

Dance Teaching at School: High School Reform, Disciplining and Biopolitics

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Abstract

This study is motivated by experiences in Education, observing the secondary place of dance in the school curriculum. From a brief historical perspective, potentialities and difficulties that dance faces in public schools are discussed, analyzing the situation of High School in a Regional Education Coordination in the hinterlands of Santa Catarina. Even with the reform of High School, dance is still not contemplated as a specific curricular component and instigates researchers on this topic. The methodology used in this study encompasses bibliographic research and contextual information about dance in the chosen Regional Education Coordination. The concepts of body, biopower, biopolitics and self-care, by Michel Foucault, and the notion of education as an exercise of freedom, by Paulo Freire, are references that support the development of the paper. The discussion shows how urgent it is for the school to review how it has treated dance as a fundamental component of Education.

Keywords: Dance teaching; High School Reform; Biopolitics and dance; Teaching experience; Insurgent bodies.

Introduction: The School and the dance teaching

School, for a long time, was seen only as a space for reading, writing and for learning the four basic arithmetic operations, focusing on orality, reading, writing and numbers. In the last decades we understand the great concern in this formative path based on educational policies, aiming at other areas of human education such as the arts, philosophy and cultural and bodily experiences.

Dance, in the history of education, at the end of the 19th century, is associated with the teaching of gymnastics. To justify its presence in the school curriculum, it was recommended that it should be included, in its different modalities, in the work of exercising (MARQUES, 2011).

Thus, as a legacy of Physical Education focused on exercise in the 20th century, dance remains linked to physical exercise in schools. However, by marking the body with more

feminizing gestures, only women can participate. Men, according to Marques (2011), must perform rhythmic military exercises.

With time, throughout the 20th century, schools saw dance, as a priority, a tool for activities on commemorative or festive dates. This way of inserting dance in basic education schools has been going on for decades. We can still experience the same reality in many of our schools today (MARQUES, 2011).

In the relationship between dance and education, in 1956, the School of Dance was created at the Federal University of Bahia, Brazil. Over the years, new dance courses were created at universities, usually in partnership with dance associations or institutes. However, even though dance is integrated into school curricula, partly in the Arts component, partly in Physical Education, or even in Higher Education Dance courses, it continues to be neglected in the training processes of basic education schools, relegated to festive days or the extracurricular activity of the school. During the 1980s, Physical Education went beyond the militaristic paradigm and started to contemplate the Human Sciences. With this, as Marques (2011) points out, it managed to include dance in its curriculum, as well as games and plays, gymnastics, wrestling and sport.

Dance, as a component of education in Brazil, is still in the constitution phase and there is still a lot of struggle for its real practice, defended by artists, dancers and choreographers. The utopian phrases “education for all” and “free education” continue to exist only in documents. Thus, we continue to live at the mercy of this discriminatory and undemocratic character in which education, in the global sense, actually serves the few privileged, while the disadvantaged continue to receive Education for the sake of subordination. Law no. 9,394/1996, the National Education Guidelines and Framework Law, known in Brazil by the acronym *LDB*, in paragraph 2 of Art. 26, signals that it has made the teaching of the arts mandatory throughout the country, “the teaching of the arts will be an integral part of the compulsory curriculum at the different levels of basic education, in order to promote the cultural development of students” (BRASIL, 1996, n.p., our translation). As this Law points out, this proposal aims to promote the cultural development of students, which stimulates their interest in the arts and induces new senses to the body. However, we still find schools that do not have a dance component in their curricula, due to the lack of teachers or for various other reasons. With this, students continue with a restricted cultural vision.

Finally, in 1997, the National Curriculum Parameters (known in Brazil by the acronym *PCN*) were published, incorporating dance as a curricular component, for the first time in the country’s history. According to the *PCN* (BRASIL, 1997), the main objectives of dance aim to value different choices of interpretation and creation, in the classroom and in society, in addition to situating and understanding the relationships between body, dance and society, giving space to the search for information about dance in books and magazines and/or in

conversations with professionals. The teaching of dance, according to this document, in Brazilian public schools should take place in Sports (games, gymnastics, wrestling, dance and rhythmic activities) and the arts (drama, music, dance and visual arts). In this document, sports do not exclude the Dance content in the field of its enactment. Dance teaching at school should be a responsibility of Arts and Physical Education teachers.

