

Between Algorithms and Platforms There Is a Dance-Education, Creative and Expressive, Claiming the Same Place: The Body

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Abstract

In the face of contemporary challenges there is clearly the difference, over time, between the scenarios of dance classes in Brazilian federal universities. Earlier, a few years ago, time brought expressively inexperienced bodies, that is, still in the process of discovering and revealing themselves. In the present day, bodies are identified as devoid and distant from themselves, often demonstrating disinterest in the discovery and expressive appropriation immersed in a virtual logic, under the instructions of platforms and algorithms, in which the body becomes hostage of a system that does not regress, but on the contrary, it is constantly feeding itself. The research is based on the use of autoethnography, as a teaching research method, through records on perception and impressions, from observations of the classes of the discipline *Dances*, for students of the Physical Education Degree course, in a public university.

Keywords: dance-education; body; algorithms; platforms.

Introduction

One of the greatest challenges of contemporary times remains the ongoing discourse on the relationship between humans and the machine world—a debate that has persisted since the 20th century. Social norms and regulations struggle to keep pace with the rapid expansion of *online* networks and platforms, which multiply, disseminate, and generate new ways of living and engaging with the world. These challenges also permeate the context of Dance-Education, which is inherently linked to creativity and bodily expression. In an era of algorithms and platforms that standardize bodily movements, replicating formatted gestures, Dance-Education

finds itself in a postmodern arena—a *battleground* between bodily expression and machine mediation, both vying for the same space: the body.

Regardless of time, space, or context, the body has historically been subjected to processes of domination, silencing, violence, and fragmentation. Perhaps this is because, even after centuries, the body has yet to fully comprehend its own humanity. In the 21st century, the body continues to adhere to the cultural references of its time and, in many ways, remains captive. The difference now is that it offers itself up voluntarily in the name of social engagement—an engagement that fosters the illusion of proximity but, in reality, fragments human relationships. Thus, the body increasingly finds itself coexisting between worlds, where life among virtual spaces gains prominence when compared to real life, making individuals willing participants in their own system of imprisonment.

Regarding the body's presence in the world, Assmann states:

[...] all knowledge is established through learning mediated by the internal and external movements of a living corporeality. Every learning process has a bodily inscription. There is no mental process without embodiment. That is why the learning body is the fundamental reference for all learning (1998, p. 47).

This research is based on autoethnography as a teaching research method, employing records of the perceptions and impressions of both the observer and the instructor of dance classes for undergraduate Physical Education students at a public higher education institution.

In the face of contemporary challenges, the transformation in dance class settings is evident. In the past, students' bodies were expressively inexperienced, still in the process of discovering and revealing themselves. Today, however, bodies appear devoid of connection, distanced from themselves, and often disengaged from the exploration and ownership of their own physical expression.

Machines, algorithms, and platforms are shaping new bodily experiences. Within this reality, an urgent question arises in the context of Dance-Education: What dances will bodies adopt in the future, and what codes or algorithms will they incorporate?

The Dance of Algorithms

Every space and aspect of everyday life is transformed over time, and in this process, cultural traits can be both preserved and altered simultaneously. The passage of time, embodied in the body, generates meanings, values, and behaviors that dynamically influence the social cycle, which, in turn, continuously reshapes and evolves within each era and space. This mechanism, with every cycle, produces consequences—responses to issues that may be addressed and debated or simply rendered invisible—yet they persist, resurfacing with each new iteration.

Discussions surrounding the body are recurrent. However, despite the vast number of scientific studies on the subject, it is evident that even with all the advancements, the body remains largely an enigma—especially in its immaterial dimension.

Sociologically defined as those born between 1995 and 2010, Generation Z is generally immersed in a kind of symbiosis between the physical body and the virtual body, shaping new forms of social interactions. According to Williams (2020), almost half of Generation Z members are looking for content characterized as entertaining. In 2020, TikTok topped the list of the most downloaded apps worldwide for Android and iPhone (iOS) devices. This app, for example, is considered a multimedia social network that integrates entertainment and communication, providing access to and boosting content from different users, especially in dance creation.

