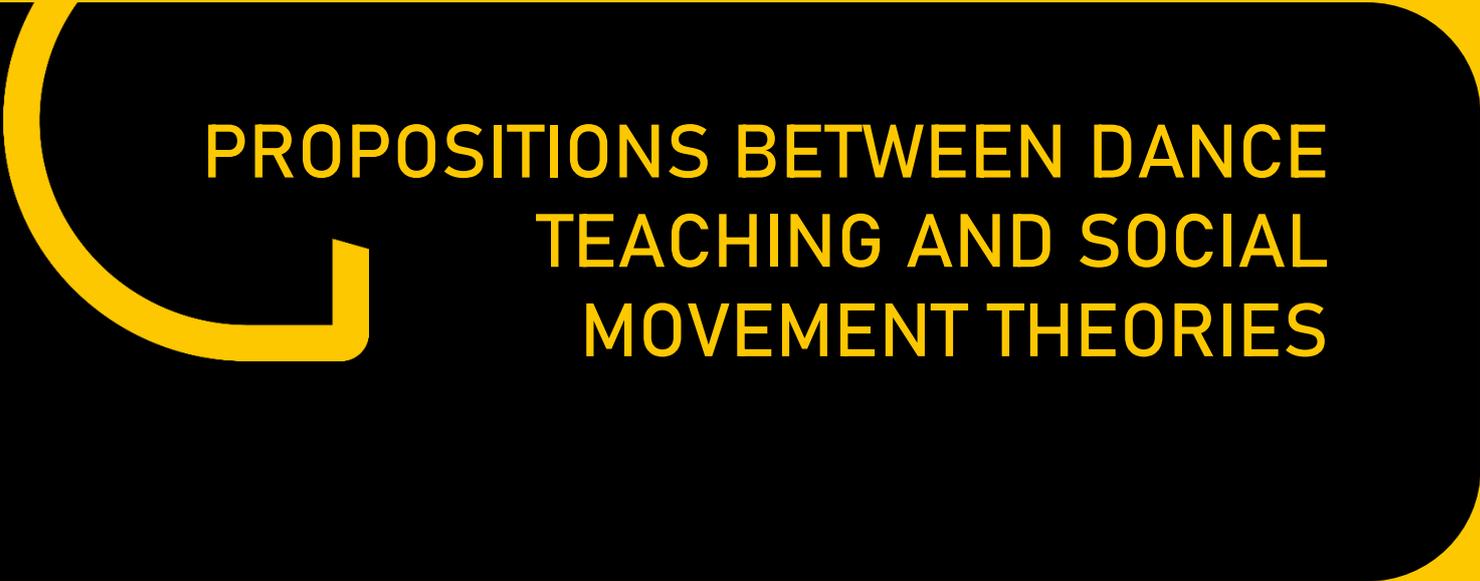




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PROPOSITIONS BETWEEN DANCE  
TEACHING AND SOCIAL  
MOVEMENT THEORIES

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## *ABSTRACT*

This dancing/educational study aims to bring together Social Movement theories and dance teaching-learning processes. The essay brings recent reflections that we are developing in dialogue with autobiographical experiences, self-narratives that articulate experiences as a student and artist/educator. In this way, we organized the writing into two sequences of movements that were named as: (1) Historical Perspectives of the Methodologies for Teaching Dance and (2) Tensions of the teaching-learning processes in Dance with the Theories of Social Movements and Education. In this process, we observe the potentialization of the political dimension of Dance, that reaffirms the need to highlight their social commitment and revisit their practices critically.

**KEYWORDS** Dance/Education; Teaching-learning processes in Dance; Teaching of Dance and Social Movements.

# PROPOSITIONS BETWEEN DANCE TEACHING AND SOCIAL MOVEMENT THEORIES

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## Title of Introduction: Art and Social Movements on the school floor

Image (1). Photographic memorials of the Sizenando Silveira High School Reference School's students (EREM Size).



Source: Author's collection.

The images exposed above are part of the evaluation process that I have been developing with senior year students (Senior Class A, Senior Class B, Senior Class C, Senior Class D and Senior Class E), that is, the production of photographic memorials. Thus, it should be noted that I work as a teacher of the Art component of the School of Reference in High School Sizenando Silveira (EREM Size), located in Recife downtown. It is composed of about seven hundred students and its faculty is made up of thirty teachers from different areas of knowledge – this school is part of the integral education network in the state of Pernambuco<sup>3</sup>.

In the second quarter of 2022, Art classes, with students from the last level of Basic Education, were guided by the theme: **Art and Social Movements**<sup>4</sup>. The theme dialogues, therefore, with the assumptions indicated by documents such as: National Common Curricular Base (BNCC), Pernambuco Curriculum, Art Curriculum Organizers and a pedagogical articulation between the areas of Languages and the contents of Human and Social Sciences and their technologies .

