who, in their time, defended thoughts (...) and who produced theories without making the proper co-textualization and criticism about who they were, what they fought for, their contradictions,

their contributions and their limits. And without showing how much society, culture, politics and education have rethought and questioned various 'truths' learned a long time ago and how this has enabled the guarantee of denied rights (p. 232).

And what does the “History of Dance” have to do with this curricular debate? In the current Brazilian moment, there is a series of attacks on education from Basic to Higher Education. We see these attacks in the budget retraction and in the bills and decrees emanating from the central power. Such measures are conservative and, in this scenario, social groups that have always experienced inequalities are increasingly exposed to them. And that is why, Gomes (2019) points out that

A curriculum that does not give space for diversity, for joint pedagogical experiences, for the students' place of speech, for the discussion about the importance of knowing what has been produced by modern science, understanding it as one of, and not as the only true way of knowing (p.234)

In this movement, what is made official and remembered and what is forgotten? Who chooses that which becomes official history and that which doesn't? In the case of dance, there is even one more issue: intellectual work is often disconnected from bodily activities. So, the History of Dance discipline is theoretical! Really?

It is therefore essential to recognize the curriculum as an extremely relevant element in the legitimation of decolonial practices, the field of Dance History included. Can Dance History classes be a way in this process of broadening debates? The social division (including work) is often reproduced in the curricular logic within universities, which makes meetings, bonds and debates difficult.

We need other relationships with chronological time when creating dance historiographies. Tambutti and Gigena (2018) state that national unity (a single dance history) as a discursive construction becomes fictitious, specific to political projects. Therefore, thinking about changes in the curriculum also becomes a political, artistic, educational project.

Curricula are, therefore, a “space of disputes” between areas of knowledge. There are tensions between fields of knowledge and within the field of dance itself. We strive for collective changes; we need to dribble essentialisms; we look for curricula in Dance and pedagogical proposals for the teaching of History of Dance that bring critical views about the

historiographies and enable an aesthetic experience with the stories; enable the creation of networks.

I learned a lot by listening to artists, teachers, researchers at the II International Seminar on the History(ies) of Dance(s). Stories that would hardly be accessed by me without these networks of debates, study, dialogue (in events, above all). The knowledge produced in dance in Latin America ends up being at a disadvantage compared to that produced in the global North.

When we destabilize the canon and present students with a range of dance forms, each with their own different aesthetic, we are, at best, decolonizing minds. Despite the importance of this movement, it is also essential to go beyond it and respond to the specific social, political and historical circumstances in which the dismantling of the canon occurs (O'SHEA, 2018, p. 755).

It is essential that historically neglected stories be inserted into debates involving professional training, even so that the contradictions of colonial realities can be perceived. Observing the Degree in Dance at the Federal University of Rio de Janeiro (UFRJ), it is possible to point out trajectories that exemplify the search for movements that insert other pedagogical practices in the formation of students.

There are three degrees in dance at UFRJ: Bachelor's Degree in Dance, Bachelor's Degree in Dance Theory and Degree in Dance. The undergraduate courses are allocated in the Department of Bodily Art of the School of Physical Education and Sports – DAC/EEFD. Currently, the number of students seeking dance courses is growing. The faculty has forty professors. The courses are at night.

The UFRJ Dance Degree course, more specifically, was inaugurated in 2010, therefore, still a recent course, and was designed inspired by the social demands and requirements for deepening the scope of dance teaching. The curriculum of the Degree in Dance has a dialectical line of thought, encompassing content about dance in its educational possibilities, based on knowledge and concepts about the body, movement, space, time, its forms and dynamics associated with pedagogical and didactic discussions, in dialogue with the institution's Faculty of Education. One of the objectives of the curricular structure is to provide and stimulate the reflective and critical practice of dance teaching, unfolding, integrating

and deepening aspects that deal with creation, reflection, artistic and teaching performance.

The Fundamentals of Dance Theory⁸ - TFD, created by professor emeritus Helenita Sá Earp, based on studies since the 1940s, is still used today as a principle of instrumentalization, as a pedagogical path, in graduations. The curricula dialogue deeply with TFD, as they intend to present foundations for dance research. In this way, instead of working with closed standards, we work in order to present and deepen studies on the expressive body in movement - dance - and so each student can re-signify the parameters worked from their own dance practices. Although it is always necessary to review and reform curricula, thinking about principles as bases of work can be a proposal that points out important directions for curricula, among many others.

