

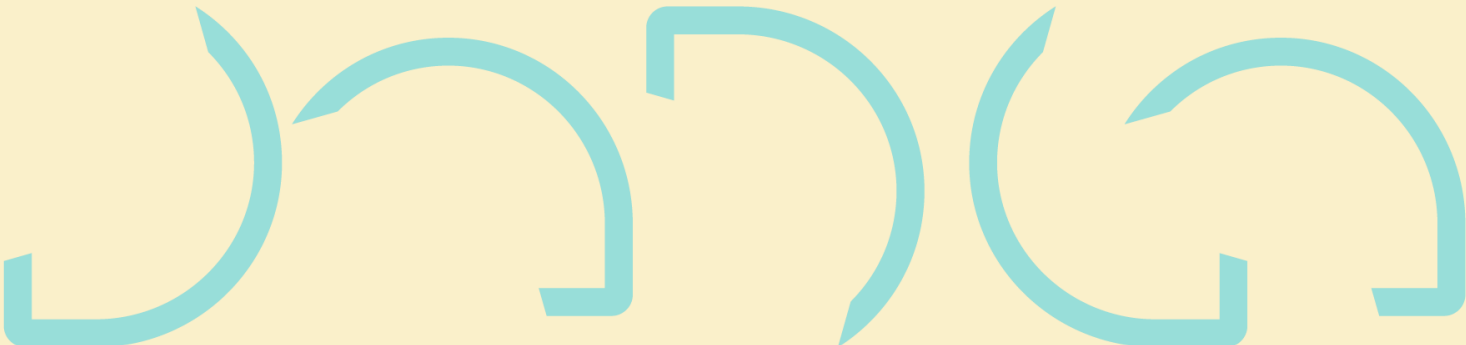
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Curriculum as a place of listen: affection, performativity and emancipation of dance histories

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MARQUES, Roberta Ramos. Curriculum as a place of listen: affection, performativity and emancipation of dance histories. *Revista Brasileira de Estudos em Dança*, vol. 01, n. 01, p. 06-39, 2022.



ABSTRACT


The present article is motivated by tensions that I have observed and experienced in Brazilian Higher Education context, since such affirmative actions, including quota policies, have been adopted in the country for almost 20 years (at an isolated and a State level at first, but eventually became Law 12.711 in 2012); without including, however, a more radical and systematic reformulation of the “white life infrastructure” (Mombaça, 2021, p. 40), from where educational institutions get organized in Brazil, including the Higher Education system itself. I have proposed attempts to deal with this problem through an intersectional approach, starting from the recognition of positionality relations between places of privilege and historically invisible and silenced places. From this experience, I have sought to develop, in the latest years, what could correspond, in curriculum practice, to what I am trying to call curriculum as a *place of listen* (Mombaça, 2021).

KEYWORDS: Curriculum; place of listening; dance histories; affirmative action; quotas policy.

RESUMO

O presente artigo é motivado pelos tensionamentos que tenho observado e vivenciado no contexto educacional universitário brasileiro, devido ao fato de que ações afirmativas, incluindo a políticas de cotas, já vêm acontecendo no país há quase 20 anos (embora, inicialmente, em níveis estaduais e de modo isolado, até que, em 2012, tornou-se a Lei 12.711); porém, sem virem acompanhadas de uma reformulação mais radical e sistemática da “infraestrutura da vida branca” (Mombaça, 2021, p. 40), através da qual se organizam as instituições educacionais, incluindo as de Ensino Superior, no Brasil. Tenho proposto tentativas de lidar com essa problemática, partindo do reconhecimento das relações de posicionalidade entre lugares de privilégios e lugares historicamente invisibilizados e silenciados, numa abordagem interseccional; e, a partir disto, tenho buscado desenvolver, nos últimos anos, o que poderia corresponder, na prática curricular, ao que estou experimentando chamar de currículo como *lugar de escuta* (Mombaça, 2021).

PALAVRAS-CHAVE: Currículo; Lugar de escuta; histórias da dança; ação afirmativa; política de cotas



Curriculum as a place of listen: affection, performativity and emancipation of dance histories

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Introduction

This article is motivated by the tensions that I have observed and experienced in the Brazilian university educational context, due to the fact that affirmative actions, including affirmative policies, have been happening in the country for almost twenty years (although, initially, at state levels and in an isolated way, before, in 2012, becoming Law 12. 711); however, without being accompanied (at the same speed) by a more radical and systematic reformulation of the "infrastructure of white life" (Mombaça, 2021, p. 40) through which educational institutions, including higher education institutions, are organized in Brazil.

In this context of the university, the mentioned "white infrastructure" includes mechanisms of hierarchization and elitism reflected in devices related, above all, to research and teaching, without discarding the extension, although this is already (it is still current to say), itself, in some way, underprivileged in the very tripartite hierarchization among the activities that constitute the public university.

In the context of teaching, which I prioritize in this discussion, the pressing needs for the transformation of curricula are highlighted, this territory of dispute between knowledge, understandings and subjectivities (Silva, 2016; Wickbold; Siqueira, 2018; Clemêncio, 2019). The curricula should reflect the changes in the scenario and the set of subjectivities that have gradually become part of the set of those involved in the act of knowing within the university; however, this is not yet a given reality, but under construction. The pains arising from the precariousness that still marks this construction are experienced between students and the institution; students and professors; students and students; and, finally, among the professors themselves.

These pains *do not coincide with*; rather, they are part of how this slow process is the result of the resistances interested in articulating, in the University, in the construction of knowledge and in the acts of teaching and knowing, the actuality of the "colonial wound" (Jesus, 2022; Kilomba, 2020; Mombaça, 2021). Against the backdrop of such resistance, one must "take risks", as Bell Hooks (2019) proposes, to, on the one hand, experience

concrete transformations in the curriculum that is practiced in the reality of teaching; and, on the other hand, carry out the necessary institutional clashes so that these transformations are assimilated to curricular reformulations.

In my teaching practice, I have proposed attempts to deal with this problematic, starting from the recognition of the relations of positionality between places of privilege and places historically invisibilized and silenced, which locates asymmetries between races, genders, classes, etc., in an intersectional approach; and, from this recognition, I have sought to develop in my teaching proposals, in recent years, what could correspond, in curricular practice, to what I am trying to call curriculum as a place of listen, a concept proposed by Jota Mombaça (2021). A look that aims to put in check the damage of the colonial wound needs to start from what Jota Mombaça calls the listening place, from her discussion of the political uses of the concept of speech place, from Djamila Ribeiro (2019), Grada Kilomba (2019), among others.

To address this theme, the approach proposed here starts from my experience as a whole in teaching in the area of Dance, in which I work, but, more specifically, in History of Dance. In particular, I will focus on the extension project *Janelas da Dança do Recife*, developed in 2021 in the context of the Covid-19 World Pandemic, because I understand that it was a moment in which the structure of this project provided a certain radicality to what I have been doing. My discussion will be organized in, initially, dealing with data and nuances touching on the transformation of the context of the public university as an effect of affirmative action; then, the relationship between the curriculum and the colonial wound in the present; what would come to constitute, specifically, the History of Dance curriculum as a place for listen; and, finally, how this came about through the project *Janelas da Dança do Recife*, developed in 2021 remotely.

Changing public university through affirmative action

The hypothesis of "losing the world" is inducing a deeply rooted anxiety in white subjectivities, insofar as the world as it has been made known to us is precisely the infrastructure of white life (Mombaça, 2021, p. 40).