Primarily, we understand that the guidelines of social movements bring other guidelines to formal education, enabling the understanding of the dispute games that surround this space of producing knowledge - as shown by Professor Miguel Arroyo (2013) in his book *Curriculum, territory in dispute*. Furthermore, as an example, we can mention Laws 10.465/2003 and 11.639/2008, which constitute the materialization of social struggles with Education, which make the teaching of history and culture of Indigenous Peoples and African Matrices mandatory.

Without a shadow of a doubt, these questions help us to propose a broader and deeper reflection on current themes, realizing how the discourses of exclusion and maintenance of the *status quo* are still present in the school routine - as a result, identifying how the Teaching of Art/Dance can contribute to the

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<sup>3</sup> Throughout the text we will change between the 1st person singular and plural, since some reflections will be conducted through my personal experiences as a student and artist/teacher.

<sup>4</sup> Movement of blacks, indigenous people, (trans)feminists, environmentalists, LGBTQIA+, workers, people with disabilities and the landless. Including, reflecting on the intersections between the aforementioned movements.

social formation, criticism and transgression of the school structure. In fact, we believe that this friction between Art and Social Movements can provide students with a current theoretical framework, helping them in the elaboration of arguments for writing, requested in the National High School Exam (ENEM).

Thus, the bimester was structured in five stages, they are: (1) Classroom presentation of the texts *What is social in Art?* (MARQUES, 2014) and *Social Movements in Contemporaneity* (GOHN, 2011), through folding mind maps; (2) Debate mediated by the video *Ferida Colonial (Colonial Wound)* from the Tempero Drag channel<sup>5</sup>; (3) Exhibition of some Visual Arts, Dance, Theater and Music productions, which address social issues; (4) Organization and exhibition of seminars, in which students were divided into teams, being directed to research on the articulation between artistic languages with the list of options of Social Movements, so that they looked into the history of these social struggles. Finally, (5) Experimentation in Dance from reflections built in the classroom, trying to understand how, through this artistic language, we can embrace the hegemonic issues in social struggles. In this way, the memorial was being elaborated by the impressions of the students from the contact with the steps exposed above, so that the material was evaluated weekly.

As a result of the major floods and inundations in Recife during the month of June 2022<sup>6</sup>, caused mainly by the lack of public policies aimed at basic sanitation in working-class neighborhoods and slums, we were unable to complete the last stage of the activities described above, since a large number of students and teachers were affected by these “natural” phenomena. Furthermore, these issues are directly related to the focus of the discussion, as they involve movements fighting for housing, sanitation, mobility and the right to the city.

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<sup>5</sup> Available at: <<https://www.youtube.com/watch?v=EErd3sPhzm4>>. Access: 16 Jun. of 2022.

<sup>6</sup> For a deeper understanding of the theme mentioned here, read the Jornal do Comércio report published on 06/22. Available at: <<https://www1.folha.uol.com.br/cotidiano/2022/06/chuva-volta-a-atingir-recife-alaga-ruas-e-causa-deslizamento-de-barreira.shtml>> . Accessed on: 02 Jul. of 2022.

Something important for us to understand is that only the peripheral neighborhoods of Recife were affected by water, leading people in these places to lose material goods and even their lives. Indeed, I ask myself: How much does the life of these people cost in this capitalist structure? How long will social inequality in Pernambuco be treated as something superfluous, being camouflaged with aids (in times of extreme precariousness)? Mainly: What led us to occupy inertia, getting used to the absence of minimum rights (health, education, food, housing and quality of life)?

However, the practices on the school floor, which will be presented throughout the essay, directed me to fruitful paths of articulation with the recent historiographical research that I have been developing, under the guidance of Prof. Dr. Rita Ferreira de Aquino, since our desire is to bring visibility to the legacies of several Brazilian and foreign artists/teachers, who contributed to the creation of Brazilian Dance/Education. In this way, critically reflecting on how theories of (trans)feminisms can give us frameworks so that we can make the narratives of these women emerge, without reproducing the ideologies of sexism and transphobia<sup>7</sup>.

In view of this, in the theoretical and latent propositions on the school floor, some concerns emerged: What would be the contributions of social struggle movements to Dance and its teaching? What directions could these guidelines propose to the teaching-learning processes in Dance? Do the premises that delineate the practices of Dance Teaching today foster actions of social transformation and liberation of minority groups? How can Dance and its teaching collaborate for an education that confronts the ideologies of domination and exploitation placed in formal education? And, finally, how can Dance and its teaching be used as a means to confront the structures of the school, which is still used today as a means of domination and exploitation?

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<sup>7</sup> The dissertation entitled *Histories and Memories of Teaching Brazilian School Dance: Maria Fux and the "Escolinha de Arte do Brasil"*, is in progress at the Postgraduate Program in Dance at the Federal University of Bahia (PPGDanca/UFBA).

