

Performing Arts and Education: a comparison between Brazil and Italy

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ABSTRACT – Performing Arts and Education: a comparison between Brazil and Italy –

This comparative paper aims to search for modes of doing, thinking and organizing theatre and dance in schools in Brazil and in Italy. Its purpose is to understand the insertion of performing arts in the regular education. For such, it has been analyzed documents from European and Brazilian official government bodies, as well as it has been made a literature review situating the fields of theatre and dance in both countries.

Keywords: **Theatre. Dance. School. Brazil. Italy.**

RÉSUMÉ – Des Arts Vivants et Éducation: un comparatif entre Brésil et Italie –

Ce travail comparatif cherche à relier les façons de faire, de penser et d'organiser le théâtre et la danse dans les écoles du Brésil et de l'Italie. L'étude vise à élargir les horizons de possibilités pour comprendre l'insertion des arts de la scène dans l'éducation régulière. Pour ce faire, des documents émanant d'organismes officiels européens et brésiliens sont analysés, ainsi qu'une revue bibliographique qui place le théâtre et la danse dans les champs éducatifs des deux pays.

Mots-clés: **Théâtre. Danse. École. Brésil. Italie.**

RESUMO – Artes da Cena e Educação: um comparativo entre Brasil e Itália –

O artigo, de cunho comparativo, busca relacionar os modos de fazer, pensar e organizar o teatro e a dança nas escolas no Brasil e na Itália. O estudo tem como objetivo ampliar os horizontes de possibilidades de compreensão da inserção das artes da cena na educação regular. Para tanto, são analisados documentos de órgãos oficiais europeus e brasileiros, bem como é realizada uma revisão bibliográfica que situa o teatro e a dança nos campos educacionais dos dois países.

Palavras-chave: **Teatro. Dança. Escola. Brasil. Itália.**

Introduction: Brazil, Italy, theater, dance and education

In this paper, I draw a parallel between performing arts in European and Brazilian basic education from countries experiences that are recorded in the field's recent bibliography. The major references for this comparison will be Italy and Brazil. However, some experiences from other countries found in the accessed bibliography will also be commented. Thus, I will problematize the different ways how theater and dance are related with the regular education in distinct contexts (European and Brazilian).

Therefore, I begin this analytical exercise between countries of distinct cultures and socioeconomic realities by saying that there are no higher education (undergraduate) theater and dance teachers working in the Italians schools, as well as there are no basic education teachers with specific training in performing arts in France or Spain, among other countries of the European Union.

Does this mean that theater and dance are not developed in the schools? No, not at all. What is observed is that both the ways by which theater and dance teachers are inserted in European schools and their teacher training are quite distinct when compared with what is seen nowadays in the Brazilian conjuncture.

In Brazil, the number of undergraduate courses in theater and dance has increased since the proposal of the National Educational Bases and Guidelines Law in 1996¹ (LDB), thus replacing the old multipurpose art education undergraduate courses (Santana, 2010). Every year, professionals are trained in accordance with the parameters, norms and laws of the Ministry of Education (MEC) to occupy the due spaces in classroom, in the regular teaching of Art or in the Arts course, which comprises, according to the LDB (Brasil, 1996) and the National Curriculum Framework (PCNs) (Brasil, 1997; 1998; 2000), Visual Arts, Dance and Music and Theater. The most recent version of the Common National Core (BNCC) (Brasil, 2018) also includes Integrated Arts (circus, cinema, puppets' theater, animation, video, performance, installations, etc.).

Thus, it is important to emphasize that, according to the 2013 MEC School Census (INEP, 2014), the number of basic education teachers (at elementary, low secondary and upper secondary schools) working in the arts field with higher education training is 6% of the total number of teachers

working in the countries' schools. Among these 6%, only 3% attended undergraduate courses in Arts. If the numbers are examined by undergraduate courses per field, only 1% has specific training in theater, and less than 1% in dance. That is, in the large universe of the Brazilian basic education, very few teachers have received higher education training in the field of arts, and the absolute minority is trained in performing arts. The total numbers presented by the Census final report (INEP, 2014) are 505 teachers trained in theater and 156 trained in dance (data collected during 2013, in public and private schools of the whole country, indicating a higher incidence of performing arts teachers in the South and the Southeastern region of the country). For a country as big as Brazil, with an education network with over 50 million students and more than 2.1 million teachers, this is way below what is necessary and desirable².

