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ABSTRACT

Dance is an aesthetic practice and needs to be felt as such, much more than understood. By considering this premise and the danger of content-focused and technical teaching approaches - which focus on what dance is rather than what this practice could become and how it could evolve into - this essay aims to reflect on dance in education, by seeking to affirm the moving intentions and directions that draw close to the school educational relationships. With this in mind, a question arises: how to direct educators' attention towards the singularities that emerge in the work involving school dance? Based on this question, some clues are presented, understanding them as ludic and exploratory guidelines that invite us to operate a continuous methodological inversion for the teaching of dance in education.

KEYWORDS dance; education; clues; school.

Clues for dance compositions in education

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Introduction

The debate about dance in education is quite broad and diffuse, given that it points to different educational proposals that do not always converge with each other (Gehres, 2020; Tondim and Bona, 2020). Such proposals seek support in different methodological and didactic-pedagogical approaches that, in addition to starting from different social, cultural and artistic matrices, need to be measured against current documentary references, particularly the National Common Curricular Base (*Base Nacional Comum Curricular* - BNCC), and also with local demands, to guide work on dance in education.

In this broad and diffuse context, even though the references are different, it can be said, without fear of being wrong, that there are no general rules, nor universal principles of action when the subject is dance in education! This is because dance deals with human expressions (Andrade, 2020; Marques, 2012a; 2012b) and such expressions are not made to be understood, but rather to be fully felt at an almost purely corporeal perceptive level, where cognition is also related, of course, but in an implied, living and pulsating way, both in the body and within school relationships, in the midst of which dance emerges.

This means that, in order for dance to happen in education, it needs to be continually updated in experience, thus, in the freshness of a dance that is always in the process of being updated, the relationships of meaning of this practice in the educational context are not only sustained, but also intensified (Andrade, 2020).

Now, if the practice of dance needs constant updating in the course of experiences, instead of universal rules and principles, what matters in propositional terms, is the moving intentions and directions that conform to the singularities of the educational context to engender the future developments of dance in education.

In this way, at the whim of moving intentions and directions, the educational proposals always point to another dance, which is

continually modified in the interaction it establishes with local singularities. Therefore, dance in education escapes the ways of representation that intend to frame it under the aegis of a certain cultural identity already consolidated and ready to be simply known, recognized, assimilated, and reproduced by school bodies.

In the wake of this idea, it should be noted that the dance discussed in this essay does not exactly fit into the category of Art or Physical Education, nor does it allude to an extracurricular or occult component, but rather crosses this tendency of objectification of experience, pointing to a more micropolitical reflective domain, focused on the body and on school educational relationships effectively woven in the students' encounter with dance in education. That is, what is wanted here is to give voice to a more transversal and heterogeneous discussion that, before presenting what dance is at school, dares to deal with what dance can become and change in relationships.

By situating dance in these terms listed above, the injunction that is to be highlighted here is the following: in an excessively pragmatic school environment, rendered by content-oriented, technical approaches to teaching, and dangerously limited by directive didactic-pedagogical approaches (where knowledge is concentrated strictly in the teacher's hands, reinforcing the student's passivity in the assimilation of the content being taught) it is difficult to see these moving intentions and directions! Perhaps for this reason, dance in education is often restricted to the assembly and reproduction of choreographies and the celebration of festive festivities, in which choreographies are presented to meet the demands of performance and spectacularization of these festivities (Marques 2012a; 2012b ; Alves and Couto, 2020).

How to prevent this injunction from asserting itself? In the light of this initial question, the objective of this essay is to reflect on dance in education, seeking to highlight the moving intentions and directions that lie ahead within school educational relationships. Therefore, it is intended to present clues that help educators not only visualize, but also take better advantage of the changing orientation that comes from these moving directions and intentions, which are only accessed in the domains of experience.

For a compositional look at dance in education

To advance this essay proposal, it should be pointed out right away that it is not of interest here to compose a new educational proposal for dance, nor to treat this reflection as a general theory to terminally explain the function of dance in education. What is being done here is a composition and, as such, it fulfills a prospective function that intends to guide the attention of educators to what is yet to come, that is, to the singularities that emerge from the practice of dance effectively danced at school.