This world, which is precisely what Jota Mombaça (2021), in *A coisatábranca!* equates to the "infrastructure of white life," encompasses, with much prominence, the highly legitimized knowledges of the (white) scientific/academic Western world, to the detriment of the knowledges that are found on the "other side of the line" (Boaventura, 2007) from the perspective of those who are "on this side of the line" of this same world. The abyssal line that divides the world in two and invisibilizes a diverse set of worlds, epistemes, landscapes, histories, which are not found "on this side of the line," inextricably grounds the inequalities and asymmetries of the *bad colonial meeting* (Jesus, 2022) between these (supposed) two sides, at the same time, ethnic, epistemic, symbolic, energetic:

The bad colonial meeting produces, from a warlike advantage, a first division of the sensitive (pre-political, economic division), establishing a radical asymmetry between men, which is, precisely, the asymmetry in access to energy resources. [...] It is understood, then, that the passage from the bad encounter - which is at first pre-political and economic - to the colonial condition establishes its asymmetry on an economic-administrative body, and gives rise to the erection of a common - namely: a new division of the sensible that implies at the same time community and separation; apparently, the beginning of politics - based on inequality, the non-right and the murder of those who have no part in this new sharing. (JESUS, 2022, pp. 14 and 15).

I will deal more thoroughly with the *colonial wound* those results and is the very *bad meeting*, which is still actualized in the present, in the next topic; but here it is of interest to anticipate how these same asymmetry and inequality are foundational to Brazilian society, encompassing its university, understood as a "predominantly white territory, including in states with a black majority among its population" (Clemêncio, 2019, p. 155). This framework historically includes both the *cadres trained* for the country's development, which corresponds to a white majority, and those *who train these cadres*:

For Carvalho (2005), a percentage of up to 98% of white students have been trained in the most prestigious careers, against 4% of black students. The author adds that this exclusion is also maintained among teachers in higher education, with 99% being white, in a country with a majority black population. After 131 years of abolition, it is still very difficult for the black population to rise economically in Brazil. Not to mention the indigenous people, with almost absolute exclusion (Clemêncio, 2019, p. 156).

This is the recent historical scenario that motivated and still motivates the need for affirmative action such as the quota policy in the Brazilian

educational system, including higher education, through various struggles, including that of the Black Movement, which has lasted nearly twenty years, including the enactment, in 2012, of Federal Law 12. 711, which regulated the set of actions, previously isolated, with rules such as "the mandatory reservation of 50% of all openings in federal educational institutions for students from public schools, with per capita income below one and a half minimum wages, and self-declared black, brown or indigenous" (Brasil, 2012 apud Santos, 2012, p. 290).

I will not extend myself in the milestones prior to the promulgation of 12.711, since this would imply a long deviation from the objectives of this text, but it is valid to look at the fact that the legislative path that culminated with the promulgation of this law began with the first Bill (PL no. 73\99)², resumed and reinvigorated in 2004, through the PL number 3. 627, forwarded to Congress by then-President Lula, proposing "the reservation of 50% of vacancies in federal institutions for egresses from public schools, with a specific percentage intended for black, brown, and indigenous people, according to the proportional representation of these ethnicities in the units of the federation" (Brasil, 2004a apud Santos, 2012, p. 290). Over the years leading up to 2012, quota policies had been in place since 2002. State University of Rio de Janeiro (UERJ), State University of North Fluminense (UENF), State University of Bahia (UNEB) and University of Brasilia (UNB) are some of the institutions mentioned as the first that seemed to understand that "Quota is not a handout" (Ferreira, 2019) and to take advantage of their autonomy to adopt affirmative action measures, especially quotas.

After a decade of the Federal Law, even if we agree with the statement that "Ten years is a short time" (Oliveira, 2021), 2022 is the year in which a revision of it is foreseen, the need for which was indicated at the time of its promulgation (with the quotas as a temporary and limited historical reparation). Despite exhaustive studies that confirm the positive effects of quota policies in terms of democratization of access and diversification of university settings and that debunk the pessimistic and elitist-scope predictions that such policies would imply a drop in performance in

² In Brazil, the term used for proposed legislation is *Projeto de Lei*, here abbreviated as PL.

prestigious areas/courses in major universities in the country (Wickbold; Siqueira, 2018; Clemêncio, 2019; Oliveira, 2021; Muniz, 2022), the current political context (2018-2022) makes this assessment reckless, for all the dismantling that has been, committedly, the focus of this extreme right-wing government with fascist attributes.

I am still interested, however, in focusing a little on two of these studies that I mention, especially because they discuss how affirmative action has contributed to a new subjective plasticity in university scenarios and to the need to review their teaching and knowledge construction mechanisms, considering the diversity of subjects, previously underrepresented, that have come to constitute Brazilian universities.

One of them draws attention for dealing with the effects of quotas in one of the historically most elitist courses in the country, Medicine at the Federal University of Rio de Janeiro. The discussion of the text *Política de cotas, currículo e a construção identitária de alunos de Medicina de uma universidade pública*, by researchers Christiane Curvelo Wickbold and Vera Siqueira (2018), indicates the transformations resulting from the coexistence between students from different social and regional backgrounds, going "toward a more democratic view of medical training and the university" (Wickbold; Siqueira, 2018, p. 102).

These authors converge with the caveat that equal access does not ensure the end of exclusion and that it is necessary to understand (in addition to the importance of the continuity of these policies for a while) that a reality of inclusion is a broader construction that takes place in power relations between people, in the daily institutional life of universities, in which "new forms of relationships and other perspectives are being built, in a back and forth between progress and setbacks" (Wickbold; Siqueira, 2018, p. 103). In this direction, in the cited study, interviews with quota-eligible and non-quota students indicate, as a finding, that the expansion of access to historically excluded young people has changed the relationships between students, and between teachers and students, implying, this change, a resignification of subjectivities, teaching practices and curricula (Wickbold; Siqueira, 2018, p. 101).

Another discussion that interests me to recover, to gather arguments for a curriculum as a place of listen, is the one embraced by the researcher Maria Aparecida Clemêncio (2019)³, in her article *Considerações sobre diversidades, currículo e ações afirmativas no espaço acadêmico*. In my view, more forcefully than the previous study, the author (Clemêncio, 2019, pp. 151 and 152) addresses the "curricular tensions" brought about by racial quotas and the entry of new collectives - "black, black, indigenous students, students from the periphery, from the countryside, quilombolas, LGBTs" - and reflects on the relationship of implication between the diversity that becomes constitutive of the academic space and the "resignification of knowledge" (Clemêncio, 2019, p. 151):

The starting point are the new subjects, present in public institutions of higher education, with the institutionalization of the policy of affirmative action through quotas. These are bodies, cultures, values and identities circulating in a space and time that used to be somewhat restrictive for these subjects. [...] When differentiated groups hitherto underrepresented [sic] in the academic environment enter the University, whether in the cultural, ethno-racial, gender and even historical sense, it is necessary to rethink the epistemological structures of knowledge, methodologies and curricula so that these new members are contemplated and represented in this new reality. (Clemêncio, 2019, pp. 150 e 151).

Facing this new plasticity composed of the diversity of subjectivities, bodies, cultures, which have claimed their places of speech, recognition and the right to see themselves reflected in the set of knowledge constructed and taught in universities, Clemêncio's argumentation (with which I have come to converge in what I propose here) is vehemently advocating "[. ..] a pedagogical work aimed at the transformation of worldviews and mentalities that favor respect for differences, recognition of the cultural and social practices of students and the community, as a consequent overcoming of the monocultural - Eurocentric curriculum" (Clemêncio, 2019, p. 152).