We will certainly not be able to answer all these questions with this writing, but we believe that they can guide readers about the paths to which theoretical/practical propositions have taken us. In this way, we emphasize that the reader can feel invited and contribute with our thoughts, especially because we believe that this reflection must be dialogic and collective, in order to jointly promote a personal and social transformation.

Thus, it is worth emphasizing that this text is part of other studies that we are producing and in which we establish considerations regarding the theme investigated here, in other words, we seek to reflect on the relationship between Dance Teaching and theories of social struggles. In the same direction, we can punctuate the texts *Community of learning in Dance*<sup>8</sup> and *The search for Transgressor Dance Teaching: a dialogue between Isabel Marques and bell hooks*<sup>9</sup>. In fact, the latter thinker was responsible for directing us to such paths of awareness, since her pedagogical practice is intertwined with anti-colonialist pedagogies, criticism and theories of black feminism (hooks, 2017).

Thus, we believe that this essay can provide us with fruitful reflective evidence that moves us towards an understanding of Dance Teaching as a stimulator of practices of freedom. As a result, we were able to transgress the norms of race, gender, sexuality, social class, and ableist/capacitism ideologies. In this way, it seems that in recent times, Dance and its teaching have potentiated its political dimension, thus, its social commitment must be highlighted and its practices must be critically revisited.

Therefore, we organized this work into two sequences of movements that were entitled: (1) Historical Perspectives of the Methodologies for Teaching Dance and (2) Tensions of the teaching-learning processes in Dance with the Theories of Social Movements and Education. Ultimately, we will expose the possible reflections to be carried out with the production of this text.

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<sup>8</sup> The article is in the process of submission in the e-book prepared by the research group ENTRE: Artes e Enlaces of the Postgraduate Program in Dance at the Federal University of Bahia (PPGDanca/UFBA). This group is led by Prof. Dr. Rita Ferreira de Aquino and Prof. Dr. Beth Rangel.

<sup>9</sup> This study was presented and published at the 40th Meeting of the National Association of Graduate Studies and Research in Education (ANPEd), in 2021.

## I Movement Sequence: Historical perspectives of methodologies for teaching school dance

Based on the recent studies that we are conceiving, we found that historically the search for methodologies for Teaching Dance is not something new in our country, several artists/teachers have developed pedagogical practices in Dance. In this way, they evidenced their understanding of the world and the issues of their time-space, in effect, projecting multiple ways of teaching-learning this artistic knowledge, especially when it is directed to school education.

From this perspective, in the first parts of the text *Methodology for Teaching Dance: Luxury or Necessity* (MARQUES, 2003), the author emphasizes the difference between the teaching methodology and the didactic one, because, in her conception, this theme is still presented in a fragile/superficial form in the formation of teachers and in the teaching-learning processes in Dance. In this way, it proposes to indicate paths that help us to understand and deepen these themes.

In this sense, Isabel Marques teaches us that didactics would be aimed at understanding the objectives, contents, methodologies and evaluation processes and the relationship between students and teachers. In turn, the teaching methodology is part of the field of didactics, but it would be the way to go and is part of the processes taken for the Teaching of Dance, which are predominantly delineated by teachers' beliefs, concepts, points of view and ideas.

In fact, we will have to agree with the author regarding the superficiality about the discussions of methodologies for Teaching Dance. An example of this is the emergence of new “decolonial methodologies”, which, in our understanding, are restricted to the contents, that is, to the types of indigenous peoples and African matrices dances, instead of proposing a self-assessment of teaching-learning processes of this artistic knowledge, so that we can break and unlearn the models of knowledge construction posed by the ideologies of supremacy.

Still on teaching methodology, Marques (2003) points out that its construction is based on the teachers' beliefs about *them bodies*<sup>10</sup>, Dance, Education and the relationship with the students – who materialize in the classroom. Thus, it dialogues directly with the perspectives of this professional with society, with life in the community, observing how these ideals affect their pedagogical proposal. However, the author specifies that the first defining element of a methodology for teaching dance is: “[...] the concept of body underlying both the artistic and educational practice of the teacher” (MARQUES, 2003, p. 143).

The author's thoughts are presented in an extremely significant way, as she highlights the need to think about something that seems to be "well defined" in the productions of Dance and its teaching, that is, the body/*them body*. Thus, in her writing *Notes on the body and the Teaching of Dance* (MARQUES, 2011), the writer leads us to understand the discourses that permeate the bodies in their sociopolitical and relational structure, stressing how such premises they outline the ways in which the teaching-learning processes of this artistic language should take place.

Invited to understand the ideals that served as the foundations for the design of the historical, socio-philosophical and political processes of Dance Teaching, in the work *Teaching Dance Today: in which reality do we find ourselves?* – Alexander Barbozza and Rita Ferreira de Aquino (2021) propose an expansion of the premises indicated by Adriana de Farias Gehres (2008) and Ana Paula Abramian de Souza (2010), which show us that the teaching-learning processes in Dance meet themselves and are grounded in three philosophical currents: Rationalism; Empiricism and Interactionism.