It is precisely for this reason that some clues for dance compositions in education are urgently needed here. But what are these clues? To answer this question, we delve, from the outset, into a cross-sectional and heterogeneous reflection that combines with the context of intervention-type research.⁵ According to this investigative domain, clues “are references that contribute to maintaining an attitude of openness to what is being produced and of adjusting the walk” (Passos, Kastrup and Escóssia, 2009, p. 13).

In the wake of this idea, clues are tentative guidelines that give way to a playful, inventive and compositional attitude that instigates the investigative process, guiding it not towards what is already known about what is being investigated, but towards what comes and what is latent in educational-school relations. By the same token, in a dynamic of intervention that allows itself to explore, that is, to envision what is yet to come, we intend to outline certain clues to think about dance in education.

As a way of reading and reflecting on these clues, it should be noted that they do not have a presupposed order of presentation, that is, they do not assume a linearity between them that defines a *priori* the step-by-step for guiding dance in education. This means that the clues complement each other, they connect, following intuitions, studies, but also the changing, wandering paths of those

⁵ According to Passos, Kastrup and Escóssia (2009), intervention-type surveys place the researcher and his or her research subjects on the same survey composition plane. Hence the importance of clues, as tentative guidelines that intensify the researcher's implication relationship with the researched field.

who look for them, who lose them and modify them continuously. Thus, as in the *Treasure Hunt* game, the order of presentation of these clues differs depending on how, when, and by whom these clues are read, opening the way to new paths of dance production.

That said, dear reader, it is suggested that you continue reading the clues that follow below in the way that suits you best. Start from the last one, if you like, or from the third one, but either way, allow yourself to trace your own linear-singularity, your “body without organs”.⁶

1. Experience knowledge clue

This clue will seek inspiration in Larrosa-Bondia's (2002) reflections on experience and the knowledge of experience. According to this author: “experience is what befalls us, what happens to us, what touches us. Not what passes, not what happens, or what touches” (2002, p, 21). The subtle inflection of this play on words goes unnoticed by inattentive eyes, however, when revisiting this aphorism with greater care, it is possible to observe that the crossing of the pronoun “us” in the middle of the statement promotes a deviation from the object tendency implicit in the expression “the what” that insists on saying what the experience is in a direct and terminating way.

In this sense, if experience is what befalls us, happens to us, touches us, much more than a binary and dichotomous relationship, - in the midst of which it erects what experience is, or ceases to be - the subtle inflection of the pronoun “us” points to a field of crossings that reveals not a “what”, but rather a compositional dynamic, which is oriented towards what is to come in the relations instituted by this “us”.

Andrade (2020), in her studies on the experience of dance, had already noticed how destabilizing this subtle inflection operated

⁶ This mention of the “body without organs” refers to Deleuze and Guattari, to situate a more intense domain of mobilization of reading, freed from repressions, rules, and automatisms. As a “body without organs”, the reader who traces their own linear-uniqueness allows themselves to be open to the dynamics of the flows generated in the reading experience (Resende, 2008; Deleuze and Guattari, 1997).

by the pronoun “us” in dance compositions in education is. Following in the footsteps of Larrosa-Bondia (2002) – who, by the way, sought inspiration from the philosopher and essayist Walter Benjamin – Andrade (2020) highlights the unrepeatable dimension of dance, which prevents its knowledge from being taught in a content-oriented and technical way, since it requires an ethical-aesthetic attitude of returning attention to oneself, which continually modifies not only dance, but also ourselves, who are traversed by this practice.

And for the educator to be able to touch this ethical and aesthetic domain, Andrade points out: “it will be necessary to constantly reformulate its practice, stimulated by the students’ needs and responses to experiences. This includes that at all times we are affected by what we have experienced” (2020, p. 35). As an effect of this attitude of constant reformulation, the interventional action germinates in a terrain of uncertainties, which places the educator in unstable situations, where dance grows and intensifies in the ongoing relationships within school educational experiences.

In the midst of this terrain of uncertainties, all agents involved in working with dance at school need to endure certain doses of lack of control over the creation process, because the development of this process depends a lot on the relationships that are only engendered on the spot, during the educational exercise. It is important to emphasize, however, that this uncertainty and relative lack of control does not point to a random and purely spontaneous effort, but rather to a complex dynamic of orientation and evolution of creative practices in dance, which progressively assumes a non-linear dimension to deal with heterogeneous elements not always fully evident at the beginning of the educational proposal.