It is in an attempt to make chorus and be responsive to the need of this transformation, that I have been trying to propose transformations in my pedagogical practice in the teaching of History of Dance, through many paths tested over the years. Before getting to the most recent formulations of these proposals, which I am now trying to call *curriculum as a place for listen*, I will

³ It is worth pointing out that the author is presented in a footnote to the mentioned article as a researcher affiliated to BPN - Associação de Pesquisadoras e Pesquisadores Negras e Negros (Black Researchers Association).

trace, in the following topic, the theoretical-critical relations between curriculum and political aspects, including those implied in the *colonial wound* and its actuality.

Discussions about curriculum and the colonial wound in the present

The need pointed out by Clemêncio (2019, p.152) of "overcoming the monocultural curriculum - Eurocentric " implies that curricular and teaching configurations are not neutral, just as the universe of professions and the hierarchization among them is not. On the contrary, the university and the curriculum, as well as other institutions and cultural artifacts (in an understanding of pedagogy as culture and culture as pedagogy), form the subjectivities of people, who, within a given institutional context, *encounter, negotiate with, and rebel against* a set of legitimated rules, values, and standards.

Traditional curricula, with their modern origin and consequent link to coloniality, take part in broader mechanisms of social exclusion and, therefore, the reformulations of their conceptions also depend on deeper changes in social and cultural relations. As these relations are shaped along with conflictive, violent, and asymmetric historical processes, these changes do not occur without tension, even if discourses such as those that establish the myth of racial democracy try to flatten the complexity of these historical processes and turn to erasing violence against differences. A futile effort, since conflicts and political disputes are not erased and gain materiality in the entire infrastructure generated by power relations and asymmetric positions.

Thus, the curriculum is also understood as a field of dispute, political territory, racial text, and cultural policy, as discussed by Thomaz Tadeu da Silva (2016), in *Documentos de Identidade: um aintrodução às teorias do currículo*. The author, in this important contribution, makes an overview of the theories or indirect contributions to curriculum theories in traditional, critical, and post-critical perspectives, whose historiography is not interesting to deepen in this discussion. However, it may be useful to quickly evoke some historical and epistemological issues related to curriculum, in order to understand the historicity and disputes around its non-neutrality.

Traditional curriculum theories have what as given (dominant knowledge), reducing its focus to discussions about how to teach (SILVA, 2016, p. 16). As if already given questions such as what are the goals of education; what should be taught; what are the main sources of academic knowledge? What should be at the center of teaching? This view coexists with others even today, and replicates itself in dance history teaching and curriculum in many contexts.

However, this type of conception is opposed, for example, to another (neo-Marxist) that politicizes theorizing about curriculum, understanding knowledge as something that is embodied in the curriculum and that is particular (Apple apud Silva, 2016, p. 46), and cannot be understood if not related to power relations:

How do the ways in which society is divided affect the curriculum? How does the way the curriculum processes knowledge and people contribute, in turn, to reproducing that division? What knowledge - whose knowledge - is privileged in the curriculum? Which groups benefit and which groups are harmed by the way the curriculum is organized? How is resistance and opposition to the official curriculum formed? (Silva, 1999, p. 49).

These issues encompass power relations between classes, but also extend to, or intersect with race disputes, and also with the struggle for equal rights between genders, among other themes related to subjectivities, corporeities, and differences. In the problematic of gender, there were accumulations that were relevant contributions (direct or indirect), to these debates, made by feminist and queer movements and theories, tensing the privileges of patriarchy reflected in the curriculum, or radicalizing even more the limits of gender, to "think the unthinkable" and, thus, "force the limits of the dominant epistemes" (Silva, 2016, p. 109), to think:

[...] a curriculum that is not limited to questioning knowledge as socially constructed, but that ventures to explore what has not yet been built. Queer theory - this 'queer' thing - is the difference that can make a difference in the curriculum" (Silva, 2016, p. 109).

These references, alongside others, belonging to the set of postmodern critiques of the totalizing, foundational, linear and arid knowledge of modern knowledge and its assumptions as to the very way of thinking about Education, subjects and the centrality of progress for the conception of society (Silva, 2016, pp. 111-116).

In Brazil, Paulo Freire also participates in this history of criticism of the alignment between traditional curriculum and modern knowledge, shifting important aspects from the understanding that the student's experiences are the primary source in the search for "significant themes" and for a problematizing education (Silva, 2016, p. 60). According to TomazTadeu e Silva (2016, p. 62), due to the erasure, still, of boundaries between erudite and popular cultures promoted by Paulo Freire, it has been attributed to him the merits of having inspired post-colonialist conceptions of curriculum, according to which, the other/ the other is not to be represented superficially, by their goods and objects, but being known as an agent with more depth, as well as their processes and experiences.

The culturalist turn in the discussion about curriculum presupposes, therefore, this understanding of knowledge and curriculum as cultural fields and subject to dispute; the diminishing of boundaries between scientific knowledge and other knowledge; the broader vision about pedagogy and curriculum, understanding that "broader cultural institutions also have a curriculum" (Silva, 2016, pp. 139 and 140). We could ask ourselves how these contributions could relate, in pedagogy, to the debate, presented, for example, by Luiz Fernandes de Oliveira and Vera Maria Ferrão Candau (2010) around decoloniality, which presupposes coloniality as "constitutive of modernity, not derived from it", so that it is thanks to it that the Eurocentered knowledge of the Human Sciences imposes itself as the only model, "disowning all epistemologies from the periphery of the West" (Oliveira; Candau, 2010, p. 17). However, I feel moved to agree with Alexandro de Jesus when he states that more important than locating the discussion in post, *des*⁴ or decolonial studies, is to recognize the *actuality of the colonial wound* and, therein implied, the "legal fiction of formal decolonization processes" (Jesus, 2022, pp. 8 and 9), so, also, to recognize what Jesus identifies as a *precarious decolonization*, which does not consist of "historical accident or political miscalculation", but, [...] of a strategic decision of anti-political value" (Jesus, 2022, p. 22).

⁴ In the Portuguese and Spanish languages, the theoretical and political distinction in the use of the prefix "des" or "de" before the word "colonial" is important.

To prioritize thinking curriculum and conceptions of education and knowledge, in the present context, from the assumption of the actuality of the colonial wound, converges with the final objective, indicated by Jesus for the recognition of this actuality, to bet that with "the open dissent of this wound, illusions about politics begin to dissipate" (Jesus, 2022, p. 10). This perspective is in line with the view of Mombaça (2021) in the goals she defends in her discussion of the political uses of the concept of *place of speech*, and in the "negative program" of the "listening place" (Mombaça, 2021, pp. 38 and 39), as I will deal with later, that she proposes to people of privilege, if we wish (I include myself here as part of people of privilege⁵) to contribute to displace the power positions that update the colonial wound.

So, let us begin by recognizing that this wound survives and is updated, for example, in the fact that even after the accumulation of so many critiques of the epistemological notions of modernity, universities, even today, maintain them. And it is from the relationship between criticism of the concept of knowledge and education in modernity and this maintenance in the institutions that I come, at this point, to the tensions that are most important to this discussion: the experiences of the set of subjectivities of students who, with the transformations experienced by the post-quota universities, claim their enrollments in the construction of teaching and knowledge within the academic world. And, in the face of these claims, the resistances related to the permanence of modern conceptions about what to teach/know; how to study/know; to what end, etc.

