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Between discursive disputes: History of the ideas of Dance Teaching in Brazilian Education

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ABSTRACT

This text seeks to develop critical reflections about the work *Stories of Dance Teaching Ideas in Brazilian Education* (VIEIRA, 2019), in an attempt to understand how the author's discourse is located in the field of discursive dispute of the historical processes of Teaching Dance, in the Brazilian context. Thus, it should be noted that the book is one of the few extensive materials on the subject, especially with regard to analyzes in official Education documents. Therefore, we perceive that Vieira's propositions lead us to understand the socio-historical dynamics of Dance Teaching, in a dimension of public policies for the insertion of this artistic knowledge in Education, so that other issues related to this field are gaining marginality.

KEYWORDS Dance/Education; Dance Teaching; Stories of teaching-learning processes in Dance.

Between discursive disputes: History of the ideas of Dance Teaching in Brazilian Education

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The writing *Stories of Dance Teaching Ideas in Brazilian Education* (2019), prepared by Prof. Dr^o Marcílio de Souza Vieira², is configured as a result of his research in the Postdoctoral carried out, between the years 2017 and 2018, in the Postgraduate Education Program (PPGE) from the Federal University of Paraíba, in the History of Education Research Line. According to Vieira (2019), his objective with the research is: “[...] to understand how the teaching of Dance in Brazil is constituted from the official documents, and what advances and setbacks of this area of knowledge [arising] from such documents” (p. 20).

Thus, the aforementioned work is organized into three acts, entitled: (1) The bases of Art/Dance in Brazilian Education; (2) The systems and (3) The problems: the crisis revealed. In the first part, the author presents a historical and organizational overview of Dance Teaching from the colonization period, on the assumptions of Education in the monarchical period until the first half of the 20th century. In turn, in the second part, Vieira (2019) exposes an exploration in the official documents of Education: the Laws of Guidelines and Bases of National Education (LDBN's); the National Curriculum Parameters (PCN's); the National Curriculum Guidelines for Basic Education (DCNEB), together with the Minutes and Resolutions, in an attempt to identify and question how the teaching-learning processes in Dance are addressed in the referred documents.

In the third and last part, the author seeks to reflect on the current issues surrounding Education and how their effects project other paths for Teaching Dance, both in Basic Education and in Higher Education. In addition, it has as a backdrop the imposed implementation of the National Common Curricular Base (BNCC),

² Marcílio de Souza Vieira, is assigned to the Federal University of Rio Grande do Norte (UFRN), linked as an associate professor in the Department of Arts and to the following Graduate Programs of that institution: Graduate Programs in Performing Arts (PPGARC), Graduate Program in Education (PPGed) and Graduate Program in Arts (PROF-ARTES).

the High School Reform (Law 13.415/2017) and the violent resumption of a neoliberalist project for Brazilian education. As the book *The implementation of the common national curriculum base in the context of neoliberal policies* teaches us (BRANCO et al., 2018).

Thus, we need to recognize that the writing reviewed here is configured as one of the few compiled texts that presents an extensive discussion about the history of the teaching-learning processes of Dance, which is, to a large extent, centered on an analysis of official educational documents. Characterizing itself as a production that addresses the dimension of public policies for Teaching Dance, in other words, assimilating the legal processes for the insertion of this knowledge in formal Education institutions.

On the other hand, the narratives constructed by Vieira (2019) have some limitations; one of them is the discourse that organizes the book, which leads us to understand strictly that the proposals for Teaching Dance aimed at Basic Education, technical teaching and the initial training of teachers in Higher Education, officially emerged from the presence of this artistic knowledge in the documents of Brazilian education.

However, we need to understand that the fight for the insertion of Dance and its teaching in these formal spaces arises from revolutionary actions outside the walls of schools and universities. One of the episodes that helps us to understand this phenomenon is the insertion of the word Dance in the LDBN, which appears, for the first time, from the Law 13.278/2016. Period after the spread of Degree in Dance courses in the country and the creation, in 2006, of the first Graduate Program in Dance at the Federal University of Bahia (UFBA).

With regard to the first act of the book, the author tells us: “[...] it can be said that the teaching of Dance in Brazilian education took place with the arrival of the Jesuits for the catechesis of the indigenous people” (VIEIRA, 2019, p. 25). By believing that the teaching-learning processes of Dance and Theater were used as a means for the perverse process of catechizing Brazilian indigenous peoples during the colonization period. When we compare this discourse with the interview of Pajé Sandro, given to researchers

Rosineide Marta Maurício Souza and José Matheus do Nascimento (2011), he informs us that:

Se hoje vamos fazer o Toré têm Caciques que não dançam, a comunidade não transforma para os filhos o conhecimento da Jurema na nossa cultura, o Toré, nossa falange que é o tupiguarani. E que também fomos proibidos de dançar o Toré pelos poderosos que se apossaram das terras. O índio que xzzzdançasse Toré era morto e assim ficando com muito medo, pois quem dissesse que era índio morria e até nos aldeamentos os pais não passava o conhecimento da Jurema como planta medicinal, o conhecimento nativo (p. 4).³

By putting these narratives in dialogue, we can see that the statement of the work reviewed here corroborates the maintenance of colonizing perspectives, thus using erasure tools, as highlighted by the black thinker Grada Kilomba (2019). Therefore, it is even contradictory to think that the teaching-learning processes in Dance were used to catechize Brazilian indigenous peoples. When in fact they were unable to experience their religion, in other words, to dance the Toré - to materialize the ancestral energies in their bodies.