The incorporation of dance in the *PCN* aimed at the practice as an educational, recreational and creative activity, favoring situations for the structure of knowledge, regardless of whether one is playing, jumping or dancing. In theory, the proposal to incorporate dance into the *PCN* is very important for our current vision of education. However, the practice of this proposal needs to be reevaluated, because what is characterized in the understanding of the school is not an education resource, but a kind of leisure and fun. Over the years, dance has become widespread in education.

The historical, anthropological, sociological, artistic, physical, psychological and educational aspects of dance cannot be dissociated, reinforcing that dance cannot be reduced to just one of these aspects, but that they derive from all of them, simultaneously, as a multi and transdisciplinary component (VARGAS, 2007, p. 59, our translation).

With the High School reform, the offer of dance can occur through the elective curricular component of Artistic Language Practices. Thus, form and balance, content and movement, theater, music, visual arts and dance are elements that will be addressed in this component.

Dance has come a long way to get a vision of dance as a process of transformation. It suffered technological influences and was equally influenced by new social conditions, associated with new proposals in the educational path. In this sense, we seek to establish relationships between discipline and biopolitics to the two technologies of power, evidenced by Michel Foucault, with dance.

Disciplinary power and dance

Disciplinary power is characterized by Foucault (2009), in modern society, as political technologies of the body. This power makes bodies docile for its disciplining and regulation. In other words, power does not apply to individuals, it crosses them, passes through them (FOUCAULT, 2009).

In this perspective, we can relate the institutions of classical dance, with the disciplinary power, in which we find mirrors, bars, the use of ballet shoes, with the priority initially to the nobles and then to the bourgeois class. It should be noted that these spaces were exclusive to a female ballet dancer due to the use of pointe shoes, corsets, tutus, tights (MARQUES, 2011).

In these configurations of mirrors and bars, the teacher controls all bodies present in the classroom through control devices. In the mirror, through the reflection of oneself related to others. In the bars, each student is static in his/her space, without the possibility of moving or alternating between the others, giving priority to the standardization of the group's movements. Through the disciplines, the body began to be meticulously observed, in a process of constitution of the docile body, in detail, controlled and positively marked by power (FOUCAULT, 2010).

Disciplinary power aims to work the mechanistic technique through already formulated and ready rules, not giving space to critical reflections of dance-doing through dance. In this model, the student is a mere receiver of knowledge (MARQUES, 2011).

We understand that this disciplinary power has permeated the history of dance for decades. However, it is inevitable to relate it to forms that still persist in many schools, courses and dance companies today. In practice, disciplinary relationships form obedient subjects (such as students, who are obedient to the teachers, teachers obedient to the system), productive (like incarcerated people who are "reformed" through the production, making them docile, similar to soldiers blindly subjected to demands of their superiors in the military institution) (FOUCAULT, 2010).

Such approaches allow us to understand that working with dance within a liberating pedagogical vision goes far beyond merely teaching gestures and techniques to students. In fact, working with dance allows teaching, in the most creative way, the full potential of expression of the human body. To Freire (1974), knowledge only exists in invention, reinvention, in the restless, impatient, permanent search that people do in the world, with the world and with other human beings. Dance is a great pedagogical resource to develop a language different from speech, numbers and writing. It even extends the socialization of the self to the whole and of the whole to the self.

Biopolitical power and dance

While the discipline is characterized by Foucault (2010) as biopower, acting directly on the body of each individual, an individualizing power, biopolitics is characterized as totalizing, having the population as its object of action. In this technology (biopolitics), sexuality plays a catalytic role in the transition from the government of the individual body to the government of the population. While Foucault, in *Discipline and Punish*, is dedicated to the study of the individualizing power of disciplines, in *History of Sexuality 1 – The Will to Knowledge* studies, through the bias of sexuality, the performance of a power that promotes a regulated, governmentalized society. With biopolitics, life became part of the actions of the government, which acts on populations.

In this sense, biopower is related to the regulation of individual bodies and biopolitics to the organization of the state as a political body, that is, the technologies of power now serve the management functions of the human resource called population. The emphasis, therefore, is no longer an act of the subject, but a way of being of the population (FOUCAULT, 1988).

With biopolitics Foucault shows the movement by which, in the 18th century, biological existence begins to become an object of politics. Biological life starts to be produced and, in addition, managed (FOUCAULT, 1988).