Precisely, Jota Mombaça (2021, p. 40) calls this "infrastructure of white life" that we know as forming the world that is given to us to know, and it is this social world that is actualized in the traditional/modern and colonial curriculum, which the university as configured today clamors for us to overcome. In the learning environments of the maintenance of this given world, infrastructure, curriculum, and conception of colonial knowledge, the wound opens every time the pains caused by the regime of silencing, for example, of black people, taken up by Grada Kilomba, in the chapter

⁵ I start from this recognition, even though such a condition is not without intersectionality with my condition as a woman, a worker, a teacher, and complexified by my desire to explode the asymmetries inside and outside the university.

Quempodefalar de of her book *Memórias da Plantação: episódios de racismo cotidiano* (2020) when she asks who, in this infrastructure, is allowed to speak?

The Portuguese researcher, teacher, writer, and performer reports, in the topic *Conhecimento e o mito do universal* in that chapter, an exercise she does every semester at the beginning of her seminar, asking questions (linked to the experience of coloniality from the perspective of those who suffer its wound to this day) that, because they are not part of white curricula, cannot be answered by white people, while black students mostly get them right. The exercise gives visibility and voice to those who are usually silenced; and those who always speak and are seen become invisible and silent. Besides evidencing, as Kilomba (2020, p. 42) argues, the inseparability between knowledge, erudition, science and racial power and authority, the game also seems to reveal that there is a contiguity between what is considered important to know, and therefore to be in the curriculum; and who has space to speak in the academic center, a place that is by no means neutral:

It is a white space where the privilege of speech has been denied to Black people. Historically, this is a space where we have been voiceless and where white scholars have developed theoretical discourses that formally constructed us as the inferior "Other", placing Africans in absolute subordination to the white subject. (Kilomba, 2020, p. 43).

As the diversity of subjectivities previously much more underrepresented in academic centers begins to claim its speech spaces in these centers, there is no way to insist on homogeneous curricula. The question certainly arises in all areas of knowledge, and seems to be redundant when it comes to the contents concerning the disputes between traditional/ elitist and contemporary understandings of culture. It is a diachronic and synchronically polysemic category, but its most radically different meanings would be: on the one hand, its traditional association to high culture, the arts; and, on the other, in more recent theories, "the set of practices through which meanings are produced and shared in a group" (Moreira; Candau, 2007, p. 27).

In the specific field of the Arts (a category that is not neutral either, and also has its elitist legacy), to which the discipline of History of Dance

(thus understood as the history of dances with an artistic scope) usually relates, the problem seems to double itself, for accommodating, at the same time, in universities, an elitist and hierarchical understanding of both culture and the arts themselves:

Are there still reflections of this vision in the curriculum? It seems so to us. In some history courses, for example, references are made predominantly to the histories of "developed" peoples, which alienates us from the efforts and the directions followed in most of the countries that form the so-called Third World. (Moreira; Candau, 2007, p. 27)

This reflection about History curriculums extends its pertinence to the discussion about the teaching of History of Dance in the courses of this area in universities, which still present, still, quite elitist perspectives. Reflecting about what we should do is what I will deal with in the next topic, followed by what, not without risks, I have been trying to do in my practice.

Dance History Curriculum as a *Place of Listen*

Questions like the one that was proposed in the context of the II International Seminar on History(s) of Dance(s)⁶ - *What are the specificities of thinking and doing historiographies of dance in places that experienced the colonial process as colonies?* - can and should be echoed in dance courses as one of the ways of recognizing that the colonial wound remains open and that the dissensus it generates cannot and should not be muffled.

And that's where the discussion that Jota Mombaça, artist-researcher, black trans woman from Rio Grande do Norte, inhabitant of many places (from what I've been following), proposes about *place to speak* and *place to listen* can contribute to think what attitudes fit us within the institutions in which we structurally experience the actuality of this wound. I base the discussion and what I am proposing as *curriculum as a place of listen* on what activist, researcher, and performer Jota Mombaça addresses in three of her writings: *Pode um cu mestiço falar*(2015), *A coisa tá branca* and *Notas estratégicas quanto aos usos políticos do conceito de lugar de fala*, the last two published in her book *Ñ vão nos matar agora* (2021).

⁶ Held December 6-10, 2021 and in which I presented this debate in its initial form.

In *Pode um cu mestiço falar?* which deals with the work of the artist Pedro Costa Verarschung (2013), Mombaça recovers Grada Kilomba, when dealing, in *The Mask - Colonialism, Memory, Trauma and Decolonization*, with the brutal regime of silencing of black people in the context of colonial domination and how "truths" are produced and disseminated from the silenced other, and also, from *Who can speak*, what knowledge is recognized as important to be known, taught, known.

Understood as one of the institutions in which structures such as the curriculum still constitute places of production of silencing masks, the university is identified as a space still of violence and of generation of dominant contents by the absence of equivalence of the historical repair (intended by the quota policy) also in the knowledge that is considered important to be learned, taught, known.

According to Mombaça, what Grada Kilomba brings to the discussion:

It is a dispute for the control of a certain regime of knowledge production that is implicated in real lives of real people, and in processes of subalternization of discourses enunciated from places that are decentered in relation to academic normativity. (Mombaça, 2017, s.p.)

On *silêncio subalterno*, Mombaça (2015) underlines Spivak's formulation according to which this silence is understood "more as an effect of a colonial non-listening than properly of a subaltern non-speech: 'The subaltern [...] cannot be heard or read.'" Using the physical limits of audible sounds for human listening as a metaphor, Mombaça locates subaltern speech, for dominant listening, as infra sounds (below 20 hz) and ultra sounds (above 20,000 hz), i.e., they are outside the field of audibility and therefore identify with noise. Noise is not understood as sound, or as music, or as discourse, now here already articulating a dialogue with Butler (in the text *La risa y el llanto al límite del cuerpo sin Miedo*, 2020), when he deals with the noises of the modes of political appearance embodied in the protests for more livable lives, fighting for the rights of bodies. Such protests, as befits those who occupy instances of power, are also not understood / heard as intelligible discourses, but rather, as inaudible noises:

The noises we emit from the body can only sometimes be translated into sentences. There always remains a residue, something that cannot be fully

translated to discourse: the corporeal nature of suffering and joy, which modulates breathing and voice and the involuntary emission of sounds. [...] some political demands sound like pure noise to the ears of those to whom they are addressed, and certain forms of political expression seem incommunicable within a public sphere that regulates the appropriate form of communication and self-representation. [...] The key is not to convert all noise into discourse, but to underline the critical potential of noise (Butler, 2020, pp. 42 and 43).

This regulation of forms of communication and self-representation correspond to regimes of discursive authorization, as they are given in the "infrastructure of white life" (Mombaça, 2021, p. 40), which precede the activisms of the *place of speech*, and precisely against which precisely the concept of *place of speech* militates (Mombaça, 2021, p. 85). An important key about the fact that *place of speech* does not mean that one cannot speak from another place (Mombaça, 2021, p. 86) is the caveat that this place has to be made explicit, that is, one cannot speak by forging a place one does not have. It means to recognize the positionality of where one speaks, to situate the knowledges, removing from them any false condition of "absolute truth", as this line of argument is enriched by Mombaça (2021, pp. 85-89), in his short and forceful chapter *Notas estratégicas quanto aos usos políticos do conceito de lugar de fala*:

[...] cis and white critiques of the concept of place of speech are part of a political struggle for the maintenance of the structures of privilege and domination that configure these positions as legitimately human, at the expense of the subalternization of a multitude of others hypermarked by the ciscolonial and white supremacist gaze. [...] By this I mean that speech-place activisms are operating a dense movement of redistribution of violence, which means that by marking the unmarked, we are making a mess of the way violence has been socially distributed, projecting onto positions hitherto exempt from these marks and thus unequally inscribed as a privileged part of the world as we know it, the responsibility of confronting the violence that shapes their ontological comfort. (Mombaça, 2021, p. 89).

