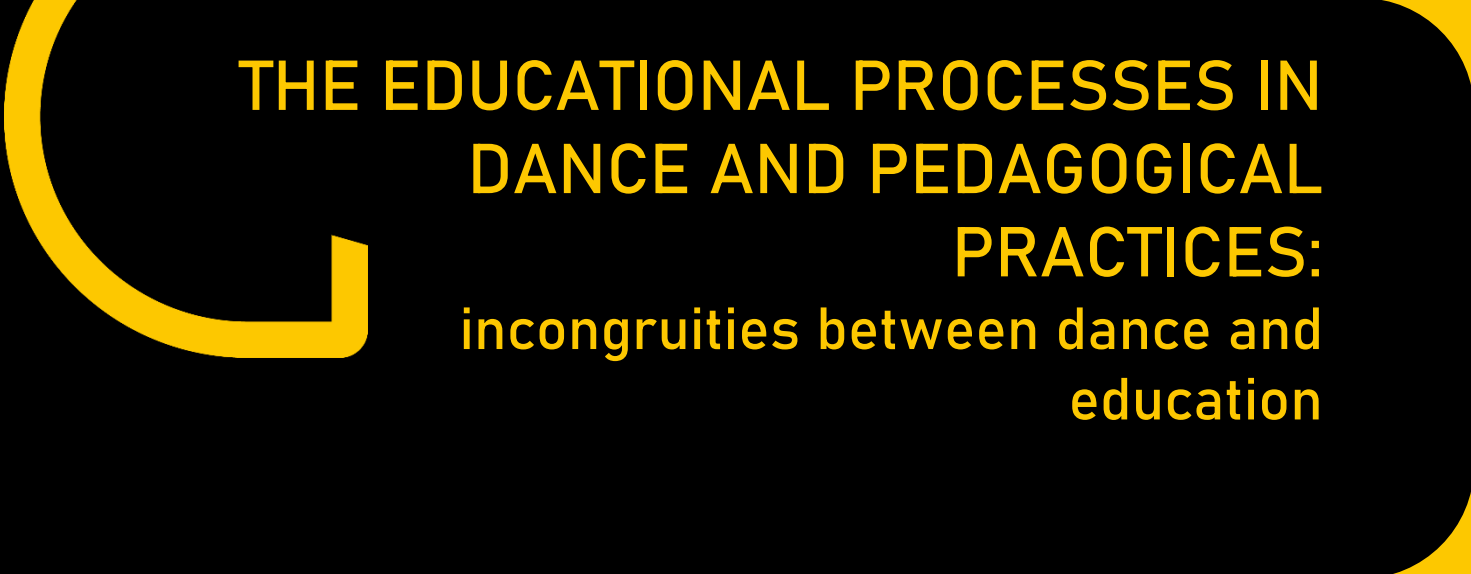




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incongruities between dance and
education

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ABSTRACT

This article aims to present the results of a cartography of dance in the school context. The goal of this study was to discuss the pedagogical practices of teaching dance in the early years of elementary school in three public schools in the city of Betim/MG. The main reference points were the reflections of the philosophers Michel Foucault (1998) and Gilles Deleuze (2007). This study used the cartographic method by means of a logbook with the experimentations of an artist-teacher-cartographer during the period from 2017 to 2019, as well as the analysis of an archive of academic journals with CAPES A1 and A2 qualification, in the areas of Arts, Education and Physical Education. In this cartography it was possible to identify that the way dance is taught contributes to a mechanization and pedagogization of dance education and the formation of docile bodies.

KEYWORDS Dance; education; pedagogization; docile bodies.

THE EDUCATIONAL PROCESSES IN DANCE AND PEDAGOGICAL PRACTICES: incongruities between dance and education

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Introdução

The present article aims to make public some results of a cartography of educational processes in dance and its practices. Therefore, the objective is to problematize the pedagogical practices in the teaching of dance in the early years of Elementary Education in municipal public schools of Betim/MG, adopting as the main reference the reflections of philosophers Michel Foucault (1998) and Gilles Deleuze (2007).

To develop this research, I used the cartographic method by means of a logbook with the experimentations of an artist-teacher-cartographer during the period from 2017 to 2019, and I analyzed an archive of academic journals with CAPES A1 and A2 qualification, in the areas of Arts, Education and Physical Education.