Biopower is consolidated, then, as the essential minimum level for the development of liberal capitalism, which can only be conquered at the expense of disciplinary programs of bodies and biopolitics acting in the processes of regulation of populations, related to economic resources. Biopolitics transforms the biological being into an object of politics, controlled by the power of the State that decides who should live and who should die. This “making live or letting die” is part of a movement of biopolitical caesuras that the State exerts on certain portions of the population in view of their profile, that is, according to criteria of race, ethnicity, gender, etc. (FOUCAULT, 1988).

What happens in the context of the regulation of bodies is reflected in the teaching of dance. Conquering the effective space of dance at school, university and other spaces is to resist the system. We understand that a dancing body can no longer belong to a State that dominates it, since this body implies a thinking, creative, playful, experienced being.

The exercise of dance teaching in the state public school

As mentioned above, this study was motivated by the teaching experience of the authors of this research and by the process of dance practice in public schools. For dance professionals in education, it is an arduous task to work in a system that cannot fulfill its function of integral education, without valuing and providing conditions for dance professionals and students, who become “invisible” in the school context, requiring them only in the festive celebrations in schools.

Loneliness, at the beginning of the teaching career, is mainly caused by the fact that the teacher is seen as the only one responsible for his/her classes. According to Tardif and Lessard (2014), this conception causes the teacher to avoid asking for help when necessary, as he/she feels the need to demonstrate to the school community that he/she can maintain control of the class. In teaching, loneliness is “[...] at the same time synonymous with autonomy, responsibility, but also vulnerability”, something that “seems to be at the heart of this profession” (TARDIF; LESSARD, 2014, p. 64, our translation).

In addition to the feeling of loneliness, especially in dance teaching, another aggravating factor is the fact that, at the beginning of the career, there were no fellow teachers working in

this area at the same school. The exchange of experiences usually takes place in spaces outside the school, at dance festivals or with other professionals with their dance groups.

The experiences in dance teaching in public schools present many challenges to professionals and students who participate in the struggle for acceptance and implementation of this curricular component. To paraphrase Marques (2011), if dance content were really included in the curriculum, the possibility of increasing dance teaching in schools as a systematic and prioritized process through teaching-learning and interdisciplinarity would in fact happen between areas of knowledge.

Dance is not characterized as a regular curricular component. In general, when it happens, dance teaching in public schools is developed in extracurricular periods. Students study in one period and dance in another. Even though it is a regular curricular component of education, there is a high concentration of students/dancers in dance classes after school practices. This is a sign that dance is well received by children, teenagers and young people. But it presents itself as a problem for the teacher, as they have to deal with a very large number of students per class.

Another problem that occurs after school hours is the insertion of these young people in the job market, as the desire to start a professional career makes them compelled to give up dance classes, since the schedules (dance classes/work) are in line. Due to this incompatibility of schedules, there are dance teachers who choose to extend, on their own, their working hours to the night shift and/or weekends, without extra remuneration for the extra hours worked, as the educational system does not allow the payment of overtime for the teacher. Foucault (2010), in *Discipline and Punish*, highlights the motto of capitalist society, where saving time means producing more in the same period of time, with the same remuneration.

Dance is understood as a form of expression and communication of the student's body, aiming to make him/her a critical, participatory and responsible citizen, capable of expressing him/herself in different languages, developing self-expression and learning. According to Marques' (2011) view, in order for the teaching of dance to actually be inserted in schools, there are still significant struggles for it to be properly addressed in school curricula as a relevant component for education.

There are situations in which the dance professional is mistakenly seen by other teachers as the one who has the most facilities in performing his/her teaching profession. This only demonstrates a distorted view of dance teaching, associating it with playing, moving, having fun. Unfortunately, such criticisms are made by professionals trained in biopolitics, which focus on establishing control mechanisms that will no longer affect individual bodies, but populations, establishing censorship between different social groups according to the desired political interest (FOUCAULT, 1988).

Based on the notion of biopolitics (FOUCAULT, 1988), it can be seen that complaints occur because there is a larger group of teachers submitted to the traditional and productivist educational system, teachers who work in classrooms, with textbooks, desks and chairs in a row, tables, tests based on memorization, among other forms of subjection. However, the “[...] study of movement should not only interest physical activity teachers [...]; it is equally important for other teachers of other activities since the student sitting at his/her desk is physically trapped” (LABAN, 1989 as cited in VARGAS, 2007, p. 104, our translation).

In this sense, it is possible to point out that the student is physically trapped in his/her desk even with the High School reform. With the reform, the class workload was increased to up to 1,400 hours per year, in person, which conditions him/her to remain in school practically full-time.