For the cited authors, these philosophical ideals were decisive in the creation of teaching-learning processes in Dance, as they reflected on the struggle for the insertion of Dance and its teaching in Brazilian schools. As Alexander Barbozza and Letícia

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<sup>10</sup> It is worth noting that in this writing we approach the concept of *them bodies*, in an attempt to break with the linguistic/discursive hegemony (body) that restricts the human and totalizing experience to the male perspective, as a result, excluding the experiences of people who do not fit into this old-fashioned and limiting model.

Damasceno (2022) point out, the Empiricist philosophical conception was decisive in the rupture of the exclusivity of Dance Teaching in informal spaces to the formal scope, defending the discourse that this artistic knowing/doing could contribute to the formation of personality of people, enabling a sensitive, creative education and awareness of bodies/*them bodies*.

These empiricist premises in Dance and its teaching were proclaimed by the revolutionary practices of the North American Isadora Duncan (1877-1927) and the Austro-Hungarian Rudolf Laban (1879-1958), which were decisive for conceiving other formats in the teaching processes of Dance (GEHRES, 2008; SOUZA, 2010). Consequently, the teaching of this artistic language, based on the aforementioned authors, should occur in a way that goes beyond the pre-established movement models, propagated by classical ballet and its conception of body/ *them body* as an instrument of Dance. In short, pedagogical propositions should start from sensory stimuli (sight, touch, hearing and speech), from improvisation and from its elements, expression, together with the use of everyday objects.

With regard to the propagation of dance empiricism and its teaching on Brazilian soil, so far we have been able to locate only a few artists/teachers who returned practices from the 1950s to the 1980s, and their actions were established in the Southeast Region of Brazil, such as: Celina Batalha, Maria Ignez de Souza Calfa, Myda Sala Pacheco, the Budapestian Maria Duschenes, the Argentinians Maria Fux and Alberto Ribas. The latter, through his text *Importance of Dance in Education* (1972), allows us to perceive how decisive and fruitful were the empiricist pedagogical proposals in the Teaching of Dance, which defended that the only Dance to be taught in school should be the Modern Dance. .

A phenomenon that helps us understand this projection is the **First Student Exhibition of Modern Dance in the Municipality of Rio de Janeiro**, created in 1982 by Professor Celina Batalha, with the objective of contributing to the implementation of Dance and its teaching in public municipality schools in Rio de Janeiro (BARBOZZA; AQUINO, in press). Therefore, we realize that the projection of Dance Teaching for

Basic Education institutions has the influence of Modern Dance and, only later, incorporates the propositions of Dances elaborated in the country.

Therefore, we recognize that these empiricist practices were expanded throughout Brazilian territory according to their temporal contexts. However, the narrative and legacy of the artists/teachers from the North, Northeast, South and Midwest regions are still made invisible, in effect, clamoring for social justice and the attention of researchers of Dance. In our understanding, these investigations are quite proficient, as they allowed us to deeply assimilate the historical processes of Dance Teaching in our country and without a shadow of a doubt would place us in another temporal and spatial position, in other words, of didactic-methodological awareness<sup>11</sup> of this area of knowledge.

Furthermore, it should be noted that these empiricist premises gain visibility because they are linked to the New School Movement (1930), headed by Anísio Teixeira (1900-1971), and one of the greatest movements in defense of Art in Education, that is, the Brazilian Art School - *Escolinha de Arte do Brasil* (EAB) and, later, the Art School Movement - *Movimento de Escolinhas de Arte* (MEA)<sup>12</sup>. Indeed, it is pointed out that the unfolding of Dance Teaching is involved by the historiographical trajectories of Brazilian Education and Art/Education.

Another important point to reflect on is that, in the empiricist Dance Teaching proposal, **the body** was seen universally, in other words, it simply contemplated the experiences of whiteness, cis-heterosexuality, the bourgeoisie and people without disabilities. The social markers present in the bodies/ *them* bodies of black, disabled, LGBTQIA+ and working class people were placed on the margins. Thus, the dancing/educational activity is merely restricted to movement and personal subjectivity, without proposing a social reading. In view of this, Marques (1998) reinforces us:

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<sup>11</sup> For bell hooks (2019a) this concept means radicalizing consciousness.

<sup>12</sup> EAB was founded in Rio de Janeiro, in 1948, by visual artists Augusto Rodrigues, Margarete Spencer and Lúcia Valentim. Later, it became the *Escolinhas de Arte* Movement, comprising 140 schools spread throughout the national and international territory.

With Duncan, the discourse that “dance is life” is perpetuated, relating it intimately to nature. The body, therefore, as “part of nature” is also the “natural and spontaneous” expression of Man, the manifestation of his “essence” (p. 4).

