



Dance in K through 12 Basic Education: adequacy of contemporary practices in dance teaching

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ABSTRACT – Dance in K through 12 Basic Education: adequacy of contemporary practices in dance teaching – This article focuses on dance teaching in K-12 basic education from a reflection about the relevant adoption of elements from post 1950's artistic movement on dancing creative processes in a dialogue with authors as Hassan (1985), Silva (2005), and Rengel (2008). On this perspective, changes on dance teaching and learning practical attitudes are considered, resulting from postmodern dance transformations, such as: the reformulation of *body* concept, the conception of dance as a democratic, collective, and creative process and the progressively narrowed bounds between school artistic approaches and art forms developed outside of the school environment.

Keywords: **Dance. School. Teaching. Contemporaneity. Education.**

RÉSUMÉ – La Danse a École Élémentaire: l'appropriation de pratiques contemporaines par l'enseignement de la danse – L'article met l'accent sur l'enseignement de la danse à l'école élémentaire à partir d'une réflexion sur la pertinence de l'adoption des caractéristiques du mouvement artistique post 1950 par les processus de création de danse en dialogue avec des auteurs tels que Hassan (1985), Silva (2005) et Rengel (2008). À cet égard le travail tient compte des transformations instiguées par la danse postmoderne comme résultat d'un redimensionnement du concept de corps ainsi que de la conception de la danse en tant que processus de création, collectif et démocratique et de l'étroitement des relations entre les approches artistiques scolaires et les formes d'art développées en dehors de l'environnement scolaire.

Mots-clés: **Danse. École. Enseignement. Contemporanéité. Éducation.**

RESUMO – Dança na Educação Básica: apropriações de práticas contemporâneas no ensino de dança – O artigo enfoca o ensino de dança na Educação Básica a partir da reflexão sobre a pertinência da adoção de características do movimento artístico pós-1950 nos processos de criação em dança, em diálogo com autores como Hassan (1985), Silva (2005) e Rengel (2008). Nessa perspectiva, são consideradas mudanças de atitude nas práticas de ensino e aprendizagem em dança, decorrentes de transformações instigadas pela dança pós-moderna, tais como: o redimensionamento do conceito de corpo, a concepção de dança como processo criativo, coletivo e democrático e o estreitamento das relações entre as abordagens artísticas escolares e as formas de arte que se desenvolvem fora do ambiente escolar.

Palavras-chave: **Dança. Escola. Ensino. Contemporaneidade. Educação.**

Introduction

This text discusses the teaching of dance at the K through 12 (K-12) basic education school in a Brazilian context, based on influences from the contemporary artistic movement in the dance field and the contributions in favor of the democracy of the body, stimulated by post-1950 artists, who were precursors of a revolution that provides the contemporary reflection on the dance teaching in different contexts, amongst which the formal school teaching is highlighted.

The reflection is based on the results of a MSc research¹ and the study of theoreticians as Rengel (2008), Silva (2005), Marques (2010), Harvey (2008), and Hassan (1985), among others, which made it possible to understand the relationships between some changes raised by postmodern artists, supported in the contemporary artistic movement, and the dance teaching in K-12 basic education.

In this sense, it is considered that, in the school education, as well as in other scopes in which the dance learning is accomplished, a contemporary proposition of dance teaching is related to a unique way of understanding and acting in relation to the subjects of this process, that is, independently of the sort or style of dance adopted by the teacher in the classroom, the contemporaneousness of a pedagogical proposition in dance is revealed in certain attitudes and practical procedures that aim at transformations evidenced in the present time artistic movement.

Postmodern Factors

One of the most frequent questions for the dance teacher when entering into the school territory refers to the sort of dance to be taught by him in this environment. In general, it is common that the members of the school community generate the expectation that the (new) teacher will bring to the interior of the school the teaching of classic ballet or of another modality that raises interest, depending on the school context.

Based on the studies by Marques (2008, 2010) it can be considered that, in the present time, dance teaching in the K-12 basic education appears as a process beyond the action of categorizing art. It is remarkable that, usually, the educational purposes of the

Dance Licentiate courses in Brazil² are not focused on the training of the future professional for the work with sorts of dance, but in the offering of an education that enables him to the exercise of teaching under the scope of the so-called pedagogy of dance instead. Besides, that many professionals of the field label dance in the school institution as creative or educational dance.