Unfortunately, dance is still, in some realities, listed as a practice only for girls. This distorted vision limits the number of practitioners and excludes many boys who could be re-educated through dance practice.

There is a factor that makes dance classes difficult at school, the lack of adequate space for its practice. The practice of dance in schoolyards can be constantly seen, that is, its form of execution demands a different methodology from the other curricular components, which can trigger a feeling of disqualification for this job/practice. To Foucault (2010), power has always been associated with some form of knowledge. The exercise of power is made possible by knowledge as a tool and as a reason.

In the intensification of discussions on the subject, it is observed that, in addition to learning and reflections with dance classes, there is still a precarious and insufficient reality that permeates dance teaching in the context of public schools, contrasting with the glamor of dance on stages and in festivals. What is mostly found are complaints about the current reality of dance teachers and students. Prejudice due to gender is strong, not only at school, but also in the families of these students.

Based on this assumption, it is evident that when High School students, after the reform, choose the *Componentes Curriculares Eletivos* [Elective Curricular Components] and the *Trilhas de Aprofundamento* [Deepening Paths], dance is not a priority, with speeches still emphasizing dance as a predominantly female practice. But this distorted view has been refuted. “[...] dance belongs to everyone, and boys need it as much as girls to develop, get to know each other and express themselves” (ROBINSON, 1992 as cited in VARGAS, 2007, p. 33, our translation).

The association of dance with femininity is cultivated in families, which associate women with the way of expressing more feelings, being more fragile, dedicating themselves to caring for the sick, to household chores, to raising children. When it comes to men, they are always seen as the bravest, most powerful being, capable of performing roles that are no longer

suitable for girls. This made many of them not have dance classes in physical education activities (HANNA, 1999).

It is quite common to see conflicts in relationships between boys and girls, some resistance and exclusion between them. For this, one of the goals of the *PCN* for teaching is to encourage students to be able to participate “[...] in bodily activities, establishing balanced and constructive relationships with others, recognizing and respecting physical and performance characteristics of themselves and of the others, without being discriminated by personal, physical, sexual or social characteristics” (HANNA, 1999, p. 42, our translation).

Even though it is not the objective of this research, the differences between genders in dance classes are one of the main challenges in the work of teaching in public schools. Both the experiences lived in schools and the data found in bibliographies show those who bring these same challenges in the daily life of the dance teacher profession, covering teachers and students.

To Kuenzer (2000), the proposed reform of High School, when treating the different in an egalitarian way, also becomes discriminatory and excluding. The author emphasizes that the new education proposal spread through the slogan that “[...] the new high school is now for life” (KUENZER, 2000, p. 15, our translation), places the vision of work as non-life, meeting the interests of those already included, presenting a utopian vision.

Youth is treated homogeneously, hiding the diversities that characterize the different and complex Brazilian realities. Cultural values, allied to the lack of a more open policy for all, of stimulation to improve the view on the body, on gender issues, have made it difficult to have a better understanding of the functions of dance in education. The sexist and disciplining view is one of the biggest causes of wear and tear and lack of motivation, causing many professionals in the dance area, or even dancers, to abandon dance teaching in schools. Thinking about education as a movement implies apprehending it as a becoming of knowledge, the passing of generations, the changes that have taken place between cultures and times, between practices and knowledge, the contact with ourselves, in short, the movement from which the lived experience itself becomes worthy (MARQUES, 2011).

We understand that the implementation of Elective Curricular Components, from the reform of High School, allows students to have the freedom to choose elective disciplines, allowing curricular flexibility, contributing to their training path, according to their interests and Life Project. However, this interest that would be singular ends up becoming plural, since the final decision will always be lived through the choice made by the majority.

School, particularly High School, has always been associated with the prospect of a technical future, currently in crisis in the face of profound changes in the world of work, values and forms of socialization. Thus, it is essential to understand that High School represents an

extension of a formative character that, dealing creatively with the present, must offer young people the possibility of dreaming and fighting for a better future.

It is essential to reflect on what many professionals or students feel in their school experiences regarding expression through body movement. Dance contributes to everyone's socialization, making it possible to understand their movement capabilities, the understanding of their body, the development of their expressions, initiatives and creativity, in the search to become increasingly capable beings of socializing in the social environment in which they live (HANNA, 1999).