From the first half of 2017 to 2019, I worked as an artist-teacher in the early years of Elementary Education in three municipal schools in the city of Betim. This encounter between education and dance led me to research dance in school institutions and it enabled the production of a logbook that portrays my experiences and memories of teaching dance in the school context through narratives. With the intention of dramatizing the narratives and representing experienced situations, the scenes are woven, and the events can be true, fictional or a mixture of both. In view of this, the logbook is a relevant instrument of cartography, it indicates possible paths for research, as it was constructed through plateaus that instigate us to think about how dance teaching occurs and to reflect on whether the school context interferes in the way in which dance is taught. Plateaus for Deleuze and Guatarri (1996) designate an intense stabilization, a conceptual multiplicity, modify the movement and the structure, causing deterritorialization.

The notion of archive is allied to the perspectives of Michel Foucault (2008). The archive, in addition to being the memory of what can be said, points to rationality, power relations and preserves an event. Thus, Foucault (2008) points out that when working with an archive, one must "[...] work on it from the inside and elaborate it" and organize it "[...] in the very fabric of the documents, units, sets, series, relations" (Foucault, 2008, p. 7). In

this sense, discursive practices are systems of utterances, and “the archive is, at first, the law of what can be said, the system that governs the appearance of utterances as singular events” (Foucault, 2008, p. 147).

Hence, in mapping the archive of academic journals, I researched approximately 1,000 texts and selected a set of 121 articles published over a 13-year period (2010 to 2022) from 12 Brazilian journals in the fields of Arts, Education, and Physical Education, classified as A1 and A2 by the CAPES Qualis system. These journals are: in the Education field - *Educação & Realidade*, *Educar em Revista*, *Educação e Pesquisa*, *Educação em Revista*, *Pro-Posições*, and *Caderno CEDES*; in the Physical Education field - *Movimento*; and in the Arts field - *ARS (USP)*, *Revista da Fundarte*, *EBA/UFMG*, *Urdimento*, and *Repertório: Teatro e Dança*.

Within this set of archives, I identified and analyzed the authors' problematizations in the field of Art/Dance, the choreographic teaching process, and the lines of dance improvisation and *performance*. The selection of articles was based on the following criteria: i) Education and Physical Education journals that addressed themes related to dance and ii) Art journals that addressed topics related to dance, choreographic process, improvisation, and *performance*.

According to Lemos and Oliveira (2017, p. 42), the cartographic methodology proposed by Deleuze and Guattari (1996) constructs territories and lines: “cartography proposes the creation of connections and meaning throughout development, mapping thoughts, techniques, situations, people, and places”. Souza and Francisco (2016), in turn, affirm that cartographic research contributes to the development of qualitative research and directs attention to the monitoring of processes and the production of subjectivity.

In the first section of this text, I discuss pedagogical practices in dance teaching; in the second section, the Triangular Approach and the relevance of the artist-teacher; finally, the formation of docile bodies.

Pedagogical Practices in Dance Teaching

Não decore passos.
Aprenda
o caminho.
(Klauss Vianna)³

In this section, I discuss the pedagogical practices in dance teaching in public schools, and problematize them, focusing on the following main points: the premise that "copying is different from learning", the mechanization and pedagogization of dance. Pedagogical practices are the combination of theory and practice in the act of teaching, and acquiring knowledge involves reflection on educational processes and applied tools.

My experience with dance teaching in the school context began with classes for kindergarten in private institutions. Later on, I worked in a full-time⁴ school in the form of workshops. Finally, in 2017, I started a journey in formal education as a teacher of the subjects of Art and Physical Education in Elementary School I.

The fact that, in formal education, dance in my city is not a knowledge area, appears only in school festivities, and its pedagogical practices are directed towards mechanization and non-valorization of artistic processes has always caught my attention. Another striking aspect in public schools is the lack of infrastructure to teach dance, both in terms of material resources and human resources. In most of the public schools in the city of Betim/MG, the court, the classroom or an outdoor space are used due to the lack of didactic dance materials, and there is also a shortage of teachers with specific training to teach the practice. In addition, there is a lack of dance content in undergraduate courses in Visual Arts, Pedagogy and Physical Education, which directly reflects on pedagogical dance practices in basic education.

This situation appears to be different in a small portion of private schools, as they have an adequate classroom with mirrors

³ Do not memorize steps.

Learn
the path.

(Klauss Vianna) *Our translation.*

⁴ Full-time school: students study during the entire day, and in the opposite shift, workshops of various modalities are offered.

and stretching bars, as well as specialists with graduate and postgraduate degrees in Dance, degrees in Visual Arts, Pedagogy, or Physical Education with dance training. Some schools even have dance groups.