In this sense, it is believed that it is not necessary to specify nor to qualify dance as creative, educational or expressive³, as, in general, the body practices in dance bring out aspects involving the acts of creating, educating, and expressing; e that the dance class could be called dance only, just like the physical education teacher who does not use to be questioned about the sport modality to be taught by him when he enters to the school, or even the literature teacher in relation to the literary genre that he decides to approach, just to give a few examples.

Included in the school subjects, dance is quite recent and, for this reason, it is necessary to reflect upon its learning processes, to produce materials related to its teaching at school, and to demystify misconceptions on the work of the dance teacher when inserted in the school environment, in order the field is strengthened and clarified in the work market shaped by the K-12 basic education institution.

No matter the contents approached by the teacher in the dance class, the contemporary dance discourse – its characteristics, ideals, methodologies, and artistic and pedagogical propositions – could characterize a dance proposition at school for two reasons: first, because the contemporary expression leads to what is made in the present, leading to think about the teacher's updating referring to the trends of dance and the reflection on the society where he lives and in the fact that the pedagogical action is crossed by live trends, subjected to changes; second, because the kind of dance that is presently done is strongly influenced by a movement initiated in the 1950s and 1960s, which goal was the advocacy of the democracy and of the diversity of bodies that dance.

It is considered that this artistic movement, located in the transition of the modern dance towards the so-called postmodern dance, represented a period of reorganization as, at a time when the television gained power, reflecting values of the post-industrial age, and in which information circulation started to circulate in an

increasingly faster pace, the artistic class could not be indifferent to such significant changes.

At each time art, as a live cultural element – and, due to this, in mutation – reflects what happens in the society and, in the same way, is a reflex of a social context. For this reason, it seems incoherent that society changes and art remains static. Considering that art has acquired space in the school context also due to an artistic movement in the society, it seems natural that teaching, in the same way, suffers changes because of the movements and transformations that have occurred in the social environment. “After all, artists relate to events and questions that surround them and build ways to see and to represent which have social meanings” (Harvey, 2008, p. 37).

Just like art is influenced by social events, it is believed that the contemporary school also suffers influences and interferences from the contemporary artistic movements. Quite often dance in the school is considered as an enclosed practice, being reduced to presentations at the end of the year, when children participate more to fulfill an expectation of the parents or the school board than to satisfy their own desires. Therefore, just like in the 1960s when the artists needed something to motivated them to make art under other parameters, along the historical time it is necessary to update practices and reflections in order to make it possible the establishment of connections with the social requests in relation to art and to what is processed outside of the school walls, of the dance room, of the theater.

Being impossible to define the term “postmodernism” rigorously, Hassan (1985) theorizes on this movement based on the observation of characteristics and contrasts in relation to the previous period. This way, Hassan (1985) proposes a table⁴ establishing a series of stylistic oppositions between modernism and postmodernism, which is used by different theoreticians. Some characteristics to be highlighted in the difference between modernism and postmodernism are, for example: purpose *versus* spontaneity, project *versus* chance, hierarchy *versus* anarchy, narrative *versus* anti-narrative.

Hassan (1985) defends the idea that postmodernism appears in opposition to modernism at a moment when the artists searched to lose themselves from limitations proposed by the previous movement. When reflecting on the dance teaching in the school environment, it is questioned which actions are proposed in the sense of losing

from the limitations that characterize the art making at school as an activity in disharmony with art making out of the school?

For the postmodern vanguard dance artists as Yvonne Rainer, Trisha Brown, Steve Paxton, and Lucinda Childs, for example, freedom was a recurrent word in the discourses. Harvey considers “[...] that all the groups have the right to speak by themselves, with their own voice, and having this voice accepted as authentic and legitimate is essential for the postmodern pluralism” (2008, p. 52).

One of the great influences for this new way of being in the world is the dissemination of the televising media. Before it, it was not possible to watch, in real time, what happened in other places, sometimes distant ones, in very different cultures. The simultaneous information that the television and, later, the informatics started to provide modify the way people started to relate with the time and bring the possibility of the image retrospective.