In this regard, it is also worth mentioning that, by locating the educator in unstable situations, this does not mean that there is an abstraction of the contents related to dance in education! On the contrary, instability draws attention to the moving and differential dynamics that are inherent in dance-related content. In this sense, taking here, for example, the Labanian reference to give a certain concreteness to this discussion, the work focused on the

expressiveness of students and their qualities of effort only makes sense if one considers the singularities of the relationships triggered by the school bodies, since it is in these relationships that that ethical-aesthetic attitude is accessed, continually updating and re-updating the exercise of expressiveness through dance (Laban, 1978; 1990).

Faced with these constant updates, which feed the exercise of expressiveness, dance is only done in education by always being different, that is, metamorphosing. And to accompany this metamorphosis, the educator is challenged to “open paths for a new way of putting himself in the teaching process” (Andrade, 2020, p. 35). Therefore, interaction with students is an essential dynamic, without which the expressive function of dance in education does not emerge.

Finally, in order not to go on too long in the presentation of this clue, we start with the following question: How much metamorphosis can you, educator, stand when the subject is dance? The intention here, with this *how much*-type question, is not to quantify the transformation, as it is always another one probing the relationships to come, but to look head-on at our reactivity in the face of the inevitable metamorphosis of the teaching content, to experience other possibilities of exploration and reinvention of dance which escape reactive circuits.

In this sense, the question above can be read in another way, namely: how much dance can your educational practice stand?

2. Dance that is danced at school

This clue was inspired by the studies of Marques (2012a; 2012b), which instigates thinking about the following question: what is this dance that is danced at school? And to start answering this question, the author defends the importance of distinguishing two categories that are commonly mixed in the school space: “performance dance” and “expression dance” (2012a, p. 17). According to the author, while the first category serves entertainment and spectacular purposes, the second connects the

practice of dance to the critical, artistic, and social betterment of students, thus emphasizing its educational function.

In this regard, we agree with Marques, because when the function of spectacularization is confused with the educational function, the practice of dance is reduced to the reproduction of elements already codified in the scope of culture, which characterize the different modalities and styles of dance historically constituted. As an effect of this reduction, the didactic-pedagogical treatment reserved for dance is limited to the excessive affirmation of content-oriented and technical teaching approaches, which tend to make it synonymous with choreographies, that is, “ready dances” that can simply be reproduced in the school context (Ibid., p. 17).

It is worth noting that the dance that is danced at school opens up powerful possibilities for encountering the different modalities and styles of dance historically constituted, in addition to reserving fruitful spaces for the affirmation and appreciation of local and regional Brazilian cultural manifestations, where, for example, indigenous and Afro-Brazilian expressions take center stage. However, as highlighted by Marques (2012a; 2012b), care must be taken not to confuse dance with the simple reproduction and massification of the codes that arise from these different historical and cultural spectrums, otherwise its educational function is greatly limited.

It never hurts to remember, following Freire's criticism, that the content-oriented and technical approaches to teaching at school only reinforce the danger of objectification of the contents⁷ being taught, and this danger becomes even greater when the subject is dance, which, as already stated in the introduction to this article, deals with human expressions, and therefore, needs to be always in the process of being updated in the experience to reinforce the relationships of meaning of this expressive practice in the school universe.

⁷ The objectification of teaching content arises from an anti-dialogical relationship that installs a fracture that alienates and distances teaching intentions from learning. This fracture, in turn, contributes to the production of the man-object, who does not speak out and surrenders to the massification and domestication process (Freire, 1967; Stecanela, 2018).

With this discussion, attention is drawn to the following: it is necessary to avoid the danger of content and technical approaches to teaching dance in education! This is because such approaches objectify the practice of dance, by framing it within a binary logic that defines what is and what is not dance, what is and what is not allowed, what works and what does not work when the subject is what is already known (and recognized) about dance in the universe of culture.

According to this didactic-pedagogical treatment, dance is justified in the school space as content that needs to be known, recognized, and assimilated at school; however, in order for there to be effective knowledge, recognition, and incorporation (much more than simple assimilation) of dance in education, the teaching approach needs to go beyond the logic of simply transmitting techniques, codes, and specific content. Such an overcoming requires work focused on the singularities expressed in the classroom which, in turn, arise from the relationships effectively triggered between school bodies and the tension established between these bodies and the different historical and cultural spectrums of dance, updating and re-updating continuously its expressive function.