In the classroom, I have witnessed conflicts between students, for example, because of speeches that do not adjust (in the misuse of articles or pronouns, for example), to the gender realities of people who have transitioned between genders, since these speeches can no longer be understood as mere equivocation. The wound is rekindled as one tries to speak for the other, by reaffirming an already known and current regime, that of the university as this white territory, but also primarily *hetero* and *cisnormative*, sexist, capacitating, etc., to which Mombaça responds: "when

we complain about misused pronouns, our criticisms seem to be coated with an 'all or nothing', of 'too much aggressiveness', of 'emotionalism', of 'we are electing the wrong enemies'" (Mombaça, 2015).

Again, Mombaça's discussion puts things in their places, because it is organized as an "intersectional approach to the academy as a space of violence" (Mombaça, 2015). This approach presents itself as very pertinent for analyzing, in the context of the plasticity of diverse subjectivities in the university, how the violent exclusionary mechanisms of colonial wounds turn on various other exclusionary dualisms, beyond race and class. This multi-direction of violence makes us agree with Boaventura de Sousa Santos (2007), when he states that thinking the world from an abyss between two, initially circumscribed to classical territorial divisions, has become, in the West, a cognitive habit of excluding and invisibilizing others, and this is strongly replicated in the social world that knowledge and curricula actualize.

However, it is from the limits placed on the form of white alliance to the anti-racist and decolonial agenda, in the text *A Coisa tá branca*, that comes what is most provocatively propositional in Mombaça's (2021, p. 30) thought: not to make the necessary collaborative work of white people historically privileged by coloniality impossible, but to define how that work needs to happen:

The political work of these people must necessarily operate according to a certain negative program, in which unlearning, undoing, silencing, and boycotting cease to be mechanisms triggered against black people and dissidents in general to become a kind of self-destructive ethic on which the work of white alliance depends. (Mombaça, 2021, p. 39).

Place of listen. This is the condition from which one does not speak forging being who one is not, if one wishes to learn "to speak the language of anti-racisms, of decoloniality and, additionally, of trans movements" (Mombaça, 2021, p. 39). We must replace formulations such as "give space", "give visibility", "give voice" by what, before, would be "lose space", "lose visibility", "lose voice" and, finally, "lose the world" [...] "as it was given to us to know" (Mombaça, 2021, p.40). How, from this, to think about knowledge in the university, in our teaching and research practices, and, finally, about the space that can be produced so that the university curricula can be aired of other realities, diverse from the one that updates the "privileges of Euro-

white supremacy" (Mombaça, 2021, p. 46). May we presuppose, in the necessary silence that is necessary for transformations to take place, the understanding that the asymmetric is not (as well as the misuses of speech that tells others) a mere equivocation of the social world we know, but the matter from which this world is built. So, interrupting the "asymmetries between positionalities" (Mombaça, 2021, p. 39) among agents of the act of knowing, in decisions about what to learn, know, and teach at the university, seems to me an inevitable starting point. And this, according to Bell Hooks (2019, p. 188) needs to happen in our pedagogical practices (the point where I locate the beginning of curricular transformations), to then (not without urgency) become institutionalized and curricularized. After all, the regimes of discursive authorization, which I mentioned above, first of all cross the asymmetric positionalities in the classroom, even before guiding what is institutionalized as relevant to know and for what.

To occupy a *place of listen* does not mean that one cannot/should not expose oneself and take risks when taking positions, points of view in a certain debate, but it does mean, on the one hand, to mark the speaking position, to situate knowledge in an anti-essentialist way. And, on the other hand, to lose space and voice when the subject is the other, or, precisely, to lose the protagonism, the control of decision, regulation, of what can be said, discussed, studied, known.

The chapter *A construção de uma comunidade pedagógica* is a beautiful example of dialogue from different places of speech, published in *Teaching to transgress: education as a practice of freedom* ("Ensinando a transgredir: a educação como prática da liberdade) (Hooks, 2019 [1994])⁷. In a dialogical relationship with well-marked positions, Bell Hooks, a black woman, literature professor, researcher, writer, and feminist converses with Ron Scapp, a white man, professor, and philosopher. Listening to the dialogue structures this chapter, according to Hooks, considering the dissensus of positions, but also professional and political solidarity. The context and the relationship of trust that make this alliance possible perhaps justify it as more important, to strengthen shared conditions between the parties to the dialogue (both workers, passionately committed to teaching, in

⁷ The quotations taken from this work used the 2019 Portuguese edition.

defense of an education for freedom and, from that, the critique of traditional practices), than to mark the historical violence between their positionalities.

Attention is drawn to aspects that are raised within the debate, such as the criticism of the supposedly "neutral" positions that teachers assume in the classroom, where they mask their corporeal existence, trying to make it seem as if they are only mind and that, with this, students learn "neutral and objective facts, facts that do not concern the person sharing the information" (Hook, 2019, p. 186), and, furthermore, as if information "does not arise through bodies" (Hooks, 2019, p. 186). This issue is not unrelated to the erasure of the differences between corporeities that co-habit the educational environment, as indicated by Hooks:

bh: It is fascinating to see how the masking of the body is linked to the masking of class differences and, more importantly, to the masking of the role of the university environment as a site of reproduction of a privileged class of values, of elitism. [...] This is exactly what conservative academics find threatening-the possibility that these critiques will dismantle the bourgeois idea of the "college professor" and that, as a consequence, notions of our importance and our role as teachers in the classroom will have to be fundamentally changed. (Hooks, 2019, pp. 187 and 188).

Hooks complexifies the debate by showing the contradiction that can exist in the disposition of some faculty (including feminists) who arrive at the university with progressive dispositions and proposals, which even materialize in changes in the curriculum, without this representing "changing the nature of their pedagogical practice" (Hooks, 2019, p. 188). This resistance to producing the new in practice is complemented by Scapp, who attributes it to the difficulty faced by teachers "to experiment and risk their body - the social order. They want the classroom to be as it has always been" (Hooks, 2019, p. 190). This is certainly also explained because people who try to "institutionalize their progressive pedagogical practices run the risk of being targeted by critics" (Hooks, 2019, p. 189), who seek to discredit these people.

These criticisms, in the context of which Hooks and Scapp *speak*, can come both from teachers resistant to change, but also from students, since the attachment to the past can also be motivated by the insecurities generated when facing the mistrust also of conventionally educated students, who "[...] bh: would feel threatened and even resist teaching

practices in which it is insisted that students participate in their education and not be passive consumers" (Hooks, 2019, 192), because the same "[...] RS: They have already been trained to see themselves as lacking authority, lacking legitimacy. To acknowledge students' responsibility for the learning process is to deposit it where, in their own eyes, it is least legitimate" (Hooks, 2019, p. 192). [...] "To educate for freedom [...] we have to challenge and change the way everyone thinks about pedagogical processes. This goes especially for students" and implies that they should not feel threatened (as Hooks reports happening in her African American literature classes) by the fact that all content can be traversed by "discussions of race, class, and gender politics" (Hooks, 2019, p. 193).