Before that, we believe that Dance and its teaching in indigenous communities and African/Afro-Brazilian matrices are constructed in a peculiar way, allied to aspects of identity, religion and their ways of life. In turn, the processes of Teaching Dance at school are being outlined by the perspectives of approximation to the modern model of western education, which, so to speak, structured/structure Basic Education institutions in our country. As professor Tomaz Tadeu da Silva (2017) puts it well: "Education as we know it today is the modern institution par excellence" (p. 111).

For this reason, even today we find this knowledge so far from it, even after Law 11.645/2008, which makes it mandatory to teach the history and culture of indigenous peoples and African/Afro-Brazilian matrices. It should even be noted the difficulty of locating studies aimed at teaching methodologies of these

³ If today we are going to do the Toré, there are Caciques who do not dance, the community does not transform Jurema's knowledge in our culture, the Toré, our phalanx that is the Tupiguarani for their children. And that we were also forbidden to dance the Toré by the powerful who took over the land. The Indian who danced Toré was killed and thus became very afraid, because whoever said they were Indian would die and even in the villages, the parents did not pass on the knowledge of Jurema as a medicinal plant, the native knowledge (p. 4). *Our translation.*

dances, on the other hand, we can mention the pioneering spirit of teachers Inaicyra Falcão (2006) and Marilza Oliveira (2018).

By affiliating with this extremely documentary historiographical clipping, Vieira (2019) makes invisible the various actions/practices that emerged before the documents and that served as a contribution to its creation. Such as: in the 1980s, Maria Helena Guglielmo, a former student of Maria Duschenes, taught dance classes at the Escolinha de Arte de São Paulo (BARBOSA, 2014); Celina Batalha and Myda Sala Pacheco, who developed several practices to encourage the implementation of Dance and its teaching in Rio de Janeiro - between the years 1970 to 1990, the latter directed its proposals to high school students (BARBOZZA; DAMASCENO; AQUINO, 2021); throughout the 1970s, the argentinian artist-teacher Maria Fux traveled to several states in Brazil, taking the Dance in Education Course, linked to the Escolinha de Arte do Brasil and the Escolinhas de Arte Movement (BARBOZZA, 2022); Professor Maria Conceição Rocha, in 1977, who developed a workshop entitled Creation and Artistic Education in Dance at the 1st Latin American Meeting of Education through Art, held in Rio de Janeiro (MIRANDA, 2009).

By leaving aside the biography and legacy of these womanities⁴, mentioned above, Vieira (2019) is unable to point out the socio-philosophical conceptions that underpin the teaching-learning processes in Dance and that were decisive for us to understand when this artistic work, restricted exclusively to dancers training - dancers and dance academies, begins to be designed for the school environment. In our understanding, it is only possible to build the archeology of knowledge of Dance/Education⁵ if we create

⁴ This term was coined by Professor Leticia Nascimento (2021), to demarcate the possibilities of building these womanities, that is, other ways of being/becoming a woman. In dialogue with the theories of black feminism, the author believes that the category "woman" only includes the experiences of cisgender, heterosexual, white women, from the economic and Christian elite, making the otherness of/in the construction of womanhood and femininity invisible.

⁵ For Alexander Barbozza and Leticia Damasceno (2022a), Dance/Education consists of the science of Dance, aimed at understanding the teaching-learning processes in Dance for formal, informal and non-formal education. Being organized from dialogic principles, namely: philosophical, didactic-methodological and political partner. These principles serve as historical markers, indicating the way in which Dance Teaching was thought of in its different times and spaces.

a discursive network in which the narratives of these and other artist-teachers intersect with documents of education. Thus, we will be able to understand the structure of dispute and conflict that constitutes the past (FOUCAULT, 1986).

With regard to the socio-philosophical principle, Barbozza and Damasceno (2022a) explain that:

The socio-philosophical principle is consistent with the philosophical currents, on which the practical pedagogical theories in Dance are based and which reflect the needs of a given social time. The assumptions about the contents, teaching methodologies, evaluation and didactics in Dance outline the didactic-methodological principle of Dance/Education (p. 3).

When we bring these statements closer to the work reviewed here, we realize that the author does not focus on understanding the socio-philosophical and didactic-methodological conceptions of this area of knowledge, thus creating a gap between the principles that organize Dance/Education. On the other hand, the premises of Adriana Gehres (2008), Ana Paula Abrahamian de Souza (2010), allied with Alexsander Barbozza and Rita Ferreira de Aquino (2021), allow us to understand that Dance and its teaching are based on currents philosophical: Rationalist, Empiricist and Interactionist, which outline how in different times the teaching of this artistic language was thought.

With regard to the history of Dance Teaching at school, we believe that its beginnings arose from the empiricist current, which emerged parallel to European Modern Dance and in Brazil, materialized allied to the New Education Movement - headed by Anísio Teixeira. In *Teaching Empiricist Dance in Brazil* (2022b), Barbozza and Damasceno present Maria Duschenes and Maria Fux as one of the main propagators of this philosophical conception in our country, thus establishing intersections with other Brazilian teachers. As well, we can mention the pioneering spirit of Celina Batalha, who, by teaching the premises developed by Helenita Sá Earp, indicates other ways of thinking about pedagogical practices in Dance in Rio de Janeiro.

Finally, in our opinion, we will only be able to build a critical historical narrative of Dance Teaching at school if we have as our guide the continuous self-assessment of the discourses to which we have been affiliated, together with the resumption of historical

episodes, understanding the amplitude of these phenomena and, mainly, recognizing them as a situated production, created from a specific social need. In addition, it is necessary to establish dialogues with current productions, so we will be able to break with the perspective of a one-sided history.

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