An interesting strategy to deal with the wide spectrum of historical and cultural expressions of dance without giving up the unique relationships established between school bodies is to bet on collaborative networking that includes the participation and active role of different educational agents in the development of school dance. This collaborative networking makes it possible to expand the concept of the classroom, guiding the educational exercise inside and outside the school universe, with due support and encouragement from the local board, the competent bodies, and municipal, state, and national educational policies.

Collaborative networking warns that the major sociocultural themes, such as those that cross popular regional dances and dances of indigenous and African origins, are too important to be treated in an individualized and watertight manner. Only collaborative networking, which goes beyond dance classes in physical education at school, is capable of guaranteeing more

powerful conditions to assert and reinforce students' relationships of meaning regarding these manifestations within the school universe (Moura-Cardilo, 2021; Sousa, Hunger, 2021).

And to achieve this level of networking, it is necessary to consider much more than isolated cultural codes, that is, the focus of work involving these sociocultural manifestations cannot be centered on the activity itself, as if it were its own purpose. It is necessary to ask: what values, what ways of being and existing are being made possible in these cultural codes enacted at school? What sociocultural and environmental relations does this context advocate? From the discussion of these issues derives a research exercise that involves all educational agents, inside and outside the classroom, in order to claim not only the body language of a given culture, but also other expressions that go far beyond the simple choreographed steps drawn from a given cultural universe.

To add to this collaborative network effort, it is also worth approaching public and private organizations that encourage the practice of dance in different socio-cultural spaces, in addition to considering the local community as a protagonist in this educational exercise constituted in a collaborative network, in which it is possible to meet, dialogue with and learn from agents immersed in the bosom of the very culture that one wants to highlight in the school.

Finally, for the composition of a collaborative network effort, it is necessary to give voice to a pedagogical work developed along the border between the local community, the educational agents, and the different school disciplines (subjects), which must be broadly opened to the scope of the culture in which they are inserted, to enable a more inter, trans, and multidisciplinary approach that enhances the cultural approach of dance in education.

3. The events clue

This clue draws attention to the following challenge: it is necessary to carry out a transversal, ludic, and heterogeneous reading, within the scope of the BNCC, about the different thematic

units⁸ that organize dance studies throughout basic education, otherwise the educational work can generate some limitations that drastically interfere with the development of dance within the school context.

Attention to this clue is particularly important because, in the order of thematizations, dance-related objects of knowledge tend to be planned in response to instrumental, reflective, and empowering demands. In the light of these demands, the contents related to dance are delimited *a priori*, in order to define their identity contours, through which students are led to know what dance is within a given culture.

In the wake of this idea, the BNCC extends a wide spectrum of different themes that frame the teaching of dance in education. Within the scope of early childhood education, dance is diluted in the field of students' concrete experiences, as a powerful practice to explore the language of children's movements. In elementary education, students are taught dances from the community and regional context (for the 1st and 2nd years), dances from Brazil and the world and indigenous and African matrix dances for the 3rd, 4th and 5th years, urban dances for 6th and 7th years, and ballroom dancing for the 8th and 9th years. In high school, the practice of dance is more specifically aimed at leisure and students' autonomy in choosing the manifestations that will be thematized (Brasil, 2018).

The injunction that we want to highlight here is that, at their level, the thematizations highlighted above lack that which dance can become, compose, and change within school relationships, that is, those disturbances that only arise when things (events) happen and which the experience of dance traverses.

The notion of event, outlined above, is particularly important to understand this conception of dance that is presented here, as it introduces a discursive materiality that escapes the

⁸ According to the BNCC, the thematic units refer to the structural and systemic organization of contents in Basic Education, which aim to "explore the set of Corporal Practices characterized by rhythmic and expressive movements" (Brasil, 2018, p. 220).

referential order of thematizations defined by the BNCC. According to Foucault, the event:

não é nem substância nem acidente, nem qualidade, nem processo; o acontecimento não é da ordem dos corpos. Entretanto, ele não é imaterial; é sempre no âmbito da materialidade que ele se efetiva, que é efeito; ele possui seu lugar e consiste na relação [...]; não é um ato nem a propriedade de um corpo; produz-se como efeito de e em uma dispersão material.[...] trata-se de cesuras que rompem o instante e dispersam o sujeito em uma pluralidade de posições e de funções possíveis (Foucault, 2008, p. 57-8).⁹

Note in the excerpt above that the notion of event points to a materiality that consists of relations, avoiding that object logic that frames it as an atomized substance. In the light of this idea, Pombo points out that, when produced as an effect of a relational dynamic, the event “does not exist on the same plane of things” which prevents its full objectification” (2002, p. 44).