Remarkable facts that are repeatedly broadcasted by the television or the publicity advertisings disseminating which are the goods that are fashionable tend to stimulate people to create ways of thinking and being in tune with this new tool of communication present in their homes. Subjects like citizens’ rights, prejudices, and political movements started to be approached by the television. The idea of body as something to be dominated and modified in search of a perpetual joviality starts to be spread out to the great masses and discussed among artists and philosophers:

The perception of reality under the constant dominance of the image, where the speed, the video clip, and the informatics establish uninterrupted visual solutions, in fact translates the sprouting of a new way of thinking, of a second human nature. The almost obligation to deal with this ambivalent virtual reality makes us to develop the need of weaving many extremely dynamic, constantly mutable connection nets. The speed of the image by itself is able to reach resolutions that not even the structures of thinking or language are able to follow. The postmodern art, as a direct reflex of its time, mirrors with accuracy this multiple and fast structure (Silva, 2005, p. 60).

In this perspective, the different instances of the human life are surrounded by characteristics as instability, change, disposability, temporary, uniqueness. In the postmodern art, man is not concerned with stepping forward, if he will be making art more majestic and more virtuous than in the previous day, year or period; he acts

according to his yearnings (that change quickly), in relation to his context, understanding that the body expresses itself even without the need of the technical virtuosity demonstrated in certain poetics of dance.

The idea of change created in the artistic manifestation of the 1960s came with a meaning of experiment, of attempts, of new connections and configurations. Perhaps not in the sense of improvement, but of recreation instead. In the quotidian, these new connections happened in the sped up post-industrial life, when everything turned around quickly and multiple increasingly newer, useful, beautiful market options that tended to the daily disposal were offered. “No matter what we do with the concept, we should not read postmodernism as an autonomous artistic trend; its rootedness in the daily life is one of its most clear characteristics” (Harvey, 2008, p. 65).

Postmodern Dance

With the postmodern dance, the body liberation acquired emphasis and contours in the stage and outside of it, providing a reflection on aspects that, until then, seemed inconceivable for the performing arts. For Mazzaglia, the postmodern traces that apply to each scope of the contemporary creation are, specifically: “[...] the renouncing of the universals and to the great narrations (great stories) in favor of anti-narration or the ‘little stories’; the passage from a main code of movement to individual idiolects; and the [...] abandonment of the narrative linearity” (2009, p. 77).

The postmodernism raised the presentation of a body that dances following the line of the movement by the movement, trying to be supported only by itself, without stories other than the ones of the body itself to tell. And it was from this purpose that Merce Cunningham⁵ started his research in the mid-1940s.

For him, the dancer body does not intend to express emotions, as, when dancing, it already revels itself as expressive. Cunningham, who was a soloist dancer of Martha Graham⁶ up to 1945, tried to develop his work moving away “[...] from the drama and started to work with manipulation of the movement without the commitment with the plot, with the characterization of characters or with the theatricality” (Silva, 2005, p. 105). From these new ways, movement

research is created aiming at testing what can be done with the danced movement. Music, dance, and scenography start to be independent, and the absence of movement is something to be valued in the scene.

When theorizing on the dance concept created by Cunningham, Coelho observes:

These traces led to the notion, especially in the 1960s, that the contemporary, radical modern or so-called postmodern dance, not being a characterization of states of soul or of atmospheres and environments, not conveying messages nor making statements, does not have any meaning (content that one tries to convey), but only meaning (content that occasionally can be generated in a given concrete relationship). This dance has in common with the 'Artaudian' theater the fact of not being a work on something: the dance is itself, in itself (Coelho, 1995, p. 82-83).

Cunningham is known for being part of the transition between the modern and the postmodern dance. Trying to question the principles of the modern dance, he tried to use a fragmented narrative in his artwork, in which any dancer could appear as a soloist and any place was a place to dance. When suppressing the role of principal dancer in his dance company, Cunningham contributes for the understanding that everyone who is in scene is important, breaking with the hierarchization of roles that was observed until then.

Such contributions definitively influenced the thinking in dance that was developed later, in the mid-1960s and 1970s, and that is still present nowadays, both at dance teaching and in the choreographic conception, by means of the notion of the emptying of the movement, amongst so many other aspects that characterize Cunningham's legacy. For Coelho, in Cunningham's work "[...] nobody represents for anybody, what prevails is a poetical experience of a certain time and a certain space" (1995, p. 81).