There is no doubt that during the pandemic, dance apps were media content that helped people not only in a motor dimension but also emotionally, especially in the context of social isolation, as pointed out by Primo:

Faced with the sadness observed during the period of social isolation, due to the impacts on all aspects of personal and professional life, interaction on social media proved to be an important way of coping with the difficulties experienced during this time (Primo, 2020, p. 196).

However, what is observed is that after the pandemic, a bodily dependence on media usage has remained. Specifically in the context of dance, the possibilities for experiencing movement have expanded through online classes and performances, games, apps, and *trends* that condition expressive movement to media engagement, prioritizing reproduction over creation.

Considering the current context of apps and virtual platforms, and observing the dancing body guided by technological devices, it is interesting and necessary, within dance education, to engage in a dialogical immersion into the TikTok platform without, however, failing to reflect critically on the issue, given that life exists before, with, and beyond these tools.

The TikTok app, created by a Chinese company, *ByteDance*, features videos lasting between 15 and 60 seconds, offering the *market* a variety of choreographies to be reproduced, where each user chooses what to consume, allowing for video production and editing. Some studies point to TikTok as one of the most widely accessed social networks, used worldwide.

Apps showcase a display of bodies that ultimately shape the meaning of dance based on the diversity of people dancing, promoting engagement, replication, and dissemination of these tools as resources for *learning* to dance. The result is the *surrender* of bodies, seduced by the app. In the present day, the products linked to and sold by the platform are codes that, through repetition, reduce the concept of dancing to the mere repetition of bodily movements limited to the app's structure (music, space, aesthetics, movements, etc.).

TikTok is an app that, in the context of *dance*, offers dance options for all tastes, generating the illusion of mastery through accessibility, which expands and emancipates learning but also conditions and limits it to specific content and expressions. At this point, the main issue concerns the concept of dance, which is not the objective of this article but can undeniably be stated as something that involves other variables and trajectories far beyond the simple repetition of movements. The app presents a set of attractions, enabling new discursive practices by giving users a voice through both original and non-original narratives via short, dynamic, and informative video recordings and *stories*, ultimately seducing and attracting followers who replicate movements mechanically, without considering the context, history, culture, and, most importantly, the meaning and significance that sustain and structure each dance.

The unrestricted dissemination of dance languages and aesthetics, institutionalized and distributed wholesale through social networks, presents a major challenge in the face of gesture formatting and knowledge shaped almost exclusively by apps.

The essential body

Presenting a single concept of dance is impossible due to the various aesthetics and techniques structured by their own codes. However, Dance-Education represents a distinct context due to its objectives related to development and education, considering the body in all its dimensions—emotional, mental, cultural, and motor. Although it aims to develop the human being more broadly, according to Strazzacappa (2020), young people tend to show a greater interest in dances with already established codes, such as Funk, Break, and Hip-Hop, among others.

In this sense, the dance presented here is revealed as an expression and essence of a bodily manifestation based on corporeality in a phenomenological context, that is, as an experience of the lived body that dances as a “being in the world.” According to Nascimento (2020), in the

Phenomenology of Perception, the lived body is intimately associated with corporeality. This means that bodily spatiality, as a set of meanings, is fundamental to perceiving the contours of the body and crucial to understanding existence.

Thus, the body, shaped and influenced by its surroundings, is sculpted in the relational dynamics of daily life, simultaneously acting as both a producer and a product of cultural and social pulses. Le Breton states that “[...] through corporeality, man makes the world an extension of his experience [...] as an emitter or receiver, the body continuously produces meaning and thus actively integrates man into a given social and cultural space” (2012, p. 8).