Dance, when inserted in the school, does not intend to form dancers. Rather, it consists of offering the students a more effective and intimate relationship with the possibility of learning and expressing themselves creatively through movement. In this perspective, the role of dance in education is to contribute to the process of perception and transformation of the body, in order to help students in the construction of their knowledge through the movement from themselves to the other. "Dance is a pleasant way, which, in addition to calming; it gives vitality, energy and maintains health" (DULLIUS, 2000, p. 12, our translation).

High School Reform and its challenges at Regional Education Coordination in Ibirama

The organization of various governmental affairs and services to bodies, entities and people in the State of Santa Catarina, Brazil, are subdivided into regions, that is, it is decentralized, and for the state public education system there are *Coordenadorias Regionais de Educação* [Regional Education Coordinations], which total 36 in the state.

The Regional Education Coordinations have the purpose of coordinating, guiding and monitoring the elaboration and execution of the pedagogical proposal of educational establishments, ensuring that the process is developed based on the general principles and guidelines of basic education, both national and state.

As data for the analysis of this research, information on the organization and functioning of High School was used, from the reform of the 14th Regional Education Coordination in Ibirama, composed of nine municipalities (Table 1). The initial contact (via WhatsApp) was with the Regional Supervisor of People Management of that coordination.

At first, the names of the municipalities that make up the 14th Regional Education Coordination of Ibirama, the existing state schools in each municipality and the levels of education were requested, namely: Apiúna, Dona Emma, Ibirama, José Boiteux, Lontras, Presidente Getúlio, Presidente Nereu, Vitor Meireles and Witmarsum, totaling 21 state schools.

With the High School reform, there was an increase in the workload. It draws attention to the perspective of entrepreneurship included in the education proposal, as well as the

promise that students can choose between training itineraries, in the areas of Mathematics and its Technologies; Languages and their Technologies; Natural Sciences and their Technologies; and Applied Human and Social Sciences, in addition to Technical and Professional Training (BRASIL, 2017).

Through financial incentives to the State Secretariats of Education, the reform proposal aims to increase full-time enrollment. The goal is, by 2024, to ensure that 25% of enrollments in basic education – at early childhood, elementary or secondary levels – are full-time.

In the restructuring of High School, the number of classes with mandatory curricular components was reduced and the Elective Curricular Components and Deepening Paths were inserted according to the guidelines of the High School Curriculum Base in the Territory of Santa Catarina. The organization of High School in Santa Catarina follows the recommendations of the Common Core State Standards (known by the acronym *BNCC*). Thus, the curriculum is organized by Knowledge Areas: Languages and their Technologies; Mathematics and its Technologies; Natural Sciences and their Technologies and Applied Human and Social Sciences.

In the flexible part of the current curricular structure are the Training Itineraries that, in the State of Santa Catarina, include: Life Project, Second Foreign Language, Elective Curricular Components and Deepening Paths. The latter by one or more integrated areas of knowledge or, still, with a focus on technical and professional training (SANTA CATARINA, 2020).

The statement that the student will be able to “choose” both the Elective Curricular Components and the Deepening Paths lacks empirical support regarding the guarantee of offering them, and it cannot be conceived as something that is effectively offered in each school. Young people, in their individuality, come from trajectories in contexts of inequalities. Precisely the most vulnerable young people, who study in schools with the greatest shortage of offering all the training itineraries, are the ones who would most need breadth and depth in their training. But they are, again, relegated to the needs in the schools where they study.

The main points of the restructuring of High School indicate that the search is for a more contemporary approach and closer to what the job market and society require. From this point of view, the question whether dance will be seen as something important for society, remains.

The expression “insurgent bodies”, in the context of this work, addresses both the resistance of teachers in the reflection of the realities experienced in their careers, as well as the students who, despite the prejudice, would opt for dance. The movement, the becoming and, with that, the understanding of the non-completion of knowledge always has a tense relationship with the rigid forms of school reproduction. The struggle to combat the injustices suffered by minorities drives the task of resistance by bodies, in order to incite the insurgent

movement that is formed, since the union of bodies allows the emergence of the space of appearance (BUTLER, 2018).

The concept of body comes from the Latin *corpus*: the physical base, physical matter of people or animals. Composition of matter, such as objects and or buildings. Insurgent bodies mean bodies that challenge authoritarian discourses and power devices based on experiences that do not consider the body and its performance as something given *a priori*, previously determined or biologically. They do not adhere to the social subjectivities imposed on them. Subjects who create and recreate other performative utterances. According to Foucault (2010), an insurgent scene breaks with a collective disgust on the part of people, of a tension attached to the social body, being through these conflicting points the first indications that an action is being mobilized. For him, these conflicts are responsible for intervening in politics, embedded in our society.