Such ideas are convergent with Cohen studies concerning the *performance art*, a process characterized "[...] much more by an *extrojection* (taking off its things, figures) than by an *introjection* (receiving the character)" (1989, p. 105, highlighted in the original text). The broad freedom of creation and the abolition of the frontiers of life and art take the artist beyond the canons of the conventional dance spectacle, carried through with a pre-established choreography and in an Italian stage, for example, and assigning force to the *performance* and the improvisation. To evidence the hybrid character

among the arts and the self-reflection, the *performance* potentializes the meeting of the artist with himself and tends to result in the discovery of other personal characteristics, besides the ones already identified, qualifying the process of creation in dance.

The dance artists start to believe that, in the same way that the body changes and is exchanging information and incorporating information from the environment all the time, it won't be able to express itself the same way more than once. When improvising the body expresses the present moment in a way as close as possible of what it is experiencing at that moment. In this perspective, the improvisation could follow a program that is pre-set or not, increasing the diversity of methodologies for the creation.

Another aspect emphasized by the artists emerges from the need to explore alternative places that are not common to the dance field until the modern dance. Before the postmodern movement, Rudolf Von Laban had already researched, according to Mota (2012), the implications that the space brought to the artistic production and how these implications affected the creation and the communication with the spectator; a factor that was evidenced in the postmodern artistic research.

The creative experience in diversified spaces, outside of the Italian scenic box, would bring to the body other sensations, besides the interaction and the larger participation of the audience. When elaborating on the multiplicity and the amplitude of possibility of the postmodern dance, Silva considers:

An immense variety of styles and, mainly, creation methods was established. Dance could be mounted by chance, coming from improvisations in open scene; dance generated by means of daily tasks and functional movement; dance created from scores previously conceived; of children's games; of athletics; dance built from other dances; of free associations; of rituals; of games; of literature; of visual arts; of behavioral situations; of object manipulation; anyway, of a completely broad and permissive universe. There was no stylistic or thematic homogeneity (Silva, 2005, p. 109).

Many artists, as the North-American Anna Halprin⁷, start to create aiming at experimenting daily actions in the scene. Such actions involved touching people, spreading objects in scene, walking, scratching the head, taking into consideration the strength and the energy that were necessary only for the accomplishment of these

movements. Face neutrality and body intelligence in any act were also connoted.

Another choreographer who marked the decade of 1960 was Yvonne Rainer⁸, known for her manifest act *Not to the Spectacle*, which marked her position against the virtuosism and the other characteristic deriving from the modern dance. In the choreography *Room Service* (1963), aimed at making a daily act artistic, a “[...] big mattress was carried by the dancers from one side of the stage to another to show how the body reacts and behaves in a functional action that is extremely simple at first” (Silva, 2005, p. 111).

In the postmodern dance, the experimentation and the curiosity are part of the artistic work process. Each artist raises, according to his experiences and yearnings, the questionings that will generate his work:

The aesthetics of abundance; the mixture of the classicism with the kitsch; the encounter between the high culture with the popular culture; of the beautiful with the quotidian; of the abstraction with the theatricality; of the spectacular with the simplicity; of the virtuosism with the emotion; the permission to approach themes originated from feminist, gay, ethnical, black, and multicultural movements; the incorporation of other arts and even other sciences have constituted a vigorous pastiche in the choreographic production (Silva, 2005, p. 128).

There are several ways of adequacy of the movement in the postmodern dance. From the 1970s on, thinking about the chance and the inner sensation, Steve Paxton⁹ started the elaboration and the spreading of his studies about the Contact Improvisation sort, which consists in a movement laboratory from the contact of two or more bodies, using some principles as the fluency and the confidence, for example. In that time of great effervescence for the arts, several poetics of dance appear, starting to reflect the heterogeneity of the individuals who create them with their peculiarities:

The contemporary postmodern dance is not concerned with presenting perfect bodies, unified by the shape, nor designed by aesthetic or sexual imperatives. Dance seems to want, in fact, to express the body multiplicity made of muscles, bones, imperfections, and qualities of the human being, speaking of themselves, without disguises and for an audience that identifies with what it sees (Silva, 2005, p. 140).