Corporeality is the result of lived experiences, incorporated over time, in both objective and subjective dimensions—cognitive, motor, and emotional—through a body that possesses legitimacy in its development and self-expression. In summary, it can be indicated as follows:

- Body Language: Gestures and Communication
- Bodily Expression: Feelings and Emotion

Dance, in its expressive manifestation, is the revealed body, drawing closer to its essence. Within its expressive essence, there exists a poetics of the body, whose narrative represents not only what it is in its physical dimension but also the marks and imprints left by emotional, social, and cultural experiences, traversed bodily, revealing subjectivities and thus inscribing it as a legitimate vehicle of expression. At this moment, the dancer assumes the spotlight, embodying an epiphany of spirituality through art and creation, presenting a unique identity, an original body. The dancer is the artist who creates, expresses, and delivers their work, one that may transcend the obviousness of life. Laban states that:

Dance, for these artists, is the manifestation of those inner forces from which the complexities of human events emerge. They are not interested in situations, events, and conflicts of practical life, nor in the heightened form that drama gives to such conflicts by depicting them. They believe they can dig even deeper into the reality underlying ordinary life experiences and that dance is the language through which this deeper level of awareness can be conveyed to the spectator. In this way, they hope to achieve a kind of magical invocation or enchantment of the powers of life (Laban, 1978, p. 235-237).

The mere fact of existing does not grant the body expressive qualities; therefore, bodily expressiveness is something to be achieved and developed through bodily processes and experiences. Thus, it can be said that every body is both an artist and a potential work of art when it consciously embraces its physical dimension and spirituality through creation and authorship, taking center stage as the protagonist of a unique work expressed through its original body.

Dance is union. Union between a person and their fellow human beings. Union between the individual and cosmic reality. Dance is a ritual: sacred ritual, social ritual. In dance, we find this dual significance that lies at the origin of all human activity [...] dance is one of the rare human activities in which a person is wholly engaged—body, spirit, and heart. Dance is also meditation, a means of knowledge, simultaneously introspective and outward-looking (Garaudy, 1980, p. 8-9).

Promoting the expression of the original body resonates with the right of every individual to express themselves freely in the world, in their own narrative, without being subjected to formats that cater to the different logics of the media market, shaped by the capitalist model that disseminates replicable standards of meaning, values, beliefs, and behaviors.

Methodology

The research consists of an autoethnographic study conducted during classes with a group of second-semester students enrolled in the Dances course in the Physical Education degree program at a federal public institution.

The study is based on autoethnography as a teaching research method, relying on the perceptions, impressions, and experiences of two professors teaching dance at two public universities within the Physical Education degree program.

According to Doloriert and Sambrook (2012) and Reed-Danahay (1997), “Autoethnography” originates from the Greek: *auto* (*self* = “in oneself”), *ethnos* (nation = referring to “a people or group of belonging”), and *grapho* (write = “the act of constructing written work”). As a research method, autoethnography involves writing about a specific group from the perspective of the writer.

Autoethnographic study requires an investigative, reflective, and evaluative attitude from the researcher regarding their own writing about what is observed. According to Goldschmidt (1977, p. 294), “in a certain sense, all ethnography is autoethnography,” as the researcher is inevitably involved in a specific type of analysis.

According to Chang (2008), autoethnography is also widely used in studies related to race, class, and gender. It is a method based on three dimensions:

- 1) Methodological – grounded in ethnographic and analytical foundations
- 2) Cultural orientation – based on interpretation, considering:
 - Lived factors – drawn from memory
 - Relational aspects between the researcher and the subjects/objects of the study
 - The social phenomena under investigation
- 3) Content orientation – based on autobiography, combined with a reflective character.

It is a qualitative study based on the researcher/observer, focusing on a specific group through the recording and interpretation of contexts and practices, according to Denzin and Lincoln (2000). These authors define qualitative research as a type of study that allows the researcher to share their perceptions of the studied phenomena while simultaneously presenting their beliefs, feelings, understanding, and worldview. This is important to emphasize because, although quantitative studies do not explicitly state it, there is always a subject influencing the process of reading and interpreting information, shaped by their subjective, historical, and sociocultural experiences, translating and interpreting data (Denzin and Lincoln, 2000).