Composing with this idea, it can be said that the event escapes the level of themes, always pointing to a problematization, that is, to a disquieting dynamic, which crosses and disperses the bodies in the materiality of the relationships in which these bodies are involved.

It is worth remembering that, for Foucault, problematization is “the set of discursive and non-discursive practices that makes something enter the game of true and false and constitutes it as an object for thought” (1984, p. 76), thus being, it can be said, therefore, that problematization always requires a singular treatment that shifts the question indefinitely. In this sense, the problematization does not point to a complete resolution, but to cases of resolution that are always provisional, which always lead to other problems, affirming multiplicities. In these terms, problematization is always the effect of a thematic update, which not only contextualizes it within a specific situation, but also modifies it indefinitely (Foucault, 2008).

In an effort to bring this discussion closer to reflections on dance in education, it is pointed out that in the field of

⁹ is neither substance nor accident, neither quality nor process; the event is not on the order of bodies. Yet it is in no way immaterial; it is always at the level of materiality that the event takes effect, that it is an effect; it resides and consists in the relationship [...], it is neither an act nor a property of a body; it is produced as an effect of and by material dispersion.[...] This is a question of the caesuras that shatter the moment and scatter the subject into a plurality of possible positions and functions (Foucault, 2008, p. 57-8) *Our translation.*

problematization, work involving dance surpasses the implicit referential order in the themes, to constitute itself as an event, that is, a relationship. Thus, dance is made and remade within the scope of the materiality in which it takes place, thus becoming the effect of an encounter, of an ever-becoming tension that has its place and consistency in the relationship woven between the school bodies.

And to touch this level of dance production, it is necessary to take into account that expressiveness cannot be undertaken without a body, much less without giving voice to the relationships that traverse these bodies. Looking at dance from this angle, the important thing is not to lose sight of the relationships, where the body is seen as a passing territory, in which dance takes place and is permanently different (Andrade, 2020).

And an interesting strategy to access this place of dance experimentation is to guarantee spaces for students to playfully explore their movement possibilities. To this end, classroom teaching needs to admit a differentiated approach, which admits a more laboratory and playful work profile, in which, instead of reproducing ready-made movements made by others, it instigates students to machine their own movements, which will always be others as long as the ludic and inventive dynamics that feed laboratory practice remain lit.

In a way, the BNCC endorses this laboratory class profile at school when, in early childhood education, it situates the notion of “field of concrete experiences” (Brasil, 2018, p. 40) to refuse, for a moment, the tendency to objectify content in the context of childhood. Within this field, a specific category stands out, entitled “body, gestures and movements”, according to which, movement is the main means through which the child communicates and relates to the world. Thus, body language assumes a certain centrality in early childhood education, which is only widely used when educators invest in a didactic-pedagogical orientation capable of optimizing the processes of exploration and self-discovery that are so exponent in the context of child development (Brasil, 2018).

Interestingly, with the advancement of the years and the levels of teaching in basic education, this centrality of playfulness and movement is being displaced, due to the affirmation of thematic

units that intend to connect the field of concrete experiences of the students, to the wide spectrum of manifestations present in the broader scope of culture. It turns out that, by objectifying knowledge, shelving it in different thematic units, a certain myopia often sets in that intends to take certain codes extracted from the cultural universe as representative elements of the cultures to which they refer, leaving the false impression that such codes can be merely transmitted to the school clientele, as they happen outside this context.¹⁰

There is no doubt that the different cultural matrices not only can but should have spaces of expression at school, but for these spaces to assert themselves, it is necessary to adjust these matrices, problematizing them within the field of the students' concrete experiences. Such problematization generates a necessary tension between heterogeneous elements, which connect otherness to local singularities, preventing dances present in different cultures from being merely reproduced at school as ready-made choreographies.

With this discussion on the agenda above, we want to highlight the following: it is necessary to prevent the rhythmic and expressive manifestations of different cultures from being crystallized, reducing the practice of dance to the reproduction of choreographies, which greatly mitigates the functions of dance in education. And to prevent this injunction from asserting itself, it is necessary to bet on the centrality of play and movement not only in the context of early childhood education, but also throughout the course of basic education.