With the propagation of this modern conception on Brazilian territory, social paradoxes are built which lead us to question: which people are perceived as bodies in our society? In which places/spaces can these bodies transit? Therefore, if once the body is associated with a natural/biologizing construction, a dichotomous power relationship is created between the natural and unnatural body. This conception undoubtedly masks the historiography and social injustice that mark the existence of our country, creating a structural cynicism according to which it is believed that everyone is a body.

In this direction, in *Teaching Dance Today: texts and contexts* (MARQUES, 1999), the writer criticizes the teaching-learning processes in empiricist dance, claiming that these actions could contribute to an individualistic formation, mainly because the pedagogical practices found personal and emotional experiences are reduced to the student. This neglects, therefore, the social factors that determine which them bodies live and those that are subject to necropolitics, as well as the Cameroonian black thinker Achille Mbembe exposes us in his writing *Necropolitics: Biopower, Sovereignty, State of Exception, Politics of Death* (2018).

Thus, these practices in Dance would be encouraging the construction of *shell students* – for Marques (2011) this conception makes students: “[...] hide, isolate themselves, forget their realities; realities that paradoxically live in their bodies and are necessarily present in dance classes” (p. 32). Given this, it seems to us that these pedagogical proposals in Dance use tools of homogenization, which unify the experiences and hierarchize the knowledge that permeates the bodies/ *them* bodies – in fact, they can be at the service of maintaining the *status quo*.

Interpellated by social commitment and interactionist principles<sup>13</sup>, Marques (2003) elaborates methodological proposals

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<sup>13</sup> For Gehres (2008) and Souza (2010), Interactionism has as a landmark the incorporation of the assumptions of Dance and its teaching, with the elements

for the Teaching of Dance, which she calls **Dance in the Context** organized by the tripod Art-Teaching-Society and guided by the paths of: (1) Problematization; (2) Articulation; (3) Transformation; (4) Criticize. Subsequently, she rubs these issues as the Triangular Approach (read, flow and contextualize) – created by Ana Mae Barbosa and builds the **Dance Teaching Kaleidoscope** (MARQUES, 2010).

In our view, the differential of these methodological trajectories, firstly, is the fact that they respect the teaching autonomy and their knowledge repertoires and, secondly, they do not defend the teaching of a type/genre of Dance, but indicate ways of how can we expand dancing pedagogical practices in relational dialogue with the others and society, in a way that makes possible an awareness through Dance and its teaching.

In this direction, Marques (2011), based on the thoughts of Don Johnson (1990), invites us to think of bodies/ *them* bodies as socially constructed community projects, which are forged, influenced and contaminated (consciously or no) for the ways of being and the different ways of relating to the world. With that in mind, she adds:

Family, friends, schools, churches, dance groups (etc.) are communities that build in our bodies models of gender, age, ethnicity, religion, sexual orientation, social class, among others. The multiple intertwined communities that we embody not only project models (they envision future constructions), but, above all, imprint on our bodies forms of behavior, attitudes, thoughts, sensations and affections – they imprint ways of being and being in society (MARQUES, 2011, p. 33).

Based on the above, we are invited to think about methodological processes for the Teaching of Dance which invite students to critique, guided by personal transformation and a commitment to social justice. It will be possible, then, to believe that the reality placed in our society is outlined by power relations, articulated by linguistic and discursive processes that, as a result, reach symbolic and material structures – as Tomaz Tadeu da Silva (2014) teaches us.

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proposed by postmodern studies: the end of metanarratives, opposition to universalism, the appreciation of cultural difference and the denunciation of the microphysics of power.

In this way, Marques (2011) begins to project the idea that it would be extremely relevant to reflect on how the teaching-learning processes of Dance could/can contribute to the education of them bodies that are playful, relational, critical and citizens, let's say, how the Teaching of Dance can enable the formation of dancing bodies that dialogue with the social scene and with the world. However, we will bring a clipping to the last one that, according to the author:

The citizen body is a body that chooses to dance, that can choose what to dance, how to dance. The body that can choose, assuming and critically reflecting, always, on its choices, can also choose how to dialogue with the world in which it lives. On the face of it, citizen bodies should commit to building this world, dancing (MARQUES, 2011, p. 35).

According to the author, an education of citizen *them bodies* would be fruitful, as it provides the appreciation and respect for difference, however, we must understand that difference is a social construction established by the games of discursive powers, as well as, the difference should not be devalued but questioned (SILVA, 2007). In this way, artists/teachers should question how Dance and its teaching have been used as a means of propagating and naturalizing discourses of difference, reflecting how these are fixed in their actions.