It is evident that we see this replicated in the current context in Brazil, but there are differences precisely in face of what we have witnessed as the transformation of the university social scenario. There is a significantly larger group of students who desire and demand such debates. To face the need to do and assimilate them in the transformation of the institutional apparatus, including the curriculum, presupposes a risk from which we can no longer run away. For this is to be consistent with the recognition that affirmative action does not only mean an adjustment of access, but also of a deep democratization of knowledge. This depth is not found in the mere amplification of the distribution of dominant knowledge, but in the revision about *what to know*; about *who decides* what is important to know; for what, for whom; and how the curriculum reflects the *social world* of which it is a part.

Not unaware of the resistances and risks, I have tried to propose transformations in my pedagogical practices as a whole, more strongly in the last decade and, especially (but not only) in the History of Dance disciplines. The reasons have been transforming until they are more clearly related to the student social scenario and the tensions widely reported and discussed here. As my most current motivations have become evident, these attempts have been extended to all theoretical and practical-theoretical disciplines in the curriculum of the Dance course at the Federal University of Pernambuco that are usually addressed to me (besides the aforementioned History

disciplines), such as Cultural Processes in Brazil, Culture and Contemporaneity and Performance Studies.

When I refer to the changes in motivations and the gradual reach of these transformations in my practice (gradually including all "my" disciplines), I am referring to the fact that, initially, the interest was related to specific deconstructions of traditional approaches in the teaching of History dance, concerning, among other aspects, the relation with narrative organizations in a chronological and factual way; the supposed neutrality; its understanding as an exclusively theoretical discipline; among other aspects, which have been object of criticism from History Theory itself since the end of the 19th century.

I locate some episodes in my life as a researcher and artist that were significant in driving my desires to transform my practice in this discipline, among which, stand out: the opportunity (in 2009, in the context of the event Brasil Move Berlin⁸) to witness artists and teachers interested in the production of reconstructions and re-enactments of previous artistic works⁹; my entry (in 2011) in an artistic collective¹⁰ and, in it, the creation of the performance *Motim* (2014-2015), in a perspective of dramaturgy in process and as collective construction; and, also, when, as a researcher of Acervo Recordança, between 2013 and 2015, I experienced and participated in important redirections in our way of organizing the materials resulting from

⁸Brasil move Berlin was a festival of contemporary Brazilian dance in Berlin, involving debates, courses, among other activities, idealized, realized and directed by the artist and manager from Minas Gerais, Wagner Carvalho, who has lived in Germany since the 1990s and is currently director of the Ballhaus Naunynstrasse Theater. The event took place from 2003 to 2011, in 5 biennial editions, right (2003, 2005, 2007, 2009 and 2011). I had the opportunity to be invited to participate as a speaker in the 2009 edition.

⁹ In 2009, when the themes of reconstruction, dance history and the preservation of the dance memory in collections were emphasized, the festival included in its program related to these central themes, among others, the table O repertório em dança contemporânea e a memória como instrumento de reconstrução de obras coreográficas (Repertoire in contemporary dance and memory as an instrument for the reconstruction of choreographic works). The lecture was given by the late professor and researcher Roberto Pereira about his experiences in reconstructing dance works with the Companhia de Dança da Cidade, a company that was part of the now extinct dance course at the UniverCidade (Rio de Janeiro State University). In the artistic program, some of the company's remakes performed under Pereira's direction were also presented: *Catar* by Lia Rodrigues and João Saldanha, *Busca Opus 39* by Sônia Mota, *Boxe* by Renata Mello, *Valsa volúpia* by Ana Maria Mondini, and *Serenata do Adeus* by Arnaldo Alvarenga and Lydia del Picchia.

¹⁰ Lugar Comum Collective, in existence since 2007.

our research, through the conception of two historiographic exhibitions¹¹, as well as other projects from then on. Initially, some redirections and propositions that came from me for this phase of the Recordança came from the crossings that I had experienced (on the same occasion in 2009 that I was in the mentioned festival in Berlin) in a tour to the Jewish Museum in that city. As I discuss further in the chapter *Performar arquivos, desencadear afetos, emancipa rhistórias: ficção e interatividade em duas exposições historiográficas do Recordança*, in the book *Acordes e traçados historiográficos: a dança no Recife* (Marques, 2016, pp. 163-177), in that "walk", I came across an affective way of building museum and history, making its visitors be affected by the memories and physical effects, provided by the relationship with the architecture and with the poetic and performative ways of presenting data, documents and memories of the past, especially those related to the holocaust.

Thus, since when I started (approximately from 2012) the interest in proposing more significant transformations in my pedagogical practice with History of Dance, it was the desire to propose a teaching that gave centrality to the students' bodies in the learning process. This was motivated by the cognitive value of the body in the act of knowing and for the themes (since then chosen by them) to reflect the present and the contexts in which they were involved, in a critical and interpretative way. From 2016, then, I move on to describe the proposal as an *affective, performative, and emancipatory* history teaching, a path that I have reported and characterized in more detail in other writings (Marques, 2016; Marques; Britto, 2018; Marques, 2019). It was also around 2016, just before my postdoctoral research, that I start some processes that radicalize the sharing with the student body of responsibilities and decisions about learning, when I begin to call on them to define themes to be studied in the subjects from suggestions of broad conceptual axes, thus emptying the syllabus of previous historical themes, to define them from the interests and experiences of students, in order to air the programs of the subjects from less elitist, colonial, and dominant perspectives. It is worth

¹¹ The first exhibition was entitled *Presente, passado, movimento: a dança de 80 peloolhar do Recordança* (Present, past, movement: the dance of the 80s through the eyes of Recordança), and had its first season from August 15, 2013, at the Murillo la Greca Museum, and a second itinerant edition in 2015; and the second, *Recordança 10 years: building, feeling and looking at dance*, and was on display from August 5 until November 2, 2014.

mentioning here that this gesture did not come without doubts, fears and many risks, which I assume in my classroom and, from there, in my claims with the faculty of the course in which I work, to institutionalize such transformations, assimilating a new logic to our curriculum as far as dance history disciplines are concerned.¹²

Some assumptions of what I have been proposing are the inseparability between teaching and the construction of knowledge; the conception of teaching with research; the centrality of formulating research problems for the learning process of each student; the critical and interactive relationship with the past from the present; the centrality of experience; the understanding that the artistic making of dance can be powerful media for the construction of one's own knowledge about dance, through the use of re-enactment as a pedagogical tool, having in the notion of *reagency*, developed by me (Marques; Britto, 2018) the possibility of significant and critical learning.

In 2021, however, the reading of *Ñ vão nos matar agora*, by Jota Mombaça, instigated me to turn my attention to the challenge of thinking with more consistency the operation, that I have undertaken together with students, of emptying the previous programmatic contents, to replace them by others, motivated by student interests. The risks and fears involved in this joint decision involve trying to reconcile the contexts in which the students' bodies are implicated (which usually motivate their choices) with the expansion of their repertoires of knowledge about *creative events* (Ladurie apud Burke, 1992, p. 329), those that reverberate more deeply in the structure of historical periods, and may even compete for traditional structures to be replaced by new ones. How can I guarantee, however, that what I judge as my responsibility for this repertoire of creator-events is nothing more than my own fear of being completely detached from dominant knowledge? Through this restlessness, my interest arose to think what would be the equivalent of assuming, in my practices, the *place of listen* that

¹² Currently, because we have not yet been able to effect a total reform of the curriculum, we have not yet been able to replace the current disciplines, History of Dance 1, 2, and 3, structured in a chronological, linear, and elitist logic, by those that were created to replace them, which, on the contrary, will be organized by axes of interest: History of Dance - Aesthetic Articulations; and History of Dance: Society, Politics and Culture.