As an effect, it should be noted that the notion of field of concrete experiences, mentioned in the BNCC (Brasil, 2018), is a very broad and powerful concept to be restricted only to the scope of early childhood education. To reinforce this idea, support is sought in Mauss, in his studies on body techniques, according to which, it is in the body that the “fundamental education” (2003, p.

¹⁰ This injunction is widely evidenced in the cultural approach of the physical education curriculum, according to which, the simple replication of teaching contents, without paying attention to the due care of modifying them, according to local needs and singularities, results in cultural color blindness that cools the senses of the educational action (Moreira and Candau, 2008).

421) is based, through which one learns each and every element of culture. In this sense, it is in the body that this field of concrete experiences is evident, without which students do not incorporate the different learning that extends to all levels of education.

Considering this idea, it is necessary, therefore, to break with the logic that opposes ludic exploration to the specialization of movement possibilities, as it is by maintaining the level of exploration and ludicity that specialization greatly intensifies. As an effect, it is by remaining at the level of playfulness that the composition of the senses is reinforced, which guarantees that the production of school dance is always organized at the level of problematizations and events.

In this way, this clue invites a necessary tensioning of the thematic units in the field of concrete experiences of the students, as a potent strategy to intensify the experience of dance in education, since it is in this field that thematizations are soaked with meanings, feeding the desires of the students for the research of movements that reinvent, each and every time, the production of dance.

Thus, educators who intend to work with dance are left with the challenge: to help students fall in love with movement! But not by the regularized, scrutinized and, already, culturally crystallized movement, as a code that can be reproduced within the school filter. Passion must burn within school relationships, where singular and expressive movement pulsates.

It should be clarified, however, that this singular and expressive movement does not take place outside the scope of culture, but precisely because it allows itself to be singularized in school relations, it admits the emergence of a certain freshness and vitality that injects life into the different cultures that are expressed in the school, updating them continuously.

4. Vulnerability clue in collective composition

This clue brings the following idea: the dance that is danced at school escapes the order of presupposed definitions, pointing to a dimension of irreducible vulnerability, without which the

singularities that traverse educational encounters are not taken advantage of.

In these terms, to proceed with the presentation of this clue, it is essential to delve into the notion of vulnerability and, for that, support is sought in Judith Butler. According to this author, vulnerability “is a precondition of being human” (Butler, 2019, p. 45), which leads one to think that every human being is vulnerable by definition and, precisely because of this, needs to be in relationship with others to give way to life.¹¹

As Butler points out:

não somos identidades separadas [...], mas já estamos envolvidos em um troca recíproca, uma troca que nos desloca de nossas posições como sujeitos [...]. Estamos fora de nós mesmos, constituídos a partir de normas culturais que nos precedem e ultrapassam, entregues a um conjunto de normas culturais e a um campo de poder que nos condicionam fundamentalmente (2019, p. 45-46).¹²

It can be observed from the above excerpt that the notion of vulnerability draws attention to a perceptive domain constituted outside of ourselves and which, therefore, is only actualized in the between, that is, in the relational dynamics that are shared by all, confounding us permanently at the heart of social interactions. In this regard, Butler states:

Se você me confunde, então você já é parte de mim, e eu não sou nada sem você. Não posso reunir o ‘nós’, exceto ao encontrar a maneira pela qual estou amarrada a ‘você’, ao tentar traduzir, e sim ao descobrir que minha própria língua deve partir-se e ceder se eu quiser conhecê-lo. Você é o que ganho com essa desorientação e perda. É assim que o humano passa a existir, repetidas vezes, como aquilo que ainda estamos para conhecer. (Butler, 2019, p. 49)¹³

¹¹ It should be noted that Butler (2019) is interested in vulnerability to highlight the problem of “dehumanization” so present in our social, cultural, and historical organization, in the midst of which an ethnic framework is affirmed to hierarchize and categorize people, deciding “who will be human and who will not be” (p. 9). As an effect of the affirmation of this framework, the life of some ethnic groups is easily repressed and stigmatized, due to the imposition of a hegemonic rationality and a universal legal order that shapes, as appropriate, the ability of subjects to feel, learn, and live together in the social sphere.