In Italy and in several other European countries, those who teach theater or dance and make experiences in performing arts in the classroom are either pedagogue teachers (or teachers of other courses, like grammar, literature or physical education) or artists in partnership with the schools, in extracurricular projects or complementing some other course of the curriculum (Panigada, 2000). In France, this system is called *partenariat* (Guccini et al., 2001), something closer to what would be called "partnership" in English. A pedagogue-artist, artist-school, theater/dance group-school partnership³.

Organization of Education in and for the Arts: Brazil and Europe

In Brazil, the PCNs were, together with MEC laws, guidelines and norms regarding arts undergraduate and graduate courses, the cornerstones for the pedagogical-curricular preparation of graduate courses, considering that we work in the training of a graduate theater and dance teacher who can work in the several levels of formal and informal teaching. Since December 2018, the final document of the Common National Core, which will guide the preparation of political-pedagogical projects for Brazilian elementary and secondary schools and, therefore, will have a direct consequence in the undergraduate curricula.

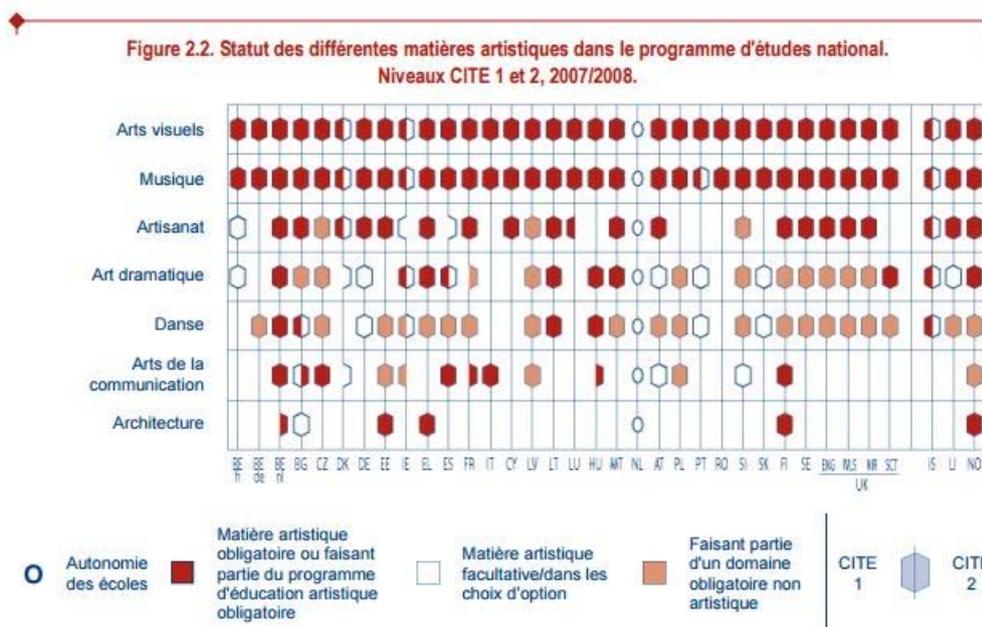
Thus, the relation with these documents (I have participated actively in three commissions for the constitution of political-pedagogical projects

of theater and dance undergraduate courses throughout my teaching career) allows me to be able to draw a parallel with documents from the European Union on the current situation of art-education in schools of that continent. One of most complete documents that I found available on this topic in Europe, with a wide panorama of the field, is from the Eurydice agency, the educational arm of the European Commission, which is the executive body of the European Union (Eurydice, 2009).

In 2009, the report *Arts and Cultural Education at School in Europe* (Eurydice, 2009)⁴ outlined the situation of the arts in schools by means of the analysis of documents and data from the educational system of 33 countries members of the European Union. This study, besides bringing data referring to official documents of each country, recovers previous quantitative and qualitative research, like the records of the results of two editions of the *World Congress on Artistic Education*, promoted by UNESCO in Lisbon and Seoul, respectively in 2006 and 2010. The documents resulting from these two meetings are *Road Map for Arts Education* (UNESCO, 2006)⁵ and *Seoul Agenda: Goals for the Development of Arts Education* (UNESCO, 2010)⁶.