In the curriculum of the Degree in Dance there are practical classes: movement and choreography laboratories, techniques; pedagogical disciplines: disciplines aimed at theoretical reflection around the corporal practices of dance; disciplines that bring relationships with other languages, such as Visual Arts, Music, Literature, Theater, Cinema, Gymnastics, Artistic and Acrobatics; disciplines related to the study of the structure and functioning of the human body such as anatomy, kinesiology, body and movement.

The subjects related to History and Dance (compulsory and elective) are: Art and Movement; History of Dance I; History of Dance II; History of Videodance; History of Dance in Cinema; History of Dance in Brazil A; Special Topics in Dance History A; History of Dance in Brazil B.

There are also subjects linked to pedagogical practice as a mandatory curricular component. They are: Introduction to the practice of Dance

⁸ The Fundamentals of Dance by Helenita Sá Earp have a set of philosophical principles, epistemological and methodological assumptions that are capable of establishing diversifying agents of body language in the integrated development of motor, interpretive and creative skills. The Dance Parameters: Movement, Space, Form, Dynamics and Time and their Variation Agents have an internal consistency in systematic relationships that provide the interaction of the dance language with the other areas of knowledge (...) no movement pattern to follow and as movement research is unlimited, a person can dance from different types of sounds, words, poetry, drawings, paintings, sketches, maps, installations, equations, scientific theories, philosophical texts, luminosities, photographs, films; therefore of any and all situations that initiate a poetic mobilization, whatever it may be" (Fundamentos da Dança by Helenita Sá Earp, 2021 – website). Available at < <https://www.helenitasaearp.com.br/fundamentos-da-danca>> accessed in Dec/2021.

Education A and B; Dance Practice Education A; Dance Practice Education B; Dance Practice Education C; Dance Practice Education D; Dance Practice Education E; Dance Practice Education F. Each of these disciplines has specificities and addresses teaching in a specific segment of Basic Education.

In my teaching career, I seek not only to overlap knowledge, but to create a third dimension, that is not only technical, or historical and or pedagogical, but hybrid. I propose pedagogical practices that create intersections, trying not to abandon the leading role of dance in these relationships.

In Licentiate (Teaching Formation) courses, mainly because it deals with the training of future teachers who are increasingly active citizens in society and dialoguing with the reality in which they are inserted, it is essential to fight for curricula that ratify education as a form of intervention in the world. As Paulo Freire (1998) says about the instrumentalization of education, "The more [man] is led to reflect on his situationality, on his space-temporal roots [...] he must intervene more and more" (p. 32).

These displacements have been gradually gaining strength in university institutions that offer graduations in dance, such as UFRJ. Based on curricular actions, the implementation of research and extension projects with decolonial themes has grown, and the insertion of students from different realities in the undergraduate courses has generated curriculum changes.

We can cite as examples of research and extension projects that carry out various actions at DAC/UFRJ: PADE – research and extension; anti-racist education; NUDAFRO – research center on Afro-Brazilian dance and culture; THE NUCLEO – nucleus of research, studies and meetings in dance: producing body and movement from the relationships between dance, writing and the city; GPICC – Research Group on the scenic body; Shares in Dance Education: teaching, research, extension; Strange body; Urban Collective – urban scene research collective, drawing a bridge between the university and the street; LALIC – research and creation group in contemporary dance, political activism and videodance, among others.

Actions such as the implementation of research projects, meetings for debate and pedagogical meetings drive the creation of disciplines, the modification of others, the reformulation of menus; a process which is healthy in the search for an education that is actually committed to social justice.

III) In search of other pedagogical practices: Other dances, other pedagogies, other curricula: experiences in disciplines and research projects.

Considering the topics already mentioned, such as curricula that are far from practices, curricula still thought of in colonial logics, curricula where we cannot identify ourselves, etc., we come to the question: How to think about pedagogical practices that contribute to debates and daily actions beyond individualized methodologies? Or rather, how can we avoid reducing this debate only to methodological issues?

The relationship between disciplines, menus and pedagogical strategies that contribute to the construction of historiographies of the present, the encouragement of writing, records and questions can be paths to be followed. This is how I have been working in the disciplines and projects: seeking networks and different views on the same events.

I work as a coordinator of the project currently entitled “Studies in the History of Dance in Brazil”, as an elective curricular component, since 2015. The project emerged from the need to think about the problems encountered when it came to documentation related to dance. The relevance of studies related to the historical issues of a referred field, in this case the field of Dance, is perceived for the strengthening of cultural memory - of dance - in the country, as well as for the creation of studies, reflections, debates.