Dance in the school context, as some authors explain (Freitas, 2019; Marques, 2011; Ramos, 2018; Strazzacappa and Morandi, 2006; Vieira, 2018), emerges for festivities, that is, teaching methodologies are related to mechanical learning, represented by copies, excessive repetitions, and reproductions of choreographies. In the same sense, Corrêa, Silva, and Santos (2017) emphasize that in both school institutions and dance schools, various teachers use ready-made choreographies for students to copy, aiming to present them at celebratory moments.

There are also understandings that these teaching practices in dance with repetitive and directive methods reinforce the hegemony and coloniality of ballet as a basic technique and the codification of its steps. As a result, there is a valorization of virtuous bodies (Baldi, Oliveira, and Patias, 2019). Thus, dance comes to be understood only as entertainment, developed in school festivities and carried out through copies and repetitions of choreographies, presenting itself as something rigid and codified.

Quando atuei como artista-docente nas instituições escolares, confesso que me senti como uma estrangeira numa terra estranha. Observei, observei... A dança surge nas festas escolares; após as festividades, ela desaparece.

O modo de ensinar dança causou-me estranheza pelas "reproduções e cópias de coreografias", às vezes, presenciei cópias de vídeos do YouTube, algo caricato e fora de contexto. Não se ensina o caminho para desenvolver a dança, mas sim o "professor passa a coreografia e o aluno copia, reproduz e pronto". Fazem o caminho inverso da composição coreográfica. O saber da dança é diferente dos saberes e práticas escolares (Diário de bordo, fevereiro de 2017).⁵

⁵ *When I worked as an artist-teacher in schools, I must confess I felt like a foreigner in a strange land. I observed, observed... Dance appears at school parties; after the festivities, it disappears.*

The way of teaching dance struck me as strange due to the "reproductions and copies of choreographies". Sometimes, I witnessed copies of YouTube videos, something caricatured and out of context. They don't teach the way to develop dance, but rather the "teacher passes the choreography and the student copies, reproduces, and that's it". They take the opposite path of choreographic composition. The knowledge of dance is different from school knowledge and practices (Logbook, February 2017). Our translation.

The narrative of the logbook listed above expresses the divergences between dance knowledge and school knowledge. As an artist-teacher, I confirm that the teaching of dance in the schools where I worked is based on copies and reproductions of choreography, and that the path to developing choreography is not taught to the students. These pedagogical practices in dance have brought me discomfort and strangeness.

As a dancer and choreographer, I understand that before starting a choreography, it is necessary to teach dance, posture, weight transfer, characteristic steps, musical style, history of a certain style, costumes, and appropriate makeup. Then, practice the dance, and only after that start the choreographic process, not starting from a ready-made choreography and reproducing it. I also identified, in my observations, the absence of body awareness work, contextualization, reflection on dance teaching, and especially exploration of creativity, improvisation, and students' body expressions.

Ramos (2018) discusses the relationships between mechanical learning and different ways of understanding the mechanism of content repetition in the pedagogical space dedicated to the training of dance artists. According to him, repetition is part of dance education, but there is a difference between mechanical repetition (infinite repetition of copies) and creative repetition (repetition that enables the creation of new movements). In this perspective, Vieira (2018, p.7) observed that dance education for Early Childhood Education and the proposal of the National Common Curricular Base (BNCC) (Brazil, 2018) should not be based on recreation and physical activities, as dance with this purpose limits the child to "reproducing movements and impairs their creativity and the possibility of expressing their subjectivities".

Within this cartography, we find authors who criticize the mechanical learning of dance, as pointed out by Klauss Vianna and Paulo Freire: "[in] the teaching of dance or of a corporal technique, it is quite common to notice the presence of mechanical learning; an endless repetition of exercises and/or choreographic sequences that may lose meaning during repetition" (Ramos, 2018, p. 45).

Thus, Klauss Vianna signals the need to teach the path that the student will follow to learn to dance, rather than simply copying sequences and choreographies. Therefore, it is recommended to learn the technique and contextualize it. Paulo Freire (1987) states that sometimes the student is characterized as a blank slate, since only the teacher holds knowledge, and the student is merely a reproducer of what the teacher teaches. This process is called banking education, in which bodies become deposits of knowledge: "instead of communicating, the educator issues announcements and makes deposits which the students, mere incidents, patiently receive, memorize, and repeat" (Freire, 1987, p. 39). In contrast to this, Paulo Freire (1992) proposes a liberating and critical pedagogy, based on teaching practices that consider a free, dancing, and reflective body, which has the power to modify its cultural, political, and social formation.

Building on this understanding, Laban (1990) emphasizes the importance of the teacher guiding the child to use their own ideas and movements without asking them to copy. The author also highlights the importance of technique in organizing movements and choreography. The dance education proposed by him breaks with rigid teaching norms (repetitions and copies, as in ballet education) and considers pedagogical practices that contemplate new movements with conscious control, free bodily expressions, use of routine bodily movements, as well as promoting artistic expression.