¹² we are not separate identities [...], but we are already involved in a reciprocal exchange, an exchange that displaces us from our positions as subjects [...]. We are outside of ourselves, constituted from cultural norms that precede and exceed us, delivered to a set of cultural norms and a field of power that fundamentally condition us (2019, p. 45-46) *Our translation.*

¹³ For if I am confounded by you, then you are already of me, and I am nowhere without you. I cannot muster the “we” except by finding the way in which I am tied to “you,” by trying to translate but finding that my own language must break up and yield if I am to know you. You are what I gain through this disorientation and loss. This is how the human comes into being, again and again, as that which we have yet to know. (Butler, 2019, p. 49) *Our translation.*

In these terms, Butler instigates us to think that we are not atomized and isolated beings, but that we influence and are influenced by the world around us, precisely because it is in this world that existence is always expressed in the relationship with others, revealing a certain condition of precariousness - understood here as uncertainty, instability, and insecurity – which is constitutive of life itself.

In the wake of this idea, any debate about the conditions of existence needs to be read in the light of this condition of vulnerability, which leads to the following question: knowing that we are vulnerable beings, what can be done together to reduce the feeling of precariousness, which is common to all of us, and to qualify our existences as an effect?

Butler gives interesting clues to answer this question by calling attention to the need to weave between us networks of collaboration and care that gain spaces for constant expression and reinvention in the field of language. Such networks are able to pull us “out of narcissism, towards something more important” (Butler, 2019, p. 114). This “something more important”, outlined by Butler, is continually made and remade in the field of language, where we are never alone, but always in a tense relationship with the Other, that is, with alterity.

The more open one is to the demands of cultural translation, where alterities are in tension with each other, the more open individuals become to accepting dissident positions. Such an opening makes possible, in turn, the composition of an “ethical responsibility” that not only allows thinking about “the Other under the sign of the human” (Butler, 2019, p. 49), but also enables the expansion of intersubjective relationships, as well as the expansion of the potential for action and expression of the subjectivities involved in this network of collaboration and care.

And it wouldn't be any different when it comes to dancing! Thus, taking the path of vulnerability as an inspiration, it is bold to state that, in order to work with dance in education, it is necessary to recognize, firstly, that we are all vulnerable to this practice, insofar

as it escapes us indefinitely, pointing to another dance, always in the process of becoming in relationships.

Now, if we are all vulnerable when it comes to dance, it is precisely in vulnerability that we approach each other and recognize ourselves in each other, in order to perceive and share our common vulnerabilities.

But where exactly are we vulnerable when it comes to dance? To start answering this question, it can be said that vulnerability is related to the lack of repertoire and expertise with already crystallized vocabularies about dance, which often limits the performance of certain gestural codes. On the other hand, the presence of this lack of repertoire can be extremely liberating, since it allows the composition of aesthetic expressions not yet fully codified by the hands of specialists and which, therefore, dare to constitute themselves in other ways, as crystalline expressions, even if imprecise, but which enjoy pure vitality and inventive power.

Thus, this condition of vulnerability draws attention to the fact that the aesthetic expression of dance has much more to do with what we dare and allow ourselves to compose together, in the course of school relationships, than with what we have or do not have as a movement pattern previously assimilated and learned. It is clear that certain patterns and crystallized codes can also have their place in the composition, but as claimed elements in the relationships that emerge in the compositional exercise, and not as imposed elements that previously condition the orientation of the act of dancing.

Another condition of vulnerability that is particularly important in what concerns dance in education, refers to the affective bonds that need to be established between students, so that dance can happen as language and aesthetic expression. For these affective bonds to assert themselves, students need to deal with different intentions, interests, and desires that cross the school environment, intensifying the climate of dance composition in education.

It is worth mentioning, however, that the composition of these affective bonds is not something easy and free, but involves a dimension of work and tension between the parties that requires

necessary care, so that the relationship between students is the most intense, positive and qualified possible. Throughout the bonding process, students need to work on their negotiation skills to deal with their own wishes and intentions in a relationship of respect, dignity and acceptance of the wishes and intentions of others (Sennett, 2012). It turns out that, as is known, the embracement of alterity is not always an easy attitude to be made viable, nevertheless, the educational function of dance feeds precisely on this relational challenge, which has in the educator an important agent for guiding this collective and collaborative dance composition process.