These documents, associated with documents from the Ministry of Education (*Ministero dell' Istruzione, dell' Università and della Ricerca*, MIUR) of Italy, will be the basis of the comparison outlined here, together with analytical and reflexive bibliography from the performing arts and education fields. Now, I make comments on how the arts teaching is disciplinarily organized in education both in Europe and in Brazil.

In the European Union, arts are mentioned in the common national core of all the researched countries (Eurydice, 2009) at levels 1 and 2, which correspond to the 1st to 9th grade education – early and final grades – in the Brazilian system. However, only music and visual arts are compulsory, either as distinct courses or as contents of other curricular courses. Theater is frequent as the content of the mother tongue grammar and literature classes, while dance is a content of physical education classes. In high school education, art courses are optional in most of the countries (Eurydice, 2009), according to the graph below (Figure 1).



Source: Eurydice.

Figure 1 – Status of the different arts courses in basic education early and final grades in European countries. Source: Eurydice (2009, p. 27).

The discussion on the appropriation of dance contents by physical education in Brazil is old and quite fierce nowadays. It can be stated that dance field, as part of the arts field, demands as its exclusive right the development of dance contents and notions, refusing dance as merely another *mode of corporal or physical work*⁷. We observe that in many European countries, dance is also tied to physical education within the school scope.

Resuming the curricular organization of arts in European schools (Eurydice, 2009), it can be observed the existence of modes of insertion that can be classified as *integrated arts*, that is, when one or more modes or languages are presented as a course (in Italy, for instance, the *Arts, music and image* course is part of the basic education compulsory curriculum) or arts in its distinct languages, separate in the following way (in decreasing order of enforceability in the basic education system of the 33 countries searched by the report): 1) visual arts, 2) music, 3) craft, 4) performing arts (theater), 5) dance, 6) communication arts (cinema, audiovisual, photography), and 7) architecture.

According to the report, half of the countries have integrated courses, while the other half offers separate courses (Eurydice, 2009). In Brazil, there

are four courses (called *languages* in the official documents, but that can be understood as *curricular components or courses*), since the LDB approval (Brasil, 1996), presented separately: visual arts, dance, music and theater. The communication arts (photography and audiovisual⁸) would be components of the visual arts, according to what is presented in the PCNs. Architecture is not present in the Brazilian school contents. In turn, craft and popular (folkloric) cultural expressions are vaguely mentioned when it concerns local art and the relationship between art and culture, but there are no clear specific clauses on this in any MEC document for the field of arts. They would be present as transversal contents, but not as courses in the school curricula.

In relation to performing arts, the report claims that in the European formal education scenario,

Half of the countries include performing arts [theater] as a compulsory subject or as part of arts education or being part of another compulsory curricular disciplinary field (most of the times, mother tongue or literature). Performing arts is an optional course in seven countries. [...] Dance and communication arts appear less often among the compulsory artistic courses and, in this case, it is not rare that they are incorporated into another course. Dance, for instance, is part of the compulsory program in 24 countries, but is present as a distinct course in only 5 countries (in most of them it is part of physical education) (Eurydice, 2009, p. 26-28).

Specifically, in Italy, music and visual arts are compulsory in the five initial years of basic education, without no specification of workload. In 7th, 8th and 9th grades, the minimum specific workload is 132 hours per year (Itália, 2013).

Since the 1990s, arts (its courses or components) also are a content of documents ruling the national curricular orientation of all the levels of the basic education in Brazil (early childhood education, basic education and high school), despite the fact that they were not part of the compulsory national curriculum until then (they are parameters, guidance and guidelines). Presently, in the new Common National Core (BNCC, 2018), arts divided in visual arts, dance, music, theater and integrated arts are also part of the curricular component Art. However, there is no stipulation, by the Brazilian legislation, neither of the annual workloads nor which courses are compulsory in each grade or education level, what opens the possibility

for several interpretations, both from government and school managers and in situations of legal character.

In May 2, 2016, the Law 13278 was approved by the Senate, modifying § 6 of the art. 26 of the Law N° 9394, of December 20, 1996, which establishes the guidelines and bases of the national education concerning to the arts teaching and making compulsory the education of the four disciplinary components: theater, dance, music and visual arts. That is: twenty years after the LDB having been promulgated, what had been pointed by the professionals of the area for some decades is formalized. However, the implementation in the regular schools of the country is quite distant, even though Law 13278 foresees 2021 as the deadline for its enforcement in the schools.