Considering the propositions of these authors and the scene woven in the logbook about the copies and reproductions of choreographies, I sought to investigate dance pedagogical practices in public schools. By mapping dance education in this context from the perspective of body, "docile bodies," "disciplined bodies," and/or "useful bodies," as Michel Foucault (2004) states, it is possible to problematize discussions about educational processes in dance. To do so, I raise some guiding questions: Does dance education take place in schools or not? Or rather, how does it happen? How do repetitions and copies of choreographies occur? How does dance education become mechanized? Is dance recognized as a field of knowledge in school spaces?

I checked the production of an object of thought that exerts power relations over dance teaching in schools by questioning the wisdom of recognized practices. In formal education, dance is established as a discourse of power, so that the body is something that should be disciplined. As Foucault (2004, p. 140) states, "discipline produces from the body it controls." Thus, discipline produces disciplined bodies.

Foucault (2004) argues in *Discipline and Punish* that for the mechanized teaching of dance, there is a training technique: the students' bodies reproduce the signals linked to a mandatory response. In this regard, these mechanized techniques impose repetitive and different tasks on the bodies, always graduated. Thus, the students must obey and automatically reproduce the gestures, signals, sequences, and choreographies. Mechanized techniques are exemplified in the logbook excerpt when it is expressed that dance teaching is based on copies and choreographies, sometimes identical to those in videos available on YouTube.

Does teaching ready-made choreographies and sequences with the sole purpose of presenting them at school parties, which take place within a short period, sometimes only a week before the event, turn dance pedagogical practices into a mechanized dance? As a consequence, are the learning stages excluded, in addition to students being demotivated to develop dance?

In line with this, Foucault (2004) highlights that disciplinary power trains bodies. Disciplinary institutions regulate dance, so that mechanized dance is the instrumental coding of the body, therefore, when manipulated, it becomes useful for the school and for society. Thus, the way dance is taught in schools is mechanized with the purpose of forming docile bodies.

I noticed this power and knowledge relationship over bodies in the school context, that is, there is a pedagogization of dance teaching. This is characterized by the "dissemination of statements from certain fields of knowledge, such as Art, Philosophy, Science, to other domains of human life, with the intention of improving or educating man," as explained by Zanetti (2021, p. 3). Hence, "as a pedagogized art, art would only have value as a didactic instrument

or as an improvement or technical adaptation of individuals to current modes of existence" (Zanetti, 2018, p. 256-257).

These practices of pedagogization make dance an instrument of teaching used for therapeutic and pedagogical purposes with the intention of improving the individual to be educated and promoting sensitivity, autonomy, and humanization. However, pedagogization, which does not promote a reflection on dance and its teaching process, makes educational practices instrumentalized by not working with the specificities of dance. Therefore, by only reproducing choreographies, the teacher disregards educational and creative processes and expressions of the students, aiming at entertainment during school artistic presentations. In the same sense, according to Zanetti (2018), pedagogized dance and art have value as a didactic instrument or technical adequacy to new ways of existence, such as humanizing and sensitizing.

Another important detail related to the objectives of dance for education, emphasized by Laban (1990), is that dance will help man find a bodily relationship with himself. Dance is a source of knowledge; however, we must learn and execute its rhythms and forms, or rather, develop a sense of movement. Otherwise, we will not obtain any benefits.

I emphasize that dance in general is taught in most specialized schools and in the school setting in a codified, systematized manner, with several repetition exercises, taking into account the excessive pursuit of perfecting steps and often, body aesthetics. Due to this traditional way of teaching dance, it is necessary to reflect on the pedagogical practices that involve teaching it in the school context.

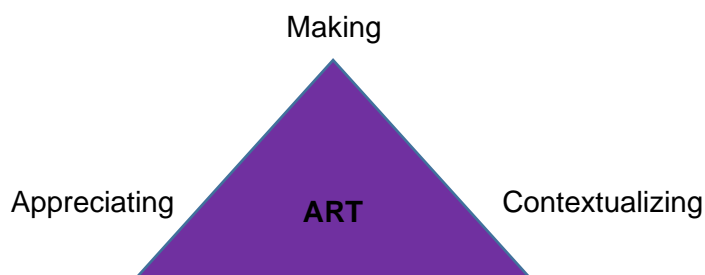
Triangular approach and the relevance of the artist-teacher

According to Marques (2018), dance should share experiences that stimulate knowledge in a reciprocal relationship of teaching and learning. The teacher should articulate the making, appreciating, and contextualizing in dance and may use, in their

teaching practice, the Triangular Approach by Ana Mae Barbosa, through which we learn dance by practicing it and reflecting on it, as this practice goes beyond the bodily aspect.