It is necessary to position the understanding of the body as a central element in the relationship and in the perception we have of the world and, consequently, as the sum of several dimensions: political, social, emotional, spiritual, biological, sexual, psychological, religious, etc. Understanding this body with potentialities in constant transformation, we also understand dance as the expressive movement of these dimensions, that is, when dancing, the body reveals the one who dances, precisely by accessing and moving these dimensions and so many others that compose us. The body of the teacher who works with dance also dances, resignifying and revealing memories, stories, sensations and also the beliefs and cosmovision of the relationship of those who take dance classes (VARGAS, 2007).

Data interpretation and discussion

When dealing with the approach, the problem of this research brings us to the qualitative character, since “[...] qualitative researchers are keen to make sure they are capturing the different perspectives properly” (BOGDAN; BIKLEN, 1994, p. 51, our translation). In this sense, the authors point out that:

Qualitative researchers set up strategies and procedures to enable them to consider experiences from the informants' perspectives. For some, the process of doing qualitative research can be characterized as a dialogue or interplay between researchers and their subjects, as the latter are not approached by the former in a neutral way. (BOGDAN; BIKLEN, 1994, p. 51, our translation).

Initially, we sought to locate the Dance component in the *Currículo Base do Ensino Médio do Território Catarinense* [High School Curriculum Base of the Territory of Santa Catarina] (SANTA CATARINA, 2020), which presents in the book number four, the Elective Curriculum Components for students to choose shown in Table1.

Table 1 – Elective Curricular Components by area of knowledge

Knowledge area	Elective Curricular Components
Applied Human and Social Sciences	Studies and Practices in Human Sciences
	Youth Contemporary Dialogues
	Field Research and Local Intervention
	Cultural Studies and Projects
Natural Sciences and their Technologies	Scientific Knowledge in Natural Sciences
	Experimentation and Other Investigative Practices
	Society, Health and Environment
Science and Technology	Technological Education
	Digital Culture
	Computational Thinking
Integrating Components	Directed Studies
	Entrepreneurial Education
	Intervention Project
Languages and their Technologies	Body Practices
	Practices of Artistic Languages
	Practices in Brazilian Sign Language (<i>LIBRAS</i>)
	Language Practices in the Journalistic-Media Field
	Language Practices and Sociocultural Intervention
	Literary Practices with an Emphasis on Local Literature
	Practices of Multiliteracies in the Artistic-Literature Field
Mathematics and its Technologies	Financial Education
	Tax Education
	Logical-Mathematical Reasoning Games
	Applied Mathematics

Source: Adapted from the High School Curriculum Base of the Territory of Santa Catarina (SANTA CATARINA, 2020).

Dance, in this document, is included in the Elective Curricular Component “Practices of Artistic Languages” in the area of Languages and their Technologies, and it can be offered by educational institutions according to students’ interest.

In that document, dance remains only as a curricular content to be studied/developed with the other content covered by the Elective Curricular Component, already mentioned, that is, in a way, still “invisible”.

In the Regional Education Coordination of Ibirama, Santa Catarina, it was found the existence of 21 school units, in 9 municipalities, belonging to the regional coordination of education researched, and only 14 of them contemplate the new High School. In the 14 state

public school units included in this research, **none** of them has an Elective Curricular Component (which provides the practice of dance), with the enrolled students.

In this sense, it can be observed that the low (or non-existent) demand of students for the elective curricular component that includes dance, can be caused by the lack of interest of the students themselves, by the lack of interest or absence of teachers, and/or by the less emphatic disclosure of the school units on the offer of this component.

Observing the High School curriculum matrix since the reform, it is noticeable that both in the Elective Curricular Components and in the learning paths, opportunities for choices for students were expanded. However, there is still a sexist bias that influences, in a certain way, the curricular choices of students, and, thus, dance still does not have the space and meaning as something really important for the unique development of the students as well as their interaction with the whole.

It is not common, in dance teaching, to be received by the school institution as a specific teacher for this profession; there is no support material, structure or even guidelines for the development of this job. In this conception, even though dance classes are gratifying in relation to the learning and development of the student as a whole, it ends up manifesting a massifying face for being within a curricular system in which, compared to the other curricular components, it is still seen as fun, waste of time, and/or ornament for commemorative dates.