Another interesting point to think about would be the concept of citizenship. According to Gohn (2012), its emergence takes place from the Declaration of the Men's Rights (1789), which establishes the idea of citizenship linked to the capitalization of land, that is, people would only be recognized as citizens if they had material goods. Thus, it is interesting to ask: who these days are perceived as citizens? Which people have been exercising their citizenship? Which citizen bodies are we referring to in Dance Teaching?

In this direction, we realize that Marques (2011) recognizes the social markers that permeate the different bodies of people, however, we need to advance in the propositions of how these issues can be used as a driving force in dancing practices. In this way, we align ourselves with bell hooks (2019a), when she points out that: "naming and identifying the problem simply does not solve the problem; naming is just the stage of the transformation process" (p.155).

As stated above, we were able to build the following line of thought: firstly, we recognize that all different bodies are part of the community process and are surrounded by cultural signs and social markers, therefore, they delineate people's lives, legitimizing the spaces they must occupy. Secondly, we found that the teaching-learning proposals in Dance today recognize the existence of social issues that permeate the bodies/ *them* bodies of the students. However, what would be the next path for the educational transformation in Dance? How to think about Dance Teaching processes that foster practices of transgression in which “difference” is questioned? How can these social markers, which, so to speak, are their own bodies, be used as a compass for a *social education*<sup>14</sup> in Dance?.

Next below, we will present the methodological reflections for the Teaching of Dance together with the theories of social movements, so that, in this way, we can expand the discussions about the ways of teaching-learning this artistic language.

## **II Sequence of Movement: Tensions of the teaching-learning processes in Dance with the Theories of Social Movements and Education**

As we pointed out earlier, in this movement sequence we will bring together the reflections of social movements with the Dance Teaching processes, so that we can create critical networks which allow self-assessments of/in the Dance teaching-learning processes, so that we can establish ponderations about the social commitment of Dance and its teaching.

Primarily, it is important to emphasize that in our understanding there is no way to think/elaborate teaching-learning processes in Dance, in the social reality in which we live, far from the overwhelming contributions of the artist/teacher Isabel Marques.

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<sup>14</sup> We recognize that every educational process is a social action, in other words, educational processes in Dance work as practices of sociability. However, with the concept of social education in dance, we want to bring to the fore social issues (race, gender, sexuality, class, capacitism, among others that were naturalized and that we are still unable to handle) as a determining factor for the elaboration of teaching-learning processes in Dance.

Undeniably, her propositions serve as a compass, in a way that leads us to questions never known (to date) in the history of Brazilian school dance teaching.

For that, we recognize that the premises of this artist/teacher, articulated to the thoughts elaborated in the social movements, can indicate investigations that allow a critical conscience in the methodological proposals for the teaching of Dance, so that we can perceive *when - where - how* these actions are used to propagate domination ideologies and technologies of social violence.

In *Theories of Social Movements: Classical and Contemporary Paradigms*, Maria da Glória Gohn (2004) indicates that social movements are indicators of sociocultural and epistemic changes. Furthermore, it also teaches us that the theories of social movements arise with the interest of explaining the existence of struggles that took place in the territory of social dispute. Subsequently, she justifies that as long as people do not solve their basic problems of social inequality, there will be struggles and, consequently, social movements. Regarding the theories of social movements in Latin America, the author informs us:

The Latin American paradigm focused almost entirely on studies on libertarian or emancipatory social movements (Indians, blacks, women, minorities in general) [...] (GOHN, 2004, p. 15).

Therefore, we can see that social issues in the global south take on a different design, opposite to that of the west (at first, directed towards the theory of social action and the search for an understanding of collective behaviors), since to a large extent its agendas were related to liberation and the emancipation of groups placed in a situation of exclusion<sup>15</sup> and subordination. In turn, we believe that the bodies/ *them* bodies of the people in Brazil are shaped from the history of struggle and liberation (consciously or not), whether they are indigenous/ native people, black people, the LGBTQIA+ population, people with disabilities, the working class and women. These struggles pervade our existences and this

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<sup>15</sup> We understand exclusion as one of the stages of punishment, as Michel Foucault points out in his book *The Punitive Society* (2015).

cannot at any time go unnoticed, especially because we are bodies historically constructed and constituted in sociocultural relations.

In view of this, we believe that the theories developed in the centers of social struggles put us in front of processes of self-reflection, so that we can understand how the teaching-learning practices in Dance are used as a means to propagate the violence of exclusion and silencing. This leads us to think about the expansion of dance/educational practices that provide a revolutionary and transforming impact on the relationship between people, in Dance Teaching, at school and in society.

Thus, in an attempt to understand in a more profound way the interaction between Dance Teaching and social movement theories, below we will expose two experiences in my teaching-learning processes<sup>16</sup> in Dance, analyzing them from thinkers linked to the black and LGBTQIA+ movements. This justifies that our interest with this essay is to share which investigative paths we have followed to expand this area of knowledge.