The world as it is creates a new dance for the world. Just as there is the manufacturing of new media and electronic products that offer to people a very differentiated branch of technologies, there is the manufacture/elaboration of new meanings for the body that dances. The art, able to express the life of the man, also incorporates the quick changes of his day, the new information, the new devices, the torrent of innovations of his time. It is a challenging dance, undertaking the diversity of the human culture.

With this nature, the relationship of the spectator with the artist comes to be continuously modified. The spectator is increasingly called to participate in the scenic happening. According to Desgranges (2005), the concern with the reception of the spectacle was already a constant in the modern theater. Moved by new questionings of that time, the stage directors care more for the relationship of the spectator with the scene.

Since the initial scenic illumination experiments, the technological innovations start to modify the relationship between the different visible and sensitive instruments in the spectacles. For this reason, new technologies for the scenic arts are created and they last until the present. Amongst them, it is highlighted the search for taking the spectator to a non-accommodated posture in face of what happens in the scene. The idea of the spectator as an individual who receives art in a passive way, starts to be questioned in a way that, even when there is no request for participation in the stage or directly in the spectacle, the spectator is understood as the one able to assign meaning to what he sees, generating permanent exchanges with the artist. Both are mutually influenced. For Zancan:

[...] the reception is effect of the interactions provided by the spectacle and by the spectator by means of the energy flow of each individual with the other spectators, with the objects of the physical space, and with the artistic object as a whole. In this sense, the exchange of energy is not achieved by a pole and received by another one, but instead by a double way where the artistic and public phenomena are affected (Zancan, 2009, p. 44-45).

In this perspective, the postmodern artists emphasize this exchange in the act of reception, trying to develop unusual acts to surprise and to make a call to the participation of the audience. Roux (2007) quotes the work of Xavier Le Roy to exemplify this type of

procedure in relation to the spectator. In *Product of Circumstances* (1999), the artist carried through a *performance* conference in which his two professions (biologist and artist) were mixed. At the moment of the presentation, the spectator needed to modify his conception of a choreographic work, being called to assign other meanings to the dance art. In this case of performative dance the artist questions the spectator, prompting new positioning and reflections. And he also has freedom to make his own questions. Thus, the dance of the present time is configured as an art open to breach its own ideals in search of the unusual.

Contemporary Dance Teaching in the K-12 Basic Education

Just like it happens in dance history, when the artists followed the society, its revolutions and transformations, it is believed that the dance teachers can act in the same way. It is not about questioning the teacher's techniques, amongst the several ones that have appeared from the postmodern movement, or even to question the dance modality chosen by him, but problematizing the way he wishes to teach, that is, how he promotes the interactive relationship between the apprentice and the knowledge in dance.

In the conclusion of one of her research on Laban, Rengel (2008) refers to this contemporary way of conceiving the educational relationship in dance. According to the author, the contemporary emerges from a way of living, of establishing a relationship with people and the world: "Laban, in 1948, already spoke of the contemporary, and contemporary means, besides living in the present moment, a concept of art as well as, in my opinion, an attitude of life in which we propose to do something without the hierarchy of the 'it is best'. We conjugate several ways of dancing, we deal with the chances that happen" (Rengel, 2008, p. 85). Complementing the principles of Rengel, Quilici considers:

One can live the present without having a very acute apprehension of the singular questions that are presented. The expression 'contemporary art' does not comprise everything that it is produced today either. Not all the contemporary art would be in tune with the contemporary sensitivity. The contemporary would qualify, thus, a specific way of relationship with our time. In a general way, it can be said that the term is used to qualify certain artistic propositions and attitudes, differentiating them

from others. But which is the type of difference that is at stake when we use the term? (Quilici, 2010, p. 25).

It is believed that the ideals of respect to the diversity and to the democracy in dance, interwoven with the practical modifications raised by the postmodern artists, bring to the art in school the perspective of an inclusive education, that can be configured as a contemporary practice of learning in dance, no matter if the teacher opts to work with folkloric dance, classic ballet, urban dance or to develop some specific practice under the aegis of the contemporary dance.