Mombaça (2021) proposes as the appropriate way for white alliances to happen, asking myself if the emptying of previous contents, to *lose space* for the diverse desires of students, would not be a way of trying to initiate the practice of a curriculum as a *place of listen*, to then try to inscribe the results of this practice in institutional reformulations.

Only by losing the world as it was given to us, by losing this white infrastructure, can we say that yes, there are other ways of perceiving ourselves in relation to the hegemonic historical thought of the so-called "global north" (another proposition of the II International Seminar of History(s) of Dance(s) and that we can remove ourselves, in teaching, from the exclusive responsibility (not to say the prerogative) of presenting ready-made answers to questions such as: *Which dances from our places do we historiograph?* In the next topic, I discuss, finally, the interest in testing the practical possibilities of a *curriculum as a place of listen*, as well as its limits, through the extension project *Janelas da Dança do Recife*, held in 2021.

Curriculum as a place for listen to diverse corporeities in Recife's *Janelas da Dança* project

The extension project *Janelas da Dança do Recife* opened to the interested community almost all the classes of the elective discipline *TópicosemHistória da Dança do Recife* (Topics in the History of Dance in Recife), of the dance graduation course at the Federal University of Pernambuco, from June 28th to August 16th, 2021 (on Mondays, from 5pm to 7pm), and counted with 52 enrolled students. The classes, in the project, were called *Conversas de Janela* (Window Conversations), comprising a short introduction (mine) about the theme of each meeting, the student seminars, and the debate with guests. In addition, on the last day, the show *Janelas da Dança*¹³ (Windows of Dance) took place, with the presentation of practical works by the students enrolled in the discipline, which I call *historiographic experiment*, based on the research developed by each student during the course of the semester.

¹³ The show's program is available and can be viewed through this link: <[MostraJanelas da Dança - Programação](#)>.

In the context of the World Covid-19 Pandemic and when the situation was still quite critical, the project was conceived to be carried out in a totally remote way, just as the classes were configured. In this scenario, the use of the image of windows in the title and graphic design were allusive to our computer screens, cell phones or tablets, through which we connected from inside our homes; but, taking advantage of the symbolic meanings of windows, related to receptivity to the world, landscapes and winds that come from outside, the use of their images also wanted to refer us conceptually to the idea of multiplying and sharing the knowledge that circulates through the university, but also oxygenating it by the knowledge from outside: "A gesture of airing, in practice, the course curriculum, inscribing in it the study interests of the students and the diversity of views on the subjects to be discussed".¹⁴



Registration form banner with images that would serve as the basis for the entire graphic project for publicizing each meeting of the project. Graphic project: JúliaGusmão.

In other words, we also took the opportunity of the windows/screens to, despite contingency-related reasons, avail ourselves of, on the one hand, the advantages of counting on participations (both people enrolled in the project and debaters who are far away); and, on the other hand, to bring meanings to the project through the allusive value of the window, going beyond its association with the screens:

People's predilection for windows in rooms is eternal. Throughout history the window has provided fresh air, daylight, the sounds of life, the amenities of sight, the changing seasons, and the 'knowledge' of day turning into night.

¹⁴ Excerpt from the project's publicity text.

The window connects the life of the interior with the pulse of the street and community (Goulart, 1997, p. 47).

In the curious master's study cited above, entitled "*Janela*" - *elemento do ambiente construído. Uma abordagem psicológica da relação 'homem-janela'*, (Window - element of the built environment. a psychological approach to the 'man-window' relationship), developed in a graduate program in Engineering, the author, in one of the chapters, brings a reflection that interested me about the importance of windows in the environment of schools. Between oscillations and ambiguities about the importance of the physical element for learning, the researcher presents studies on the economic disadvantages of schools that present windows in their classrooms, but, in counterpoint, she reports, in these same studies, the "deep sorrow" of parents in "confining their children in 'windowless boxes' (Nimmcht, 1966; apud op. cit.). They argue that the experience of 'looking through windows' is an educational experience, as it provides the child with change, variety, and perception of the external world (Goulart, 1997, p. 53).

In the context of my practice, at the university, the project *Janelas da Dança do Recife* gains the importance of proposing (albeit during one of the worst years of my life and of so many people) a kind of radicalization of the airing up, in fact, of the curriculum in practice, through "change, variety and perception of the external world" (Goulart, 1997, p. 53). Besides resuming in it the exercise of emptying the previous syllabus, due to the students' choices of themes of their interests, something in the structure of the classes inaugurated an amplification of my loss (as a teacher) of space, of protagonism, and of voice. In the first hour, I would give a short introduction as coordinator and responsible teacher and a student would present the seminar related to the subject of the meeting, based on his/her research for the discipline; and, the second hour was totally destined to debates between students and guests pertinent to the issues addressed.

In the context of Recife's dance and through the critical filter of the present, the set of themes chosen by students constituted an understanding of historical times and the contemporary through the ideas of "disjunctive temporalities" (Bhabha, 2003, p. 214) and "contemporary-concomitant" (Barthes apud Louppe, 2007, p. 14) which allow us to understand

contemporaneity as a heterogeneous fabric of very distinct historical extracts and not as a stamp that confers legitimacy and, as such, could work as a colonization tool.¹⁵

The chosen topics for research, presentation and discussion among students, lecturer and guests were: 'Dance and Diaspora: The History of Oriental Dances in Recife - Discarding Exoticism and Orientalism'; 'Concepts and Contexts of Formation. Shared modes of training, creation and production' (the role of festivals in training, stimulating production and dissemination in dance in Recife); 'Body, Diaspora, cultural exchanges, violence, imperial discoveries, mestizaje, stylizations'; 'Dance and the Periphery - marginalized dances, representations and places'. 'Dissident bodies in different dance contexts in Recife (*Quadrilha, passinho*, vogue, twerk, queer questions in contemporary dance); 'Dance and feminisms / ecofeminism - women in break dancing, afro dance and *passinho*'. 'Feminist collectives and their appearances in political movements in Recife (*Marcha das Vadias, #Ele Não*, etc.) and female narratives in contemporary dance in Recife: on stage, in technique, in training, etc.>'; 'Production, circulation and dissemination of video dance in Recife'; and finally, 'Performing archives, unleashing affections, emancipating Recife's dance histories - projects for decentered historiographies of Recife's dance'. Eighteen people participated in the discussions, mostly artists from outside the Federal University of Pernambuco.¹⁶

Within each axis, the general tendency was for students to choose the historical approach to dances that they felt motivated to research, because they felt implication with them through their experiences. It is here that these choices - as related to students' places of speech - meet with the centrality of corporeal experiences. And the retreat or suppression of previous knowledge to these choices is assumed as "self-destructive ethics" (Mombaça, 2021, p. 39) - mine, but above all of the previous program of the

¹⁵This remark was made during the II International Dance History(s) Seminar and alluded to an observation made by its coordinator, Rafael Guarato, in the chat of one of the other lectures.