The research also has a sociological dimension, as it encompasses biographical characteristics related to sociology as a trajectory and path of experience, according to Shantz, that is, “practices that involve biography, autobiography, autoethnography, and various forms

of life writing and creative presentations of the ‘self’” (2009, p. 113). A total of five classes were observed, spanning five weeks (one class per week), each lasting 2 hours and 30 minutes.

Observational studies allow for the recording of more complex phenomena, identifying perceived evidence of reality as observed by the researcher, documenting in real-time the moment phenomena occur, pointing out evidence of observed realities, and contributing to experimental studies.

The objective of this research is not to describe the classes but to record and contextualize the moments of student participation that enable the identification of *embodied* as a manifestation of the students' prior bodily culture and the individual and collective phenomena (experiences) occurring during the development of the course. Thus, the research instrument was the observation journal, used to document classroom contexts.

Teaching experiences and records

Observation and analysis of student participation during the classes of the *Dances* course.

RECORDS – RESEARCHER’S PERCEPTION

In the first class, students appear curious, which is natural, regarding the methodology to be developed throughout the semester and how the participation and evaluation process will take place. The professor, in a discussion circle, provides information and guidance on certain aspects and proposes activities aimed at body awareness and interactive engagement. In a specific circle activity related to the use of body language (gesture), students are asked to introduce themselves by saying their name while simultaneously performing a movement. Some students repeated the movements of their peers who went before them, while others presented sequences of movements based on models disseminated by the TikTok app. Expressive movements were rare.

In the second class, students seem more at ease with each other, although some still display shy smiles during group activities, which is natural. Overall, movement patterns continue to dominate, as some have already become automated. However, with guidance on the importance of body awareness in relation to proprioceptive and kinesthetic activities—referring to body structure, spatial perception, and attention to perceived sensations—the interaction process gradually becomes more fluid, and students *allow* themselves more bodily freedom. Activities associated with the kinesphere contribute to developing a relationship with space and the bodies of others.

The observed activity, which I named *Body Dialogues with the Floor*, is based on Laban's studies on movement mastery and proprioceptive activities. Initially, it caused some discomfort due to the proposal of engaging in a bodily dialogue with an element rarely considered in daily life—the floor. The experience of yielding one's body to mold itself to the ground requires an openness to interact with a fixed and resistant structure, engaging the entire bodily framework and its segments. Body sequences, such as rolling from a lying position, transitioning through seated and standing positions, and then reversing the sequence back to lying and rolling again, present a challenge. However, over time, the movements become more fluid and organic. Creating a seamless flow through movement from one form, base, position, or level to another is a challenge, but students gradually take ownership of their bodies and the space. During class, the professor deliberately avoids demonstrating movement sequences, as the natural tendency is for students to replicate them as a model rather than exploring other or new movement trajectories.

The movement performed in a seated position without the support of the hands is also a sensory, motor, and, above all, emotional challenge, as it involves letting go of personal censorship, which is primarily based on collective censorship during the execution of movement. Throughout the activity, each student finds their own movement path while navigating the space. After the activity, a discussion circle was proposed to share experiences. Some of the students' responses regarding the activity included: How was the experience? Relaxing, calm, strange, uncomfortable, funny, challenging, anxiety-inducing, peaceful, dizzying, and unpleasant due to the hard floor. Possibly, those who perceived the floor's solidity and rigidity resisted its structure, creating a kind of reaction or resistance, preventing the body from yielding to the floor's concreteness. The students' responses reflect their experiences as cultural and plural lived contexts, transitioning through diverse bodies that produce different dialogues with each new experience. The use of theatrical games is an interesting resource based on the body's playful dimension, which helps unlock expression.