The initial research of the project aimed at the development of a project about the history of scenic dance in the city of Rio de Janeiro from 2000-2015. In other words, it was a mapping of the historiography published in the city on the History of Dance. From this research, a series of guiding questions emerged that led us to problematize the data found in the field. From there, came the desire to create other possibilities for telling the stories we had built in the first three years of research: Telling stories

through the body, with the body; through testimonials. Then we created the documentary entitled “Stories in Motion”.

The documentary was thought of as the end of a first stage of research, based on the survey carried out in the field work and the analyses carried out. The memory of the scenic dance of Rio de Janeiro, from the pioneering social actors and their trajectories, the institutions of Art/Culture and the events, among others, helps to capture the relationship between dance and society and can lead to attempting to answer why the field of scenic dance still has many difficulties in its process of professional legitimation. We believe that documentary can strengthen discourses and uncover tensions based on historiographies.

We consider that the analysis of dance historiography is extremely important for the production of social and academic knowledge, but mainly for the legitimation of the field of dance research. We do not aim to offer closed or unique answers. On the contrary, our goal is to create reflections and expand possibilities for reading about and researching the History and Dance.

At the moment, the project team is composed of undergraduate students in dance, master's, doctorate students and invited researchers. The diversity of members gives the project different research ramifications, as we see: Ana Carolina Cuba - research: Histories of Dances in the beginning of the 20th century in Brazil; Ana Carolina Navarro - research: Historical processes and the Brazilian Zook; Bruna Garcia - research: Teaching History of Dance in professional training courses; Fabiana Amaral - research: clues for samba historiographies; Isabela Buarque - research: Teaching History of Dances in Universities; Rafaella Olivieri - research: Stories of Dances at the beginning of the 20th century in Brazil; Thaisa Marins - research: Dance and Archeology in a transdisciplinary perspective.

We realize that the plurality of research interests stimulates other pedagogical practices. It leads us to seek experiences within the research project which interest the members and contribute to the expansion of perspectives in individual researches and in the collective research. The networks among myself, professors, students and other researchers that produce diversified relationships based on specific contents lead to differentiated interpretations, a contribution that can be substantial for the

displacement of hierarchical pedagogical practices that prioritize “colonial curricula”.

The exchange of experiences and the sharing of knowledge consolidate spaces for mutual training, in which each teacher is called to play, simultaneously, the role of trainer and trainee. Dialogue between teachers is essential to consolidate emerging knowledge from professional practice. But the creation of collective work networks is also a decisive factor for professional socialization and the affirmation of values specific to the teaching profession (NÓVOA, 1992, p.15)

In this vein, we emphasize that the integration between teachers, students and disciplines within a curricular framework with the objective of stimulating and facilitating the exercise of the relationship between contents, methodologies and experiences becomes possible, above all, to aim to contribute to the experience being, in fact, significant for a critical reflection of the act of teaching and for improving the future dance teacher’s practice.

Perhaps the issue is to recognize that power disputes and hegemonies take place in different ways within different groups. Non-hegemonic groups also compete for power within their actions: “(...) to go beyond linear narratives with clear end points in the present time” (WILCOX, 2018, translation)

The narratives present in the curricula still maintain traits that “represent social groups in different ways, that is, they value some (their history, knowledge, culture, politics, sexuality, religion) and devalue others. That is why curriculum narratives tell colonial stories and establish particular notions” (GOMES, 2019, p. 228).

To advance this debate, it may be interesting to propose concrete pedagogical actions that see historiographies in dance as interpretative supports of structures and encourage the production of historiographies (in dance) that allow readings in different contexts. We are talking about encouraging undergraduate students in dance, for example, to create historiographies from their “other places”; from their perspectives and, thus, with this exercise, encourage them to read the dance historiographies presented with a critical eye. In other words, to think about the curricular

field of the History of Dance as Stories of Dances that are “in-corporated”. Stories told that question the position of *modus operandi*, but, above all, that understand these structures, including academia. This development can take place when pedagogical horizontality becomes tangible.

Another pedagogical experience that I would like to present is the series entitled “Stories inside History”. If history is written by hegemonic groups, they ‘forget’ many other histories. They contribute to making other stories, local stories, barely visible. With this in mind, the project “Studies in the History of Dance in Brazil” created this initiative as a way of presenting ‘others’ that official history cannot account for: Characters who have important experiences in the construction of the professional field in dance. We start with the stories of dance professionals as teachers, managers of cultural facilities in the city, as well as teachers of technical courses in dance.

