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**RESEARCH REPORT  
CARTOGRAPHIES OF DANCE IN THE SCHOOL CONTEXT:  
experiments by an artist-teacher-cartographer**

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Scientific report of the dissertation presented  
to the Master's Course of the Graduate Program  
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Advisor: Prof. Dr. Fernando Luiz Zanetti

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## **BRIEF RELEASE**

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## ABSTRACT

### **CARTOGRAPHIES OF DANCE IN THE SCHOOL CONTEXT: experiments by an artist-teacher-cartographer**

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This scientific report seeks to present the investigation of dance in the Brazilian school context. In 2016, it became mandatory content in the Arts discipline. However, sometimes, dance teaching practices are only directed towards festive presentations and reproductions of choreography. Taking into account the dance teaching practices in schools and the obligation of Law No. 13.278/16 and the Base Nacional Comum Curricular (BRAZIL, 2018), this research seeks to map the choreographic process in the school context, intertwining the experiments of an artist-teacher-cartographer, and an archive of academic CAPES A1 and A2 journals in the areas of Arts, Education and Physical Education. Furthermore, it intends to map the lines of the dance, performance and improvisation device; to establish relationships with the universe of Pina Bausch and to verify how the “cartography method” can be a construction of a “choreographic performance”. Cartography is used as a research method, having as methodological instruments the logbook and the journal archive. As a theoretical reference, it is based on Foucault (1998) and Deleuze (1996) in relation to the discourse of the body; in the Triangular Approach, by Ana Mae Barbosa (2010), about the teaching of Arts; and in the universe of the dancer and choreographer Pina Bausch as a great reference of “choreographic performance”. This is a research that encompasses dance, art, education, experimentation, territorialization, deterritorialization, affections, sensations and perceptions.

**Keywords:** Artist-Teacher. Cartography. School Context. Choreography. Dance.

## SUMMARY

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## 1 INTRODUCTION

The aim of this scientific report is to present an analysis of dance in the Brazilian school context based on my master's research entitled "*CARTOGRAPHIES OF DANCE IN THE SCHOOL CONTEXT: Experiments of an artist-teacher-craftsman*".

Dance, one of the oldest artistic and bodily languages, is present in cultural and religious manifestations throughout humanity. In 2016, it became mandatory content in the discipline of Arts, through Law No. 13.278/16 and the Common National Curricular Base (BRAZIL, 2018).

In 2017, when I worked as a teacher in the early years of Elementary School I in the city of Betim/MG in the disciplines of Arts and Physical Education, the way dance is taught in the school context caused me strangeness, the knowledge of dance is different from the school knowledge in dance. However, the dance teaching practices only focus on festive presentations and the reproduction of choreographies.

These cartographers are the drawing of the universe of dance through my practices, the choreographic processes in school institutions and the interweaving of an archive of academic journals that keep the memories of the struggles about the relationship between dance and school (FOUCAULT, 1998).

Taking into consideration the practices of dance teaching in schools and the obligatory nature the research sought to map the choreographic process in the school context, interweaving the experimentations of an artist-teacher-cartographer in three municipal schools in the city of Betim/MG, between 2017 and 2019, in classes from the 1st to the 5th year of the initial years of elementary school, and an archive of academic journals Qualis CAPES A1 and A2 in the areas of Arts, Education and Physical Education. In addition, it intended to map the lines of the dance device, which are performance and improvisation; to establish relations with Pina Bausch's universe and to verify how the "cartography method" can be a construction of a "choreographic performance".

The theoretical referential was based on Foucault (1998) and Deleuze (1996) in relation to the discourse of the body; on the Triangular Approach, by Ana Mae Barbosa (2010), about teaching art; and on the universe of the dancer and choreographer Pina Bausch as a great reference of "choreographic performance".

## 2 DEVELOPMENT

This research was justified by the importance of investigating how dance teaching occurs in schools and the discussions about the mandatory teaching in the Arts subject, according to Law 13.278/16 and the BNCC (BRASIL, 2018).