This way, what is considered as contemporary dance in the school is defined by a set of attitudes, present in the artistic discourse and practice of the contemporaneity, to be adopted by the teacher. And it is assumed that, if the teacher follows the contemporary trends of art, he will tend to evidence that aspects like the diversity of bodies and the collective creation processes are in the base of the majority of the artistic works. Providing from these ways and reflecting on their intentions, teachers and students will tend to bring their practices closer to the practices in art that are developed outside of the school, what is not only desirable but also indispensable in an educational proposition that intends to be connected to the life of the involved individuals. This is so because the contemporary dance “[...] does not demand any specific technique, but a body apt to deal with a range of movements and with inventiveness instead” (Valle, 2010, p. 55).

However, it is quite often observed in the school, traces of an outdated dance teaching, deeply rooted to standardized forms of body and movement, that overestimates the product instead of the work process, implying the segregation of the individuals and spreading out distorted and prejudiced views: *the one who is not able to make a certain movement is not going to participate in the artistic presentations of the group; or, the one who dances better will occupy a prominent place, in the front of the other members of the group.* These are mere examples of recurrent situations in dance classes that need to be reviewed with urgency, since they lead to the exclusion of these individuals of an artistic process, as they have an effect on the creative possibility and ability of these subjects.

On this aspect, Marques (2010a) raises some questions formulated in discourses of the common belief type to be problematized by

professionals linked to dance teaching, such as: who is able to dance? Or still, who is able to dance what? For the author, these questions are directly related to the body concept. In this sense, she considers:

We often ignore the multiplicity of bodies in our society that are also present in our classrooms. We seldom question in our artistic processes the real need of bodies with certain characteristic for certain dances, inciting conflicts and intolerance among genders, ethnicities, age groups, social classes. This is due, among other reasons, to the diverse styles and sorts of dance in our society and that are historically linked to the bodies that interpret or should interpret them. The most typical example is the ballerina, who for many centuries was exclusiveness of the white, young, with long legs, tall, and thin hips. However, we can also think about the so-called 'ideal' bodies to play *capoeira* or to be a samba school *passista* (Marques, 2010a, p. 38).

In this perspective, even the folkloric gaucho dance, for example, when proposed as an activity to be developed in the school context, can be developed under a contemporary look of the dance. However, in a Gaucho Tradition Center (CTG), dance teaching probably will be different of what is done in the school education, as this type of institution follows a rigid guide of rules, indicating that everybody must dance in a certain way, since its intention is to preserve certain customs accepted as belonging to the gaucho people, including the dances, the music, the clothing, among other markers of this tradition.

But in the school such intentions escape to the education objectives and hardly the teacher would have time to develop a repertoire of traditional gaucho dances with his students. However, he has the possibility to invent games that fulfill the pertinent objectives of his class or even to teach some dancing steps and their meaning in the culture where it is practiced. In an occasion like this, the contextualization of the proposition becomes necessary to clarify to the involved ones that it is a pedagogical experimentation, different from the original objectives of the creation of these manifestations. The dance teacher in the school would have as a challenge to constitute a teaching methodology of his own, based on his experience as an artist and educator and on the pedagogical relationship established with the students, who will be the ones who will assign a meaning to the classroom practice.

According to this view, it is not the formal teaching system that is the only responsible for the rethinking or the reformulation of methodological procedures of dance teaching. It is necessary that, in other environments, there also is care and respect for the cultural and body diversity, for the learning possibilities in accordance with the development levels, and for the process and refinement of the student's autonomy. That is, even in academies, clubs, and dance schools teaching can be thought in a way to nourish the critical thinking and the autonomy of the individual. The concern of the teacher, in any scope of education, would rely on the way to establish the connection between the teaching knowledge and the moment of learning.

The methodological choices influence especially the student's learning. The question of a contemporary dance teaching can be related to the reflection on the doing and, consequently, on the pedagogical models and the teaching profiles in the classroom, what is characterized, most of the time, by a personal search of the teacher.