As one advances in the composition of these bonds, dance is constituted as an effort shared by all within the collective school experience. It is in this place that dance takes place as an aesthetic expression woven between school corporealities that share common movement experiences, that together, constitute the future contours of dance in education.

(In)conclusive preambulations

Throughout this manuscript, some clues for the composition of dance in education have been presented. To do so, it was necessary to assume the playful and inventive dimension, which is typical of the dancefloors, to touch a more open, inventive, and compositional domain of dance mobilization that dares to welcome those dimensions that are continually differentiated in the experience, to affirm the expressive singularities that erupt from school educational relationships.

Such a textual composition strategy seemed interesting to us, because when one is in a state of dance, that is, when we allow ourselves to be affected and let ourselves be affected by the forces that cross and intensify the experience, dance has much more to do with what it can come to be and change in the ongoing relationships in a given encounter, than with what is already known about this practice in the context of culture.

It should be noted, however, that this openness to differentiation – which points to a dance that is always different – does not mean a lack of pedagogical intention, nor an alienation of the educational action. That is, we are not talking here about a certain hidden and indefinitely impalpable curriculum surrounding dance in education. What is outlined here is that, in the course of educational intentions, it is necessary to give vent to doubts, uncertainties, and the detours of the initial proposal, because it is in the wanderings,¹⁴ that is, in the disposition to an intentionality that allows one to continuously calibrate oneself during the process, that powerful paths are opened to welcome what comes in school relationships.

Thus, by giving vent to the detours of dance in education, the pedagogical work involving this content assumes an extra-propositional dynamic that leaks to the presupposed intentions, pointing to another dance, always in the process of composition. In Deleuze's viewpoint, this dynamic refers to a domain of production of reality that is alien to consciousness, which wants to bend and rationalize everything. In this sense, the experience that comes from the extra-propositional escapes the synthesis, the foundation, the objective and regular reduction of the object, assuming therefore, a problematic, sub-representative dimension that “evolves entirely in the understanding of the problems as such, in the apprehension and condensation of singularities, in the composition of bodies and events” (Deleuze, 2006, p. 272).

By thinking about dance in these terms, a commitment is assumed to another policy of composition of dance in education where, instead of absorbing ready-made information from a world made known, one dares to assert a tentative and adventurous disposition of a knowledge agent who not only subjects themselves, but also composes realities – dances – always in becoming, in the relationship of constant tension and exchange that they establish with the world that surrounds them.

¹⁴ The notion of “wandering” refers to an attitude of choosing the road and choosing movement, to the detriment of the temptation of immobility. Immobility, in its turn, points to the search for ideals, while the road and movement, on the other hand, break with idealization in favor of the affirmation of life (Deleuze, 2018).

Faced with the challenges of a dance that is never given a *priori*, the clues presented in this manuscript point to an indefinitely extended conclusion, which invites to operate, always and every time, a methodological inversion for the teaching of dance in education.

Such an inversion, in turn, warns that the pedagogical work deals all the time with moving directions and intentions, which permanently calibrate the paths of dance production in education. And such calibration is done at each new step of the walk, which refers to the poetry of Antonio Machado:

Tudo passa e tudo fica
porém o nosso é passar,
passar fazendo caminhos
caminhos sobre o mar [...]

Caminhante, são tuas pegadas
o caminho e nada mais;
caminhante, não há caminho,
se faz caminho ao andar.

Ao andar se faz caminho
e ao voltar a vista atrás
se vê a senda que nunca
se há de voltar a pisar [...]

Caminhante não há caminho,
se faz caminho ao andar [...]¹⁵¹⁶

Thus, with errant steps... like those of a wanderer... let us dare to trace the future directions of the walk... the grooves in the road... that are calibrated with each new step... with each new dance to come ...

When walking... dancing... the important thing is to prospect... letting yourself be carried away by the walking dynamics

¹⁵ Wanderer, your footsteps are
the road, and nothing more;

wanderer, there is no road,
the road is made by walking.

By walking one makes the road,
and upon glancing behind
one sees the path

that never will be trod again.
Wanderer, there is no road –
Only wakes upon the sea
Our translation.

¹⁶ Fragments of the poem “Cantares”, by Antonio Machado [1875-1939] (CATALÃO, 2002, p. 209).

offered by the clues and allowing yourself to put these clues to the test in future encounters with dance in education.

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