This series is characterized by trying to give access to other dance stories. They are reverberations for getting to know each other, including the experiences of colleagues close to us.

Knowing, recognizing and studying the different histories and the different memories of a field is to have access to understanding the paths taken and how this field of knowledge, in this case, Dance, reached the status it occupies today as an autonomous artistic field of knowledge production. If we don't know our histories, it becomes more difficult to inquire about the tensions of our time. It is from the (re)cognition of our stories (and not a single story marked as ‘official’) that we can problematize the current stage of the field of dance, looking for loopholes to dribble the structures that plaster us.

Other dances, other pedagogies, other curricula.

It becomes fundamental to think about the relevance of curricula in training and, from the curricular structures, to reflect on the relationships between contents and methodologies in order to strengthen the training of the future professional, specifically the teacher. It is urgent that the processes of subalternity within the fields themselves, notably in the field of Dance History, be recognized. Historiography presents us fragments and

interpretations of the past. This condition needs to be ratified through the curricula and pedagogical actions.

If educational institutions, even those of higher education, have contributed, over time, “to the transmission of European references (...) through their monocultural curricula and traditional teaching models” (ARAÚJO, PURPER, 2020, p. 278), advances in legislation have altered curricula and this factor is extremely relevant in the search for decolonization of knowledge, including the history of dance. But we still need to move towards 'authenticating' these other stories in curricula, discourses, narratives, and not operate these inclusions/modifications with a colonial, Cartesian perspective. This seems to be a huge obstacle. As pointed out by Quijano (2005), we cannot fail to mention that during the colonizing processes there were cultural and artistic annihilations. “(...) Baldi (2018) coloniality in dance ranges from the establishment of the superiority of a certain technique and dance aesthetic, preferences for content to be taught, and teaching-learning models” (ARAÚJO, PURPER, 2020) , p. 286).

Thinking about other possibilities for teaching the History of Dance in curricula within universities can help “create gaps in dance training spaces in order to re-position the places of traditional cultural expressions of Brazilian dances in curricular structures in order to overcome hierarchies among dances” (ARAÚJO, PURPER, 2020, p. 294). Once again, we face difficulties: access to materials and lack of specialized training.

The paths traced in our plans are obviously an attempt neither to close and systematize teaching proposals nor to imprison methods in the form of booklets, but to point out paths, create principles. I think that focusing on consistent, ethical work that generates problematization and that seeks to expand critical maturation on the part of students is a primordial condition of education, of teacher training.

There is still much to be discovered when we approach the field of Dance History and historiographies in their curricular and pedagogical relationships. Brazil is a country of enormous dimensions; we don't know each other, we don't know the dances from the country as we should; there are many regional tensions within the nation itself. Approaching Dance Stories that intend to break with colonial logics leads us to know and

recognize ourselves. In a country with so many Histories, teaching or recognizing in the curricula just one or other story that constituted itself as hegemonic is a problem that deserves debate and displacement.

Nothing that is universalizing can account for debates, or contextualize and problematize society and its relations with Art, with Dance. Therefore, let us fight for curricula that point out the relevance of the History(ies) of Dance(s), that treat individuals and their social problems as a starting point. We cannot understand the current tensions in the field of dance if we look at the references of the past in a tight, hermetic, absolute way.

Academic institutions have established rules and principles. How do we deal with this premise? If the institutional logics, even if cracks are constantly created, ends up replicating universalities, we put up resistance and create pedagogical actions that promote openings, cracks in the plasters. We seek pedagogical practices that stress and scratch universalizations, hegemonies; we are striving to conceive ways of redesigning curricula so that they become more porous and sensitive to the issues of the social time in which we are inserted. Praxis in Dance History: historicized/ historical experiences lived also with bodies, in bodies. We aim at seeing the writings (textual, corporeal, aesthetic) built today without anachronistic visions of the past: Stories 'in practice', not as something distant from us. And this 'how to do' is not given, resolved, closed. They are searches, encounters and disagreements.

It is necessary to have hope, but to have hope from the verb to hope; because there are people who just expect or wait. And to expect or to wait is not the same as to hope, it is waiting. To hope is to get up, to hope is to go after, to hope is to build, to hope is not to give up (FREIRE, 1992).

In this sense, I still allow myself to keep alive the utopias that make me walk and have faith in collectives. I continue to believe that it is possible to hope for a fairer world.

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Recebido em 10 de maio de 2022
Aprovado em 06 de julho de 2022

REALIZAÇÃO



UFRJ *Anda*
associação nacional de
pesquisadores em dança