- **Experience I: Teaching Dance and Race Issues**

The knowledge constituted in the struggles of the black and indigenous movements can inform us how the ideologies of white imperialism are establishing their tools of invisibility of the existence of indigenous and black bodies in the construction of knowledge, including in Dance and its teaching. In addition, they can help us to break with the essentialist vision that restricts the image of these people to the process of enslavement<sup>17</sup>, as if this were strictly the only way to exercise their identities and ancestry – this theme is deepened by bell hooks (2019b) in her writing *Yearnings: race, gender and cultural politics*.

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<sup>16</sup> Therefore, in this part of the text we will use the 1st person singular, since it comes from a personal experience.

<sup>17</sup> Some theorists, such as Grada Kilomba (2019), propose "enslavement" to the detriment of "slavery". According to Kilomba, the first expression allows us to perceive the process as something imposed and forced, while the second expression ends up attributing a naturalizing character to enslavement.

In the transition from Elementary School (Final Years) to High School, I informed my mother that I was interested in changing schools. I wanted to go to a public institution a little far from our residence, because I knew that there were many dance projects there. Without hesitation, she organized all the necessary documents and carried out the registration. In fact, in all the events of the school calendar, the Physical Education teacher organized a dance show, so my experiences during the last level of Basic Education were restricted to pre-established movements and choreography creation. However, these experiences were decisive for my professionalization in Dance and, mainly, for my research interest.

When the month of October arrived, we started the rehearsal for the presentation of black consciousness. We selected some hegemonically black dance genres (*Maracatu, Afoxé, Capoeira, Ciranda, Lundum, Maculelê*). After this choice, we organized the days and times of the rehearsals, with the desire for us to learn the movements of this particular dance. Thus, the aforementioned rehearsals took place after class hours, as the teachers of the other subjects did not allow us to dance.

During the three years I was at school, we represented in black consciousness, on November 20th, the black people in the process of enslavement, with the face of pain, sadness and chained, as if there was no other possible way for the manifestation of black identities. In our view, this perspective today is still very latent in the social imaginary of Brazilians. We learned the dance codes, but we were not led to reflect on the social markers that permeate this artistic work and our bodies in movement, because most of the people dancing were black.

Thus, when reflecting on this experience today, we found that the learning process was based on the rationalist model, in which the bodies/ *them* bodies were used as a means of dance - within this structure, the technique gains centrality, as it becomes the content. It is noticed that the Dances of African Matrices were present in the school, the black bodies were moving, but the teaching methodology used did not create space for a personal and structural change, it did not confront the model of domination nor did

it motivate a racialized formation, which impels us to identify how the mechanisms of absence and silencing occur.

Thus, it seems essential today that we think about a teaching-learning process of Indigenous Dances and African Matrices, which recognizes and values indigenous and black bodies in the classroom. This is confirmed according to the thinker Grada Kilomba (2019), according to which one of the mechanisms of racism is to make what exists invisible. Immediately, we must generate critical self-reflection in the Dance Teaching processes, so that we can have a broad awareness of this doing; as a result, we will find ways that do not reproduce the models of domination and exploitation. Therefore, it is possible to think about teaching-learning processes in Dance that promote anti-racist practices, opening space for discussions of religious intolerance and social class, realizing how these issues shape the practices of Dance and its teaching.

- **Experience II: Teaching Dance and LGBTQIA+ issues**

The guidelines of the LGBTQIA+ Movement, in turn, can indicate strategies for us to be able to confront the cisgender/heteronormative narratives in the teaching-learning processes in Dance, especially in the framework of the repertoires of Traditional Dances created in Brazilian soil - where the movements in a binary way, determining which are “men” and which are “women”. Consequently, we will be able to create a classroom reality that directs *them* students to question the difference constituted by the domination narratives of cisgenderism and compulsory heterosexuality.

This line of thought leads me to remember the episodes when I was part of the Recife Popular Ballet - *Balé Popular do Recife*, especially when it referred to the choreography of *Xaxado*<sup>18</sup>; it was imposed by the choreographer/teacher to deny my effeminate

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<sup>18</sup> The xaxado is a popular Brazilian dance that has its origins in the Sertão of Pernambuco and is configured as a manifestation developed by the cangaceiros/as/es of the region, in order to celebrate their achievements.

behavior, in fact, to “let it at home”, so that at the time of this dance I would perform what he normatively understands as masculinity. This is because, in his conception, in this dance there was only Lampião (masculinity) and Maria Bonita (femininity), thus, there could be no behavior between these two polarities. However, who can guarantee that there were no effeminate gays in the *cangaço*? How to demand rigid behavior if Maria Bonita herself confronts the imposed female model (delicacy, subordination)?

When reflecting on this phenomenon today, I realize how violent the behavior of this choreographer was, as he ordered me to deny the way I see myself in the world, to interpret a “traditional” dance, outlined by a structure that did not accept the subjectivities of my non-binary body, but identified it as different. Thus, the teaching of this dance was at the service of maintaining the interests of cisgenderism, its apparatus of domination was linked to a sociocultural knowledge, surrounded by a discourse with a truth effect, which should never be questioned.