The Triangular Approach (Barbosa and Cunha, 2010) refers to a flexible proposal, open to reinterpretations and reorganizations, and contextualized. It does not consist of a methodology to follow step-by-step, but rather it is a starting point for teaching and learning of art, based on three pillars: knowledge of history (contextualizing), artistic practice (making), and appreciation of a work of art (appreciating). However, few professionals use the Triangular Approach in teaching Art and Dance in the city of Betim/MG. Figure 1 illustrates this approach:

Figure 1 – Triangular Approach



Source: Adapted from Barbosa and Cunha (2010, p.55).

Thus, the tripod proposed by Isabel Marques (art-teaching-society, problematization, and articulation-criticism-transformation) for teaching dance is a fundamental concept for understanding the student-school context, the function of education as a developer of citizens, and the social relations and their influences on students in the school environment. Parisoto, Pinto, and Lopes (2014) consider teacher and researcher Ana Mae Barbosa as the transit between the networks formed by the tripods of relationships that enable readings of dance/world in the construction of transformative meanings. Isabel Marques relies on Ana Mae Barbosa's Triangular Proposal "appreciating, making and contextualizing" in the development of these relationships. In its epistemological nature, this proposal includes the reading of the work of art, the artistic

practice, and the contextualization (Parisoto, Pinto, and Lopes, 2014).

Barbosa and Cunha (2010) state that the educator-artist who understands and uses the Triangular Approach provides continuous learning, in constant movement and transformation. In this sense, I understand that my proposal for teaching dance in the municipality of Betim/MG is aligned with the Triangular Approach, in which making, appreciation, and contextualization of dance are exemplified in the scene below:

Em minhas aulas, sempre ocorriam diálogos com meus alunos, pois era uma professora carismática e popular, trabalhava com jogos corporais e brincadeiras; estabelecia um jogo de perguntas e respostas que deviam ser respondidas com expressões corporais; utilizava dinâmicas para os alunos aprenderem a dança uns com os outros; a famosa batalha dos "B-Boys" e "B-Girls" eram constantes; brincava de desfilar e utilizar poses variadas como no estilo Vogue; contagem do ritmo; e estudava com os alunos as músicas que iriam apresentar.

Geralmente, minhas coreografias eram feitas de passos simples e característicos de um determinado estilo de dança, sincronizados e imprevisíveis, com desenhos cênicos e improvisados. Explorava a expressão facial e corporal dos alunos, o conhecimento que já tinham em dança, acrescentando outros conhecimentos, eu trabalhava com performances coreográficas. Minhas aulas tinham teorias, confeccionávamos juntos os adereços e objetos cênicos, em várias aulas. Os alunos falavam: "Professora, conte aquelas historinhas sobre dança". Além disso, utilizava recursos tecnológicos, como celular, notebook, minha caixinha de som, e mostrava também fotos e vídeos das danças que iriam aprender... depois fazíamos a parte prática. Eles desenvolviam rápido!

As minhas inspirações para coreografar provêm de estudos das danças étnicas, populares, urbanas, do produtor e coreógrafo Kenny Ortega⁶ e do universo de Pina Bausch⁷. Interessante pensar que enquanto disciplinava os corpos, a disciplina era presente em minhas aulas (Diário de bordo, março de 2019).⁸

⁶ Kenny Ortega, coreógrafo e produtor norte-americano, trabalha com performances coreográficas principalmente para o cinema. Alguns de seus trabalhos foram com Michael Jackson e com Madonna (no clipe de *Material Girl*) e em filmes, como *Dirty Dancing*, *High School Musical* e *Descendentes*.

⁷ Pina Bausch, bailarina e coreógrafa alemã, usufruía da subjetividade, dos sentimentos, das sensações e das experiências de vida dos bailarinos para compor suas coreografias, recusava cópias e representações, revolucionou a dança-teatro.

⁸ *In my classes, there were always dialogues with my students because I was a charismatic and popular teacher. I worked with body games and playful activities, established a game of questions and answers that had to be answered with body expressions, used dynamics for students to learn dance with each other, the famous battles of "B-Boys" and "B-Girls" were constant, played with parades and the use of varied poses as in Vogue style, counted the rhythm, and I also studied with the students the song that they would perform.*

Usually, my choreographies were made up of simple and characteristic steps of a particular dance style, synchronized and unpredictable, with scenic and improvised designs. I explored the facial and body expression of the students, the knowledge they already had in dance, adding other

As an artist-teacher, I made use of dance pedagogical practices through videos, photographs, dance history, dialogues with students, question and answer games, physical activities and games, a methodology used by Pina Bausch. The dance was constructed together with the students, and the choreographies were full of impactful movements and designs. The students created, expressed themselves, and were involved in making the costumes for the *performances*. They learned dance through practice and reflected on it. Typically, in the practice of dance professionals, it is common to study and be inspired by the work of other dancers and choreographers and, based on these studies, create choreographic *performances*.