Deleuze (1996), in turn, promotes a reflection about the statute of the body and the movement in the arts through the notion of body sensation: [...] "The body in movement, when it reaches the state of dance, is not reduced to a form, to a representation, or to a mechanics. Rather, on the contrary, its singular lightness affects us greatly" (Deleuze, 1996, apud Martins, 2010, p. 101).

For Foucault (2013), "incomprehensible body, penetrable and opaque body, open and closed body: utopian body" (p. 10). The body is always visible, draws attention, there is no escaping the body, it does not move or remove without the body, "the human body is a main actor in all utopias", it can be a "utopian actor" by "putting on make-up, tattooing, masquerading", when it enters the scene it interprets, sings and dances (Foucault, 2013, p. 12).

According to the BNCC (2018), dance is constituted by artistic practice, thoughts and feelings of the body and is mediated by cognitive processes and felt experiences. Thus, artistic processes in dance are manifested through the body and produce meaning in the relationships between corporeality and aesthetic production.

Law 13.278, of May 2, 2016, amends the Basic Education Guidelines Law (LDB) and includes in a mandatory manner the discipline of Art in Basic Education. Thus, the teaching of the languages of visual arts, music, dance, and theater becomes mandatory with a maximum implementation deadline of 05 years.

The Triangular Approach is pertinent to the teaching of dance, in which we must learn, practice and reflect on it: "the tripod of doing, appreciating and contextualizing" is part of the relations that integrate the knowledge of "[...] art, of dance as art - the first of the fundamental and significant relations for the teaching of art in contemporary society" (Barbosa & Cunha, 2010, p. 62).

In search of delimiting our research object, we pointed out as research problems the following questions: How is dance taught in public schools? Why is dance always highlighted in school parties? How is the process of choreographic teaching in public schools? Why is dance not included in the educational processes, since it is part of the curricular contents?

## 2.1 General Objective

To map the choreographic process in the school context, intertwining the experimentations of an artist-doctor-cartographer, in the periods between 2017 and 2019 in the public municipal network of Betim/MG, as well as an archive of academic journals Qualis CAPES A1 and A2 in the areas of Arts, Education and Physical Education.

### 2.1.1 Specific goals

- To map the lines of the device dance, performance and improvisation;
- To establish relationships with Pina Bausch's universe;
- To verify how the "cartography method" can be a construction of a "choreographic performance".

## 2.2 Methodology

Cartography was used as a research method, having as methodological instruments the logbook and the journal archive. Cartography is not a ready-made method with defined rules and protocols, the cartographers of dance are composed of non-linear trajectories, that is, we find vanishing lines that join or break.

In mapping the archive of academic journals, we researched about 1,000 texts and chose a set of 121 articles from a 13-year period (2010 to 2022) from 12 Brazilian journals in the fields of Art, Education and Physical Education, classified as A1 and A2 by the Qualis system of CAPES.

Below, in the tables, we demonstrate the total number of articles per journal and per area:

**Able 1 - Journals and total number of articles**

REVISTA	NÚMERO DE ARTIGOS
1 Educar em Revista	5
2 Fundarte	32
3 Educação & Realidade	3
4 Movimento	15
5 Ars (USP)	2
6 Pró-posições	11
7 EBA/UFGM	7
8 Urdimento	13



9 Caderno CEDES	5
10 Revista Repertório - Teatro e Dança	25
11 Educação e Pesquisa	1
12 Educação em Revista	2
<b>Total articles:</b>	<b>121</b>

**Source: Prepared by the author (2020)**

After the selection, the articles were organized in tables, based on the following categories: title, author, journal area, year and name of the journal. To analyze each article, we created the following organizational file: year; area/subarea; subject; function of art and/or dance; characteristics of art/dance and teaching; displacement or provenance; problematization or general plan of the text.

**Able 1 - Categorization by year**

		Year			
Area/sub-area	Subject	Function of Art/Dance	Characteristics of art/dance and teaching	Displacement or provenance	Problematization or general plan of the text
Journal title	Title of article and author's name				

**Source: Prepared by the author (2020)**

Subsequently, we categorized articles by subjects or problematizations, as shown in Table 2.