This shows the atrocities committed when relating the work of dance with the curriculum of restricted classes. At the same time that co-workers prejudicially compare the work of dance with other disciplines, the management does not give support and appreciation for the work either. Teachers and dance classes need to be seen as “necessary” to educational institutions. The way in which the implementation of dance is being or has been suggested by affirmative policies is that it cannot go unnoticed and unquestioned (MARQUES, 2011)

Including dance as an essential formative part in school cannot limit it to the same standards maintained in other disciplines, with their traditional methods, with a mechanistic model, ignoring the proposals of contextualization of teaching from the social reality of the student, as well as the work of dance professionals (MARQUES, 2011)

This search for valorization, both professional (self-care) and the practice of dance, is required in the history of education in Brazil, since Paulo Freire (1974) wrote his work *Pedagogy of the Oppressed* defending an Education as an exercise of freedom. This shows the need to discuss, expand and make a critical analysis of a pedagogy centered on the student’s social reality. “[...] one of Freire’s concrete proposals for an educational work committed to social reality would be based on the generating theme of the students. The generating theme must, as its name implies, generate systematized knowledge [...]” (MARQUES, 2011, p. 46, our translation).

More than 40 years ago, Paulo Freire took a giant step in the history of world education, changing both the role of the school, as well as that of the teacher and the student, considering them as members and integral parts of a society that must have a dialogue (MARQUES, 2011). Teachers often feel alone, powerless to discuss, criticize, and face what is presented as problematic situations, both for themselves and for the whole. But it is necessary to face a practice in which the subject feels dominated by others, to develop a practice of freedom. For this, it is necessary to occupy the self, to take care of oneself, at the same time to know oneself in what may, perhaps, cause a weakened existence (FOUCAULT, 2006).

According to Foucault (1988), self-care refers to an ethics in which there is a directing of attitudes not only towards oneself, as there will always be an action that will also involve the other. That is, the situations that the subject experiences transform his/her environment and self-transform him/her.

The relationship of self-care serves as a possibility of resistance in dance, becoming a liberating practice. Throughout the history of dance, several movements emerged as a form of resistance. Modern dance, for example, through many precursors, changed many techniques and freed the dancers from the use of corsets and pointe shoes, reestablishing the dance mode closer to the ground. "In other words, the educational space deserves to be rethought today so that it does not inhibit, frustrate, automate, fragment or school the dance and the dancer" (MARQUES, 2011, p. 67, our translation). This double bridge between the school institution and the world of dance could have as an interlocutor the teacher who, by dancing, appreciates and contextualizes art and teaching with his/her students.

Final Considerations

In the most diverse possibilities in which the body is related to human movement, the school today is a privileged place for multi-pedagogical actions, for the search for the growth of freedom of expression and creativity of students. Thus, the dance, which most of the time is only found on commemorative dates and community parties, resists. It insists on being felt and appreciated with specific goals in the development of teachers and students.

Those who cry out for changes and better conditions and all those who make direct use of the same struggle for their realities experienced in the daily life of dance, deserve their place in schools. Based on Foucault, Hanna (1999) sees in power the condition of those who manifest the objective of making dance exist as a becoming body.

In this way, we can point out that the manifestations found in the history of dance teaching and the acts of respect and appreciation, through the students who dance, result in resistance to power and act in the stimulus of the lives of these individuals, trying to show the frenetic rhythm of the school structure. With this, they face the authoritarian and anti-creative

pedagogy that makes teachers, children and young people forget about joy, laughter, dreams, touch, contact, encounter and hope.

In High School reform the curriculum is wonderfully propagated. However, the difficulty experienced today is the same as always, a rigid system that ties the curriculum to traditional schemes and processes. This makes it difficult to give autonomy or freedom of choice or expression to the school/students/teachers.

Therefore, the role of dance in school, in recent times, has turned students and teachers into no longer just spectators, but participants, interlocutors, co-creators of the artistic work that is always in process in relation to oneself and to others. This work is the result of the struggle of/and for all teachers and students to overcome and surpass themselves, that is, to transcend themselves. In the field of dance, we can find what Paulo Freire called dialogicity in the field of education. Based on him and on Foucault, Hanna (1999) proposed, in the relationship between boys and girls, the construction of a knowledge capable of political intervention within our societies, which the school universe itself has not yet managed to fully absorb in everyday practice.

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