In the third class, which focused on proprioception, students engaged in stretching exercises with guidance emphasizing respect for joint and bodily limits. Each student was encouraged to observe their own physical boundaries, reinforcing the idea that each body is a history, a journey, and a trajectory in the world, shaped by culture and experiences that sculpt its forms, movements, and languages, in dialogue with gestures, emotions, and expressions. Dance, as a form of language and expression in education, is necessary as a means of self-knowledge and self-manifestation in the world, fostering expanded human development.

In the fourth class, students had the opportunity to experience distinct movement aesthetics and codes through the reinterpretation of dances from Indigenous peoples and Eurocentric traditions, specifically through the waltz. They participated in a stretching circuit using a rotation system between stations. As an activity, students were divided into groups of

five, and after exploring the rattle as an instrument, they were tasked with composing and creating movement sequences with at least four musical phrases. After a set amount of time, all groups presented their work, dancing and using the rattles, creating a reinterpretation of Brazilian Indigenous dance. However, some students incorporated movement sequences and phrases that had been disseminated by the TikTok app. In this context, it is important to highlight the concept of embodiment as something integrated into the body, considered within expressive contexts as that which is inherently incorporated into bodily expression.

FIFTH CLASS, FINAL OBSERVATION SESSION

The research data collected during this last day of observation will be slightly more extensive due to the nature of the activity, which involved the presentation of solo performances by each student. This type of presentation is expected to provide relevant information and valuable observational data. The students participated in an evaluated exercise based on the creation and presentation of a solo performance, without performance analysis, with an average recommended duration of 1 to 2 minutes, although some exceeded this suggested time.

The proposal is for students to present dance sequences that make sense to them and explore different levels while utilizing the classroom space. Each student determined their own accompaniment, either with or without music, and the objective of the activity was to promote the creation of diverse dance movements, fostering communication between the students and their own bodies through body language and its possibilities. Some students sent their music via *WhatsApp* to the class monitor, who organized the playlist. For those who did not send music, Spotify was used, along with Bluetooth to connect the phone to the speaker. On average, 33 students performed, with only one presenting a choreography without music and another using a Gospel song.

Due to the nature of the presentation, the students were more restless, laughing, and joking among themselves. Some reported feeling nervous, while others were certain they would forget their choreographies. To help them relax, the session began with stretching and body massage, as many students were tense. For the vast majority, this was their first time performing. It was emphasized that respect should be maintained during the presentations, with no jokes or laughter directed at peers. Applause was encouraged at the end of each performance. Filming was not allowed, but if a student wished to record their own performance, they could provide their phone for a peer to film. Various dance styles were presented, including Funk, Hip-Hop, Pop, MPB (Brazilian Popular Music), Rock, Reggaeton, Contemporary, Afro, Maculelê, and Gospel.

General observations:

- 1) Most students used gestures to represent the lyrics of the songs;

- 2) A significant number of students incorporated movements and sequences popularized by TikTok;
- 3) Many of the choreographies displayed a sensual or sexual body language.

Discussion

During the observation and recording period, the use of song lyrics as a reference for gestures was a common strategy among students. It is important to consider that most of them had no prior experience with dance, let alone creative dance, and reproducing gestures suggested by song lyrics provided an easier and safer means of communication in the face of the challenge of public performance.

The number of students who presented movement sequences based on TikTok trends reinforces how internet-disseminated commercial dances have influenced communities, particularly among young people. These are processes of media incorporation where, in many cases, physical execution of the movements is not even necessary; simply watching videos repeatedly is enough for the sequences to be automatically replicated. Vision is one of the most powerful human senses for recording and memorization, making it unnecessary to physically perform the movements beforehand. The mere act of viewing videos multiple times allows movement patterns to be ingrained in visual memory, leading to automatic repetition. In the previous class, the reproduction of TikTok-based movement sequences had already been observed, and this was confirmed during the solo dance presentations.

Dances are reproduced as if bodily movements were preformatted, following preset movement sequences that are widely accepted as acquired knowledge of what it means to dance. As a result, TikTok fosters a sense of protagonism in dance among its users, as they repeat choreographies and engage in a collective that both consumes and identifies with these forms of dance.