In the book *Homophobia: History and Critique of a Prejudice*, Daniel Borrillo (2016) argues that prejudice against the LGBTQIA+ population, over time, ceases to belong to the strictly individual sphere to become something social and potentially political, in which LGBTQIA+phobias are used as gender border surveillance devices. Based on these thoughts, we realized that in the episode described above, the teaching-learning of this artistic language was used to monitor gender boundaries, which identifies the transgression in my behavior and immediately relocates me in the man/Lampião category. However, the issues of my non-binary body were not brought to the classroom, so that knowledge could be built through it, with the help of Dance, and that it would break with this normative logic.

Starting from the critical contextualization and problematization of these understandings, we understand perfectly that this space had as its main core the training of dancers, however, we do not necessarily need to reproduce the traditional teaching-learning model of this artistic language, since, as we pointed out earlier, there are other ways to mediate this knowledge. In our understanding, the formation of the dance artist should enable a

direct relationship with the social issues that affect their bodies, their dance and their way of being and seeing themselves in dialogue with the world – and not becoming repeaters of traditional models. Thus, in the text *Learning to dance versus copying* (MARQUES, 2000), the author explains:

Many people know how to dance - learning by copying allows this -, but few actually know dance: that's why we have a dance class, to get to know this art better. Knowing is expanding (not dancing the same thing), deepening (perceiving and understanding the body in movement), relating the dances we dance to everyday life and to the people around us, within specific socio-political-cultural contexts (p. 02).

The heart of the matter here is not in denying the copying process, but in realizing how we shouldn't make it the only way to learn in dance. Understanding that for the moment we are living, Dance and its teaching must provide processes that direct us to perceive ourselves as social actors/actresses, in dialogue with the world. However, for this to happen, there must be an urgent self-reflection in its methodological proposals, so that, from there, we can think about teaching-learning processes in Dance based on the commitment to freedom.

In addition, we should dedicate ourselves to finding strategies to dialogue what we research in the academic environment with dance company professionals, expanding their methodological horizons. Due to the fact that many of them did not have the opportunity to occupy this place, having access to these reflections we could change the reality of Dance Teaching not only in the school environment, but also outside it.

### Final considerations

This writing intended to present an essay on the recent reflections that we are developing and which aims to bring the theories of Social Movements closer to the teaching-learning processes in Dance. Thus, in our understanding, the propositions elaborated in the centers of social struggles lead us to processes of self-reflection, so that we can perceive how the practices of Dance and its teaching are used as a means of propagating the violence of exclusion and silencing.

This can guide us to think about the expansion of dancing/educational practices that provide a revolutionary and transforming impact on the relationship between people, Dance Teaching, school and society. In a way that positions us to processes of freedom, since, in our view, it is extremely paradoxical to think of social liberation as long as there are bodies being dominated and exploited. In turn, how can Dance and its teaching contribute to the construction of free all the types of bodies?

Thus, we assimilate that the Dance Teaching proposals are based on three philosophical currents, they are: Rationalist, Empiricist and Interactionist (GEHRES, 2008; SOUZA, 2010). In the first conception, bodies are understood as instruments of dance, empiricism proposes a naturalizing perspective, to a large extent, homogenized and biologizing. As a consequence, the teaching-learning processes in dance are built far from social interactions, sometimes mediated by the teaching of technique and then by pedagogical proposals aimed at: sensory stimuli, improvisation and its elements, expression and use of everyday objects.

In the Interactionist tendency, bodies are understood as a community project, being historically constructed and constituted in sociocultural relations. From this perspective, the proposals of Dance and its teaching are organized by the principles of *problematization, articulation, transformation and criticism* – with teacher Isabel Marques as one of the main exponents for developing such premises. Therefore, social markers are recognized, but they do not lead us to assimilate how these factors can be used as a driving force in dancing practices, especially those aimed at school education.

In view of this, these reflections create a reality that invites us to a process of self-evaluation, having as a prism the thoughts emerged in the theories of social movements, which, according to Gohn (2011), arise with the desire to describe the ideals defended in social struggles and in the fight against inequality. It thus contributes to understanding how the ideologies of white imperialism, cisgenderism, the bourgeoisie and capacitism have shaped the ways in which we teach-learn this artistic knowledge; as a result, it favors spaces for absence.

This text will certainly unfold in other studies, as questions remain open and require continuous revisiting, however, in our understanding, the reflections contained in this article can guide readers about the paths that these theoretical/practical propositions have pointed to us. As a result, we reiterate that readers can feel invited to contribute with our thoughts, especially because we believe that this study must be dialogic and collective, in order to provide us with a personal and social transformation.

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