¹⁶Jannah Torres, Taína Veríssimo, Liana Gesteira, Conrado Falbo, Iara Izidoro, Valéria Vicente, Maria Acselrad, Jefferson Figueirêdo, Hugo Menezes, Sophia William, Maria Agrelli, Marcela Aragão, Silvia Goes, Marcelo Sena, Filipe Marcena, Ailce Moreira, Elis Costa e Ju Brainer.

discipline, which annuls itself to give way to what was constructed collectively - necessary to the place of listen desirable to the "white alliance work" (Mombaça, 2021, p. 39) with the specific agenda, in this case, the gain of space, protagonism and voice of the set of subjectivities that now inhabit, dispute and are the space (previously only dominant) of the public university.

At the end of the activities of *Janelas da Dança in Recife*, we asked the participants to fill out a questionnaire with open questions about the project. Unfortunately, as is quite common, only a small portion of the participants were willing to answer, but some of the answers were very relevant to think about the importance of this action for my practice as a whole and to move forward with some purposes of transformations based on what was discussed here. The answers were identified and I requested authorization from two of the respondents to quote them here, because their contexts of enunciation related to the answers given were quite significant to measure the reaches of the project, as well as my practice in this last decade, but especially in the last few years.

One of them, Jacqueline Ernesto da Silva, has been a dancer of Oriental dances (belly dance and Arab folklore) for over two decades, a social worker from UFPE and a post-graduate student in Art in Education: Music, Theater and Dance at Cândido Mendes University. When asked about which aspects of the methodology of the course Topics in the History of Dance of Recife and *Janelas da Dança do Recife* were effective for the teaching of affective, performative and emancipatory dance history, her answer emphasized "the participatory aspect, the respect for research, for gender identities, the suggested references and [...] the incentive for the awakening of artistic potentialities beyond dance" (Silva, 2021). With regards to how the proposed debates contributed to her understanding of the topics addressed, Jacqueline pondered that they contributed to her "perception of how the different experiences reflect the artistic production within different contexts and how the diversity of knowledge provides different perspectives, perceptions and trajectories, whether individually or collectively".

Another participant, Larissa Verbisck Alcântara Bonfim, who was also registered for the short course and was very interactive during all the meetings, is a dance artist, researcher working on her master's degree in

dance at the Federal University of Bahia and dance teacher at the Colégio de Aplicação of UFPE. To the first question mentioned above, her answer reflects the interests that the project had in order to assimilate, in the practice of a discipline, the listening to the diversity that is part of the university and also of the outside world, refreshing the knowledge constructed in this environment by those who come from other contexts:

To decentralize narratives is to understand that the bodies of black, peripheral and female dancers are producers of other dance stories beyond Eurocentric references. The project *Janelas da Dança no Recife* provided a place for these other stories to be told. This methodology was present in the construction of the thematic axes based on the research that was carried out and also through the presence of debaters, plural voices of dance artists from the city, who provoked reflection by sharing their questions and memories. Likewise, the introductions conducted by the educator were a source of deepening this knowledge of experiences that had occurred, part of a cultivation of stories that are understood in the spiral of time. (Bonfim, 2021).

The respondent showed herself to be in tune with the perspective of History assumed in the project, stating that "The contact with decentered, non-linear histories, which problematize the single and hegemonic History" has been one of her most recent interests, in her Master's research, about dance, school and decoloniality. During her undergraduate studies, she recalls that "[...] these discussions did not exist as they do today", with another line of approach and themes being common, of a "History of Dance, scenic, of the West, with white and Eurocentered references, understood as official", and also in a "conception of History as past that placed dances different from herself as the Other, seen with less importance or even without any importance at all" (Bonfim, 2021).

Unfortunately, today, the space for these discussions in post, des, decolonial perspectives, or, in any case, that start from the need to open the dissensus of the colonial wound, is still to be broadened. So, at this point, I also have to agree with Larissa Bonfim, when she states "Reflecting on epistemicide, processes of invisibilization and concealment of non-Western cultural and social contributions, and finding decolonial and counter-colonial practices in academic research in Dance is more than urgent" (Bonfim, 2021). To do so in the practice of curricula that already exist is the starting point, but it is also necessary, and equally urgent, that such themes and reflections are inscribed in new curricula that will replace those that still insist

in treating differences as the other that are not there because no importance is given to them.

Final considerations

The experience of the project *Janelas da Dança in Recife* inaugurated, in my view, a phase of densification of the anti-elitist character that my practice had already been aiming at and trying to build. About how she perceived the role of the agents in the pedagogical process, Larissa Bonfim highlighted the aspects of "autonomy and engagement" that, in her view, were present in the research developed by each student, emphasizing that she noticed, in the "diversity of themes and methodologies in the investigations", indicated the existence of "space for their trajectories and interests within the course *Tópicos em História da Dança do Recife*" (Bonfim, 2021). She said she had the opportunity to deepen certain understandings through the diversity of voices in the debates (students, teachers, participants and debaters), and also emphasized the positive aspect of the larger space given to the debate as a way of calling for "a more active and autonomous learning, in the sense of moving away from that place of passivity usually internalized by traditional educational practices, and encouraging movements, inquietudes, effective transformations in thinking" (Bonfim, 2021).

The construction implied therein is not simple, much less free of risks and misunderstandings. Perhaps some factors have contributed to the fact that several tensions have concretely occurred in the context of the (virtual) classroom (in this discipline and in others) between students, but also between teacher and students. In negotiations, planning, certainly, the difficulties imposed by distance, by sensitivities and emotional imbalances experienced by a reality of traumas and collective mourning, have sharpened the spirits and pains with which the wound is reopened every time someone is (mis)said in the mouth of someone who tries to speak for another. But the open dissent of the wound (Jesus, 2022) seems to have opened a space of respect for the places of speech and, therefore, to work with meaningful knowledge for each agent involved.

Nor is it a trajectory in which there are no hesitations and doubts about responsibility for *what* and *why* to teach. At a certain moment of this journey, in 2016, I proposed that we work with the practice of friction between references of dances in which each one of us felt involved (often completely absent from the dominant curriculum) and others that were already visible, but nevertheless important for the understanding of historical structures in the field of dance. This also seems to be the concern of Moreira and Candau (2007, p. 41) when they ponder:

Popular songs, dances, movies, television shows, popular festivals, advertisements, games, plays, poems, magazines and novels need to be present in the classrooms. In the same way, taking into account the importance of expanding the cultural horizons of the students, as well as of promoting interactions between different cultures, other manifestations, more associated with the dominant groups, need to be included in the curriculum.

This conciliation between different cultures is the way I have also tried to solve these doubts, but not without questioning myself, once in a while, if this is not still the fear of dealing with the resistance of fellow teachers (and even students) to lose the world, to lose the white infrastructure inscribed in the curricula. Another problem is that, unfortunately, there is no way to guarantee that the transformations promoted in my practice will subsequently be assimilated into the curriculum of the course in which I work as a whole (beyond the History subjects and some others), since dissent includes resistance to change. There are, however, other colleagues who agree with the perception that our curriculum is still very colonialist and have faced this debate in their disciplines and practices as well; just as there are students who have been criticizing the curriculum and the racist attitudes in the treatment, in the comments, but also in the epistemological choices of the professors.

The attempts still include, therefore, the possibility of the incompleteness of this project of redistribution of violence, which Mombaça (2021) deals with, in the space of the university. However, betting that the insistence on echoing new ways of thinking can, little by little, confer strength to the new, there is no way to deal with the problem if not by assuming the risks of this insistence.

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Recebido em 17 de maio de 2022
Aprovado em 13 de junho de 2022

REALIZAÇÃO



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