The process of incorporation occurs when each individual is touched, affected, and sensitized by a phenomenon, leading to the creation of meaning from the lived experience. Following this process, incorporation results in the production of values, attitudes, and behaviors as a consequence, according to Medina (2021, p.07). In the context of dance disseminated through the app, movements become embodied in the body through the images and models circulated online, making it difficult for individuals to discover and expand their own bodily vocabulary. Deconstructing what has been incorporated will always be a challenge, as it becomes part of the body itself.

The sequences of dance movements presented by students, often sensualized or even sexualized, are connected to the aesthetic codes of certain dance styles shaped by the cultural and social contexts of their time. These reflect diverse perspectives on the expression of

sexuality. Some students, during their performances, nearly closed their eyes, while others fixed their gaze on the mirror, and some sang along with the lyrics of the songs while dancing.

The research confirms that, when guided in a well-structured and committed manner, less controlled activities allow the body to reveal itself more spontaneously and naturally. In this freer state, it becomes possible to gain deeper knowledge and information about the dancing body, whether in terms of technique, emotion, or expressiveness. This is especially relevant in a time and space that urgently call for human expressiveness, which has often been forgotten or, in some cases, never even exercised through one's own body, which instead reproduces the logic of dance consumption shaped by algorithms and digital platforms.

In the evaluative solo performance activity, students were given autonomy to select their own musical accompaniment, which contributed to expanding their understanding of musical and choreographic affinities as well as their aesthetic preferences in dance.

One student, at the end, remarked: “We went from Funk to Gospel music.”

The student's observation, reflecting on the diversity of dance aesthetics presented, highlights the embodied diversity rooted in the musical choices and technical selections made by students, all drawn from their lived experiences.

A noteworthy observation is that there were very few performances related to creative dance—those that might reveal or approach the dancer's own identity and demonstrate a process of creative and expressive communication.

The overall perception is that students, for the most part, are more interested in or conditioned by dance aesthetics with predefined codes rather than in discovering their own bodies. Over the years, in teaching practice, there has been a noticeable increase in students' preference for dance styles that are popularized and widely circulated in the media. This trend has been reinforced by globalization, the mass production of videos, and the rapid processing and distribution of information.

The lack of time for self-exploration and personal discovery is possibly a consequence of the volatility and dilution of experiences, driven by the continuous cycle of new product reproduction within the logic of the market and capital. In this context of fleeting experiences, Zygmunt Bauman asserts that

Fluids move easily. They ‘flow’, ‘trickle’, ‘drain’, ‘splash’, ‘spill over’, ‘leak’, ‘flood’, ‘spray’, ‘drip’, they are ‘filtered’, ‘distilled’; unlike solids, they are not easily contained—they circumvent some obstacles, dissolve others, and invade or flood their path... We associate ‘lightness’ or ‘weightlessness’ with mobility and inconsistency: we know from experience that the lighter we travel, the easier and faster we move (Bauman, 2001, p. 8).

Where does the expressiveness of the embodied body go, diluted by technological fluids and human ignorance in dealing with machine language and its codes? The calendar, as Bauman (2001) points out, is full—there is no time even to know oneself, especially when one

can rely on electronic devices that offer a menu of differentiated products to be consumed quickly. The technological archive is vast, providing products for any type of need, readily available to eager consumers immersed in a marketplace that *negotiates ways of living* at any time and place. Consequently, human beings believe they have neither the time nor the space to understand their own bodies and themselves, isolating themselves from their own existence and instead being directed toward consuming whatever is being offered and promoted by the technological world.

The dynamics of time introduce other/new logics that impact daily life in various ways, and in relational contexts, this is no different. Spaces for exchange and conversation have become rare, people no longer talk in hallways, and interactions are increasingly mediated by electronic devices that have taken on the role of intermediaries between the body and life itself. Changes arrive through automation, increasing the speed of information circulation, work, and productivity. However, quantity and quality are inversely proportional variables, and accelerating processes may, to some extent, lead to a distancing from the poetics of life and the very meaning of humanity.