Additionally, as an artist-teacher, I applied the Triangular Approach in my dance classes. This enabled greater student engagement, appreciation of dance, cultural knowledge, and aroused desires to experiment, learn new styles and create new gestures and movements through playfulness. In this way, games and plays helped in the teaching of dance by stimulating creativity, imagination, unpredictability, and body language (Rodrigues and Lessa, 2020).

Marques (2018) reinforces the importance of the teacher being an artist, that is, of articulating the making, appreciating, and contextualizing - movements that make up Ana Mae Barbosa's Triangular Approach - as well as of providing a reciprocal relationship of teaching and learning and sharing experiences that instigate knowledge. Other researchers, in particular Vieira and Bond (2017), consider artist-teachers in dance as mediators of the dynamic artistic-educational process, being based on a deeper

knowledge, and working with choreographic performances. My classes had theories, and we made scenic props and objects together in several classes. The students said, "Teacher, tell us those little stories about dance." In addition, I used technological resources such as cell phones, laptops, my sound system, and also showed photos and videos of the dances they would learn... then we did the practical part. They developed quickly!

My inspirations for choreographing come from the study of ethnic, popular, and urban dances, from the producer and choreographer Kenny Ortega⁸, and from the universe of Pina Bausch⁸. It's interesting to think that while I undisciplined bodies, discipline was present in my classes (Logbook, March 2019). Our translation.

understanding of improvisation elements, body memories, performances, and choreographic processes, as they make dance more meaningful.

In the school environment, I identified other dance pedagogical practices of other teachers who teach dance in the three schools where I worked as an artist-teacher, with a degree in Pedagogy, Visual Arts, and/or Physical Education. These are positive experiences transcribed in the logbook; they did not use copies of choreographies, but rather engaged in dialogue and creatively constructed them with the students:

Ao observar as práticas pedagógicas, lembro-me de uma professora que não tinha conhecimento específico de dança, mas chamou-me atenção, ela reunia seus alunos e os organizava para ensaiarem e criarem suas próprias coreografias, com suas músicas e suas danças. Ela falava: "Gosto de reuni-los e vê-los ensaiar, muitos deles já dançam, na igreja, em casa, fazem aulas de dança em outros espaços, eles aprendem uns com os outros!" (Diário de bordo, junho de 2017).⁹

The practices described in the logbook are relevant because this teacher explored the students' knowledge of dance and promoted interaction among them. Another relevant example is the work with folk dances and the exchange of experiences with students to build choreographies based on that, as shown in the following excerpt:

Já numa outra escola, as professoras trocavam experiências com os alunos, ao construírem suas coreografias para apresentações. Essas coreografias eram simples e com músicas conhecidas. As professoras eram forrozeiras e pagodeiras... rsrs! (Diário de bordo, maio de 2017).¹⁰

In this conception, it is possible to perceive that the pedagogical practices adopted by me and by the two teachers in the teaching of dance have practical experiments, dialogue, interaction

⁹ *When observing pedagogical practices, I remember a teacher who did not have specific knowledge of dance but caught my attention. She gathered her students and organized them to rehearse and create their own choreographies, with their own music and dances. She said, "I like to gather them and watch them rehearse, many of them already dance at church, at home, take dance classes in other spaces, they learn from each other!" (Logbook, June 2017). Our translation.*

¹⁰ *At another school, teachers exchanged experiences with students as they constructed their choreographies for presentations. These choreographies were simple and with well-known songs. The teachers were fans of forró and pagode music... haha! (Logbook, May 2017). Our translation.*

with students, and the valorization of their knowledge in dance in common. Thus, we took advantage of their bodily baggage, learned from each other, and experimented with folk dances. We adopted works with improvisation, creativity, and free bodily expressions, appreciation, and contextualization of dance, so that educational processes occurred in the opposite direction of mechanized and pedagogical methodologies. These practices also align with the proposals of Pina Bausch regarding the enjoyment of dialogues, life experiences, and bodily expression of dancers.