**Chart 2 - Categorization of articles by subjects**

	Year	Title/author	Area/Subarea	Subject	Function of Art/Dance	Characteristics of art/dance and teaching	Deslocamento ou proveniência	Problematization or general plan of the text
Subject								

**Source: Prepared by the author (2020)**

### 2.3 Research Analysis

The plateaus for Deleuze and Guatarri (1996) designate an intense stabilization, a conceptual multiplicity, each plateau performs a mapping and announces a field of problems, where the movements describe the same course.

In this cartography, in each plateau traversed, we find a movement. The archive and the cartography made us see what was there and what few sees: a fight waged between Dance x Education. The history of dance in Brazilian education: a predetermined place of exclusion and discrimination of both dance and the dance professional was established, with roots in the Levitical period and the Middle Ages, polyvalence in arts education, the valorization of visual arts to the detriment of other artistic languages, technical pedagogical practices and the copying of drawing as the main tool of art in Brazilian education. In this sense, the logbook is a reflection of the history of dance in the Brazilian school context.

As far as the Law 13.278/16 is concerned, the lack of specialized professionals in teaching was identified, and few advances have occurred. The BNCC (2018): weaknesses and contradictions, at the same time that it proposes the teaching of arts with the specificities of the languages dance, theater, music and visual arts, it proposes integrated arts - return to polyvalence.

I noticed that the way dance is taught in general consists of copies and reproductions of choreographies, sometimes from YouTube. Dance in schools appears in school festivities, however, it is concatenated to entertainment and cultural production, which makes it not recognized as an area of knowledge. Therefore, we find divergences between school knowledge and dance knowledge, and these divergences cause great tension between Dance x Education.

Following these points, dance in school contexts is developed for productive purposes, humanized and with the interest of forming disciplined bodies. Therefore, art is not taught for art's sake, dance for dance's sake, that is, we cannot form artists and dancers. The results point out that dance in schools is not related to artistic expression and cultural manifestation of man.

Another pertinent plateau discusses the importance of the presence of the artist-teacher in school contexts: he/she is a source of knowledge and practice and establishes a dialogue between the arts and education. Unfortunately, the artist-teacher cannot be an artist in this environment of impositions, because he needs to conform to school curricula and norms, or rather, to traditional teaching practices to the detriment of art. One can only teach what is allowed in schools, which is one of the reasons why artists resist teaching in regular schools.

On the plateau dance and religion, we notice the valorization of religious practices to the detriment of Brazilian and African cultural manifestations. In schools, dancing in religious celebrations is allowed, but other celebrations are considered forbidden and profane. Carnival is forbidden, but the Easter celebration is sacred! The body that dances is portrayed as profane

- a similar view of the Jesuit priests when they tried to catechize the Indians with sacred dance and theater. Religion is essential to normalize the body!

On another plateau dealing with the theme of dance and gender, we discuss the fact that dance has a female belonging, although since primitive times in various peoples men have also been protagonists in dance. This erroneous belonging and the concept of "men don't dance" arose after the French and Industrial Revolution in which values were reversed, dance, which used to be considered noble, was neglected, and the body became an object of production, influenced by patriarchy. Men who dance are discriminated against, and this situation is reflected today. We can see that in the history of dance in Brazilian education ballet, for a long time, was only offered to girls and more aggressive sports practices to boys; these aspects reinforced the idea of female belonging in dance.

On the other hand, on the school festivities plateau, due to religious issues, I noticed that Brazilian dances, African cultures and even the traditional quadrille are diminishing in school festivities. It is a challenge and a constant struggle to work with our culture in schools. Brazilian cultural manifestations are a great archive of popular traditions, our cultural heritage.

In the composition of the archive of this dance cartography, I identified displacements, alliances and clashes between the authors. The performance, the improvisation and the universe of Pina Bausch are lines of dance found in movements, besides the cartography as a choreographic performance a great novelty? the rock, the punk movement as a great influencer for the performance to become a language of art.