As Marques emphasizes, “[...] quite often, Didactics and Practice of Dance Teaching lessons, which are mandatory in the courses of Dance Licensure in Brazil for the teaching in K-12 basic education, are insufficient to deconstruct educational values that are rooted in the future teacher” (2008, p. 48). It is not expected from the teacher to have a passive attitude in relation to knowing dance, but making of his teaching a continuous research instead – even from those who did not have a chance to graduate in a Dance Licensure:

It is necessary that the teachers become, in fact, researchers and that they are passionate about the construction of their own knowledge. That they study, search, resignify their experiences so that the students find in the schools the enchantment, the magic that must permeate the discovery, and the reinvention of knowledge. Teaching the taste for the knowledge must be our first goal as educators! Learning is so good! And learning what? Everything that is possible for our own good and the good of the society (Costa, 2011, p. 6-7).

From the reflection of Costa (2011), it is believed that the character of a discoverer must be expanded beyond the school teacher, being part of the teaching practice of university teachers, dance academy teachers, and the artistic creation in general.

However, even in times of deep social, cultural, and relational transformations the school education institutions, traditionally ruled

by conduct norms and behavior standards, still seem to expect from the students a posture of passivity and submission in favor of the fulfillment of tasks, aiming to favor the transmission of knowledge on the part of the teacher and facilitate the apprehension of contents, which learning uses to be assessed by quantitative evaluations only. And the dance subject does not seem to escape from this plastered form of conceiving the schooling process. Unfortunately, many teachers still are tied to the directive and authoritarian teaching received by them, keeping ideals of body and movement that impose limits more than open possibilities for the construction of knowledge by their students, meaning to them few experiences of aesthetic and creative nature.

Without disregarding the importance of the subject, the instruction, and the repetition in the learning of dance, especially in some stages of the process or some type of approach, the reflections on the transformations resulting from the postmodern dance lead to think about the extreme urgency to modify the dance teaching processes in the school environment, in the sense of overcoming the standardization of the bodies and in favor of the significant body experience. The existence of a dialogue between the pedagogical propositions in dance and the body, group, and individual movement culture to which these propositions are aimed would be essential. It would be important, perhaps, that the dance teacher could look at, dialogue with the bodies of his students, not only in the perspective that someone is going to teach them how to dance, but as bodies that have a history of movement, of dance, to which other possibilities will be proposed. Possibilities that, when faced or mixed with the body culture of every one, make them to reflect on their bodies, their movements, their relationships, their creations etc. In this way, it is possible to provide learning situations that favor the exploration of the potentialities of each individual in favor of knowledge construction related to the body and of the conviviality in the collective, in a creative and cooperative perspective.

The contemporary artistic movement searches, in the collective diversity and experience, to produce very rich, sensitive, creative, and plural processes of creation, teaching, and learning that, as such, deserve to be adequate to the discourses and practices developed in the educational environment.

Notes

¹ Entitled *Dança na Escola e a Construção do Co(rpo)letivo: respingos sobre um processo educativo que dança (dançante que educa?)*, under the guidance of teacher Vera Lúcia Bertoni dos Santos and presented in the Post-Graduation Program in Performing Arts of the Federal University of Rio Grande do Sul in December 20th, 2012.

² It is possible to accomplish of a brief mapping of the egress profile expected by the Dance Licensure courses in the country by means of information included in their electronic sites (pedagogical-political program; profile of the egress; syllabus; education, research, and outreach projects).

³ To know more, see Marques (1998) and Strazzacappa (2009), who have already conducted a wide research involving this discussion under different approaches.

⁴ See Hassan (1985, p. 123-124).

⁵ North-American (1919-2009) with significant influence on the transition of the modern dance to the postmodern one.

⁶ Teacher, choreographer, and a famous North-American dancer (1893-1991). She studied with Ruth Saint Denis and Ted Shawn. With her work “She wanted to deepen in the human questions [...]. Her movements tended towards the expressionism.” (Vilela, 2010, p. 215). Precursor of the modern dance.

⁷ North-American choreographer who, in the first postmodern period, composed workss from daily tasks, inspiring other artists in the experimentation and transformation of dance at the time. She is also one of the pioneers in the art therapy movement. To know more, visit: <http://www.annahalprin.org/about_bio.html>.

⁸ North-American choreographer who challenged, in a radical way, the classic and modern dance concepts.

⁹ North-American choreographer, creator of the contact improvisation technique.

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