Falkembach (2019) argues that dance as a language of art is based on the perception, availability and necessary attention of the body for dance creation. It is evident that an important function of teaching dance in school settings is to emphasize that dancing is to have greater knowledge of oneself and the world, as the moving body itself refers to the subject (Freitas, 2019). Another function is to help understand, problematize and transform social relations, such as ethnicities, genders, ages, social classes and religions (Vieira, 2018). In this sense, dance and art promote a critical re-reading of interrelationships, favoring autonomy and reflection in creative and pedagogical processes in dance and art areas (Nascimento, Aires and Barboza, 2019).

It is worth mentioning that dance, in the school context, is usually not seen as an area of knowledge, and the functions of dance are excluded from this scenario. In fact, besides the reproduction of choreographies for school festivities, the school maintains the idea of "disciplining the bodies" and a great discrimination against the teaching of Art (Drama, Music, Visual Arts, Dance). Physical activities, games, and plays are often less relevant, even in terms of workload, when compared to subjects such as Mathematics and Portuguese. Moreover, Visual Arts predominate over other artistic languages. The school adopts pedagogical practices aimed at technical teaching, artistic processes are not practices of investigation, and there are misalignments and confrontations between practice and theory in the teaching of art and dance (Figueiredo and Paiva, 2019; Sardelich, 2019).

The next section discusses the body as a mechanism of power in educational institutions.

The body as a mechanism of power in school contexts

As a result of this devaluation, dance in school is neglected when based on traditional methodologies that focus on ready-made and repetitive repertoires, presented and developed in a short period of time. In addition, the learning of dance, knowledge, creativity, and bodily expression are disregarded. Foucault (1998, p. 147) argues that learning and power relations happen in the body; thus, if the body in the school context is disciplined and domesticated, it is in it that power relations manifest: "power is found in the body itself."

In educational processes, it is common to find normative and disciplinary practices that discipline bodies through bodily practices. Thus, when dance education in schools fails to promote critical reflection, contextualization, and learning, as proposed by Barbosa and Cunha (2010) in their Triangular Approach, this education becomes an instrument of the art of governing, a pedagogized dance. That is, to instrumentalize the body is to ratify the mechanization of the body in the school context, updating this docile body to not think, only to perform in unison like an orchestra, without taking into account the singularities, contexts of dance, and corporealities. Therefore, power relations over the dancing body, in the school context, do not promote reflection on educational practices and processes, and transform dance education into the creation of docile and useful bodies, turning dance into a mere entertainment activity.

Thus, when schools prioritize parties and celebrations, they turn dance education into something mechanized and rigid. After all, when a student performs copies, they only reproduce represented movements. I do not mean to say that parties or rehearsals of choreographies for school presentations are not important. They introduce dance into the school context, especially popular dances,

and please the entire school community in the moment of socializing a work. What I question are the normative and regulatory practices in teaching, when they do not consider the importance of creation, artistic expression, and educational processes in dance, but rather overvalue repetitive and tiresome rehearsals for ready-made and immediate activities. Hence, through rules and choreographic reproductions, educational and creative processes, artistic and aesthetic expression are distant from the individuals who dance in schools.

Noronha and Bessa-Oliveira (2019) signal that dance is not just about moving the body, because it is composed of histories, memories, thoughts, and knowledge. Similarly, Deleuze (2007) argues that the body while dancing cannot be limited to mechanizations, representations, or a format, but it must be moved by sensations and intensities, produce affects and provoke becomings. Therefore, does the school desire bodies that can think while dancing?

According to Foucault (2008), processes of subjectivation occur through discourses and practices, that is, the subject is constituted in relations of power and knowledge. In this sense, the rules of formation are conditions of existence; they concern the types of statements, concepts, and thematic choices. In summary, practices underlie the subject that is constituted in statements, signs, and languages. In the philosopher's words: "the statement circulates, serves, evades, allows or prevents the realization of a desire, it is docile or rebellious to interests, enters into the order of contestations and struggles, becomes a theme of appropriation or rivalry" (Foucault, 2008, p. 119).

Analyzing dance education in schools, according to Afonso (2014, p. 10), the school institution is a unit of standardization and regulation of art and dance: "when facing a critical and reflective student, it is natural for the school, as an institution of control that it usually is, to feel uncomfortable". Additionally, Trevisan and Rosa (2018) note that art and dance education in schools is based on the formation of the social body, according to biopolitics and what the cultural industry proposes: the body as a "metaphor for the human

species", and art and dance as cultural products and entertainment for the masses.

In line with this, conservative school institutions that aspire to discipline the body, include, exclude, and regulate, which still follow traditional and technicist methodologies, with interests in partisan politics, and which still adopt curricula and methodologies that standardize human practices. Therefore, the mechanization of dance is convenient, so that power relations over the dancing body promote the discipline of bodies. Thus, dance does not create space and does not develop in the school context.