In the differentiation: represented body and subjected body: represented body manifests itself in mental representations, in systematized dance and with ordered choreographic compositions. Examples: ballet, flamenco, Laban's drawings (1990/1978) and Robert Smith (The Cure). The subjectivized body, on the other hand, emerges in the body itself, differentiating itself and other bodies, becoming a great power. A body that embraces and transposes cultural references, knowledge powers, body languages, history and present time, deviates forms, performs and improvises. Examples: Michael Jackson, Bruce Dickinson and Ney MatoGrosso.

The Body without Organs deterritorializes, releases the lines of escape and power; it is made of plateaus, which goes beyond subjectivations and is a plane of consistency that opposes the organism, resembling the shape of an egg, or sphere, with one or several intensities (DELEUZE; GUATTARI, 1996).

The body is the protagonist itself and the place of speech, because it self-organizes the enunciations, is unpredictable and favors performative (SETENTA, 2008). Utopian bodies refuse rules and standardizations, because they are mutable and full of possibilities and experimentations. The discourse of the body without organs brings us a vibrating, intensive, transgressor body, endowed with desires and affections, with experimentations and repetitions.

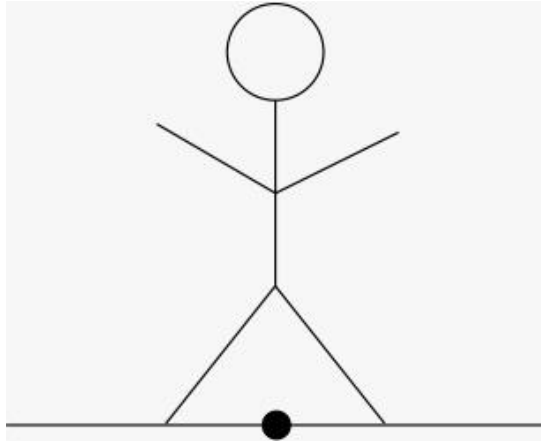
Performance: means performance, suffered influences from the circus, cabarets, movements such as futurism, Dadaism, surrealism, rock, punk rock and post-punk, considered an avant-garde creation, with anarchist ideals, a live art - free art (Goldenberg, 2015). A hybrid language, present in the performative practices of ritual, ceremonies, and parties with their media interfaces to contemporary aesthetics, as well as in urban interventions, video art, video dance, photography, technological art, and the corporate world. The performer is the creator, the interpreter, and the great protagonist of his performances. The punk movement contributed for the performance to become an art language, slogan "do it yourself". Improvisation is directly linked to performance, it is transgressive, demands experimentation and practice, and escapes from the represented choreographies.

The dancer and choreographer Pina Bausch used several languages, went out of the traditional aesthetic standards, prioritized the personality and subjectivity of the dancers, refused representations and reproductions, performed the dance theater of difference. He contributed to the language of performance and influences the performing arts today, he created more than 40 shows, his works were aligned with the thoughts of Foucault (2013) and Deleuze (1996) and the studies of Artaud (1989).

Cartography as choreographic performance was one of the great novelties found in this research. It is the design of the dance on stage; with its infinite lines that break and unite, it traverses several territories, affects, provokes becoming, and is a great potency for dance, as well as in the research processes.

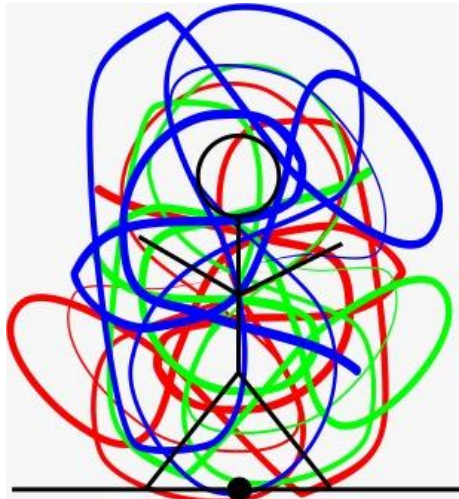
Thinking of relating cartography as choreographic performance for a better understanding, I demonstrate through figures 22, 23, and 24 how the scenic space is constituted by the countless lines - a tangle that is constantly joined and broken:

**Figure 22 - Central position of the performer**



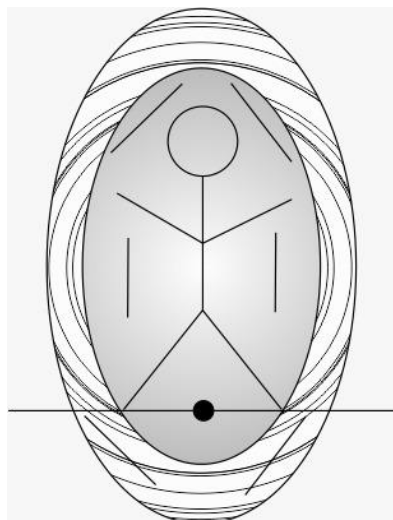
Source: Prepared by the author (2022)

**Figure 23 - The tangle of lines**



Source: Prepared by the author (2022)

**Figure 24 - The intensities in the performer's body**



Source: Prepared by the author (2022)

It is important to highlight that, in cartography as choreographic performance, the dancer/performancer creates his own lines, draws his own path on stage, for there is no standard model, nor systematized geometric figures. One can use repetitions and juxtapositions, originate infinite territories, and deterritorialize.

What drove me to produce the video-performance was to present cartography as a choreographic performance and, at the same time, to criticize the docile bodies produced in the school context, the memories of the struggles of dance in Brazilian education, the imprisoned and massacred dance.

### 3 FINAL CONSIDERATIONS

In this dance cartography, we can see that the history of dance in Brazilian education has established a predetermined place for the exclusion and discrimination of both dance and the dance professional. Superficial dance teaching, full of copies and repetitions of choreographies, also from Youtube, lack of specialized professionals, artistic practices disconnected from teaching practices, dance is not recognized as an area of knowledge.

School institutions aim at forming docile bodies, performance, improvisation and the universe of Pina Bausch are lines of dance found in movements from the archive, besides cartography as a choreographic performance and confer a counterpoint to traditional methods of teaching dance.

*My conclusions about the cartographies of dance in the school context lead me to the understanding that dance in the school context is almost impossible. It is rare a dance that does not have an entertainment character, without standardization, without the formation of "docile bodies". Therefore, metaphorically, I say that dance in the school context lives in an "iron maiden"! I see a little light at the end of the tunnel when I point out that a very positive way of teaching dance in the school context is through full-time school workshops, whose teaching is not content and normatizing and specialized professionals can enter. I reiterate that if dance in the school context trained dancers, it would rise considerably and many names would emerge in dance, as they do outside the walls of the school institutions. Today, I don't see this possibility.*

As a dance professional and researcher, the studies of Foucault and Deleuze have improved and re-signified my knowledge. I think it is important to know the represented body that manifests itself in representations, in systematized dance, and with ordered choreographic compositions. However, the subjectified body emerges in the body itself, differentiating itself and other bodies, becoming a great power, but it can also be trained.

As far as the discourse of the body is concerned, I pointed out that utopian bodies refuse rules and standardizations, for being mutable and full of possibilities and experimentations. The discourse of the body without organs in the revolutionary type brings us a vibrating, intensive, transgressor body, endowed with desires and affections, the CsO. Both the utopian bodies and the body without organs are close to performance, improvisation, and Pina Bausch's universe, and far from the realities I found in the school context, the school has not discovered the represented body.

## APPENDIX A - VIDEO PERFORMANCE

### *CARTOGRAPHY AS CHOREOGRAPHIC PERFORMANCE*

Choreography: *Trapped Body - "Criticism to impositions over bodies"*

The song Tears of the dragon have metaphors that reflect the memories of the struggles of dance in Brazilian education. This production is critical and seeks to present in an introspective way how dance is massacred in the school context by emphasizing the formation of docile bodies:

<https://www.youtube.com/watch?v=DWA7s6Zkrn4>



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