This is the identity that aligns with a world in which the art of forgetting is no less, if not more, important than the art of remembering, where forgetting, more than learning, becomes the condition for continuous adaptation, in which new things and people constantly enter and exit without much or any purpose, slipping through the unchanged lens of attention. Memory itself becomes like a videotape, always ready to be erased to make space for new images, boasting a lifetime guarantee precisely because of its remarkable skill in incessant self-oblivion (Bauman, 1998, p. 36-37).

Some authors, in light of today's challenges, argue that the world must be reinvented. Since the world is a product of human creation, it is possible, considering the fragmentation of human relationships, that transformation could begin with the rekindling of human connections and a collective search for our own humanity. The studies of authors such as Bauman (1998) on human individualization and social withdrawal, as well as Le Breton's *Disappearing from Oneself – The Contemporary Temptation* (2018), which explores social distancing in a world sustained by appearances and fleetingness, contribute to this discussion. Drawing on these authors, it can be inferred that the individual, diluted from themselves—*unaware* of their own existence—ultimately relinquishes the creation of personal and social meaning. Le Breton describes this state of disinterest in life, asserting that “[...] in this sense, indifference is a form of Epicurean ataraxia or Stoic apathy, an impassibility in the face of events” (Le Breton, 2018, p. 34), further distancing individuals from social relationships.

Thus, in this context, it is worth raising the following question: To what extent can the body, as a representation of human existence, when excessively and invariably subjected to selection, organization, and even the management of its own life—confined to the marketplace of apps—be considered a form of self-dilution?

Studies indicate that, to a greater or lesser extent, excessive screen time and prolonged exposure inevitably impact social relationships through a state of technological immersion and social withdrawal, fostering the mistaken perception that life is entirely dependent on technological frameworks.

Undoubtedly, excessive exposure and technological immersion affect the body, especially when platforms and machines take over not only *knowledge* but also bodily *actions*.

Weighing the effects of social distancing and the signs of personal disappearance and disengagement from life, Medina's study (2021) on the Relational Parameters of Life, which explores the networks of life, may offer valuable insights. The study suggests a *dialogical approach* focused on human relationships, advocating for a renewed connection between individuals to foster *new and alternative* personal meanings and social significance.

Final Considerations

When students were encouraged to explore and discover new possibilities during class, a certain reluctance toward processes involving different ways of thinking, creating, producing, and, above all, being was observed. Perhaps an overload of information, which they may not know how to process, has led to a kind of mental, emotional, and physical exhaustion, limiting their ability to engage in or mobilize knowledge about their own bodies. This creates obstacles *to doing* and *being* different, particularly when it comes to creativity and bodily expression in dance.

Promoting bodily expression today requires a time that is believed to be unavailable due to the fast pace of life or the lack of interest in investing in such experiences. It is possible that many people have never had the opportunity to engage in creative bodily experiences and therefore do not even know these spaces exist. In any case, Creative Dance offers a pathway to greater bodily awareness and can contribute to the transformation of a body that merely repeats into a body that creates.

The lost body, caught among so many products, fails to direct attention to itself. Sensitivity, creativity, and expression, as bodily dimensions, are increasingly distanced by the consumption of goods, services, and preformatted meanings. Thus, the body does not remain untouched, entangled in increasingly extensive networks and cables, risking a growing detachment from itself—even unconsciously—due to its own choices.

Under the instructions and rules of algorithms, the body becomes hostage to a system that does not reverse but, on the contrary, continually feeds itself, generating a cycle of emotional, social, mental, and, above all, subjective dependency.

Investing in creative proposals within the context of dance, including in teacher training, is an essential strategy for each body and individual to discover their own path to the creation of meaning and significance in their unique and singular process of self-writing in the world.

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