On the other hand, in this discussion, I propose other ways for the body to apprehend dance not disciplinarily, through *performances* and improvisational work carried out by me and two other teachers with students in the narratives of the logbook, which allowed for undisciplined bodies, since the educational processes in dance were fluid, as "not wanting to be governed" is certainly not accepting as truth, or at least not fully accepting, because authority says it is true, not accepting it unless one considers the reasons for accepting it to be good by one's own standards" (Foucault, 2003, p. 173).

In other words, since dance is a narrative, a constituent of the discourse of the body, practices and knowledge in dance will determine the construction of the subject. Therefore, in order for dance education not to turn this body into a "disciplined" and/or "useful" body, it is necessary for teaching practices to combine theory and practice with the aim of transforming and producing new subjects, new artistic creations, and new subjectivities.

Final considerations

In the course of this cartography of the school context in the municipality of Betim/MG, I have found that the way dance is taught in general consists of copying and reproducing choreographies. Dance in schools appears in school festivities, which were actually one of the first entry points for dance in the school context. However, dance is linked to entertainment and cultural production,

making it not recognized as a knowledge area. Therefore, we find divergences between school knowledge and dance knowledge, since dance has its own language, and these divergences cause great tensions between Dance and Education.

Another relevant issue is the absence or limited content of dance in undergraduate courses such as Pedagogy, Visual Arts, and Physical Education, which intervene in the teaching of dance in schools. As a result, there is a lack of specialized professionals, and those who have a degree in Dance face obstacles to enter regular teaching due to legal issues. The artist-teacher encounters an environment full of standardizations and regulations, needing to adapt to school curricula and norms, or rather, to traditional pedagogical practices at the expense of art and dance.

Following these observations, dance in school contexts is developed for productive, humanized purposes with the aim of forming disciplined bodies. Consequently, art is not taught for art's sake, dance is not taught for dance's sake, meaning that we cannot form artists and dancers. The results indicate that dance in schools is not related to artistic expression and cultural manifestation of human beings.

These aspects around the humanization of art languages are elucidated by Zanetti (2021) when clarifying that this concept emerges as a process of art pedagogization. To teach, it is necessary to humanize, to make the individual sensitive to the world, and therefore art becomes an instrument of education humanization. In this logic, dance and other Art languages are reduced to an educational and didactic function, which opposes aesthetics and artistic expressions, as well as social functions and emancipation of Art, thus weakening the construction of worlds and modes of reference (Zanetti, 2021). In other words, dance appears as an instrument for therapeutic, pedagogical, and disciplinary purposes, since normative institutions desire *useful* and *docile bodies*.

In this way, discipline, discrimination and power relations marginalize dance. Again, Zanetti (2021) shows that pedagogization is the propagation of statements from other areas of knowledge, such as Philosophy, Art, and Science, to other human

spheres, aiming to educate man. Thus, these forms of pedagogization are applicable to artistic styles, that is, Art in education has a disciplinary function. These proposals of pedagogization and humanization reinforce the constitution of a voluntarily subjectivated individual, which, from Foucault's perspective, is configured as a mechanism of domination (Zanetti, 2021).

In this sense, I emphasize the relevance of the artist-teachers in the school context. They are a source of knowledge, facilitate dialogue between Art and Education, value cultural expressions, carry out practices, conduct studies and experiments in educational processes, and articulate making, appreciating, and contextualizing.

Regarding the choreographic process in schools, I noticed that it is built through excessive repetitions and copying of choreographies, sometimes even from YouTube. In other words, the students' experiences in dance, creative and educational processes are not considered, and the path to developing choreographies is not taught. Learning is different from copying! In contrast, when I worked with choreographic *performances* in the school context, I noticed a lack of discipline in the bodies and creative processes of the students because it provided freedom of movement, interest, and enthusiasm. Gradually, dance became an area of knowledge and appreciation for the students.

One of the great functions of dance is to promote the indiscipline of bodies and destabilize the power relations over them; on the other hand, the school institution does not want anything that destabilizes it. Therefore, dance becomes an area of struggle and tension in schools, full of traditional, mechanized, and normative pedagogical practices. Moreover, school curricula are a field of political struggle. Metaphorically, dance in the school context lives in an *iron maiden*¹¹.

¹¹ Iron Maiden: idealized as a torture and execution instrument from the Middle Ages, similar to a sarcophagus with pointed blades that pierced the organs and caused agony until death. It is not certain whether this instrument was actually used.

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