In the historical moment that we live, we still count on a vague legislation, with gaps that could be interesting to the educational guidelines from the point of view of regional and local adequacy, in view of the geographic, cultural and social variability of a country with continental dimensions like Brazil, but that end up being a legal fragility with respect to the guarantee of the right to the knowledge on arts by the students.

Although the previously mentioned is a worrisome factor, it is observed that the educational legislation has been pointing pertinent and promising ways with respect to arts education (although numerically insufficient), as well as the minimum guarantee of labor space to the graduates and the gradual opening of many new undergraduate courses in theater and dance in the last two decades, what has radically transformed the insertion of the field of performing arts both in the Brazilian academic and educational scenario (Ferreira, 2017), even though there is still a lot to be made.

However, in the past two years, federal public policies, culminating in vertical initiatives by the Ministry of Education, have shown a considerable retrocession in this sense, with the infliction of an educational reform that was not discussed with the school and academic community and that, among other purposes, has as a goal of transforming high school education in a technical course, excluding (or decreasing) courses like Arts, Sociology, Philosophy and Physical Education, which is an additional reason for deep concern of the field of arts and education in the country. There is also the

threat of approval of a project of law intitled *School without Party*, in which it would be excluded from the basic education debates on gender, sexuality and political orientation, among other subjects to be *banished* in accordance with the proposal of the evangelical, militarist and conservative evangelical groups of the Brazilian parliament. All these topics, so dear to the arts being interdict, surely would affect a social contextualized and wide art education. More reasons for concern from educators and managers of the field.

However, let's resume the description of the education systems analyzed here: like in Europe, in Brazil the visual arts are the course most usually provided and present in the regional and municipal curricula⁹. In general, there is an adequacy (that can be assumed as accommodation in a certain extent) of the political-pedagogical projects of the schools and of the state and municipal curricular guidelines to the provision of arts teachers. We can understand such reality in part because of the considerably lower number of graduates from the graduate courses with specific training (in theater, dance and music), being the most common still finding teachers with multipurpose training in artistic education or visual arts.

The provision of courses and artistic training in pedagogy courses, which has also been the object of study of major researchers, is another point that makes it difficult the insertion of arts in basic education, since in most of the cases this training is deficient or non-existing in pedagogy courses that train teachers for 1st to 5th grade and early childhood education¹⁰ (Lombardi, 2015; Souza; Ferreira, 2015).

As in a non-productive cycle, the scarce number of trained teachers generates a reduction of the demand for the fields in basic education, what leads to few places available at municipal, state and federal level for theater and dance teachers, generating a small labor opportunity to the graduates of these graduate courses.

Few and unemployed graduates, small children without skilled teachers for theater and dance lessons, the almost inexistence of *partenariat*¹¹, the low incentive for artistic practice by the schools on the part of governments and managers, the lack of work structure in the schools for those teachers working, the poor continued training of the pedagogues, the practically not thought pedagogical training of artists – all of this results in little conditions, appreciation and numbers of performing arts education

in Brazil nowadays, despite being much higher than those that were found two decades ago, when the graduate courses in the field in the whole country could be counted in one's fingers¹² (Ferreira, 2017).

We infer that our laws concerned with art education, despite always liable to modifications and changes, are pertinent. The problem in a country with continental numbers and dimensions like Brazil is to see them accomplished through the articulation of theater and dance in the basic education curricula, the presence of teachers with specific training in performing arts in the schools and the continued training of pedagogue teachers and other fields who are interested in developing projects and actions with the performing arts.

I reiterate that this flexibility of the documents, allied to the lack of knowledge of managers on the field, to the lack of work conditions and professionals with specific training are real obstacles for the implementation of art education in the Brazilian basic education. The artist-school *partenariat*, which has such a major role in arts pedagogy in Europe, is still practically unknown as methodology of work in the Brazilian education networks (public and private). It will be necessary to undertake many political efforts to implement the right of all Brazilian students to experience teaching-learning processes in visual arts, dance, music and theater in a gradual, organized, systematic way and with teachers skilled for such in basic education.

Next, I will comment on peculiarities, first of the relations between theater and education and, in the sequence, on dance and education, in Italy and other countries of the European Union, in the attempt to draw parallels, points of convergence and distancing with the Brazilian reality, articulating other possibilities of looking at what we have been constructing in our country in relation to performing arts and to education.

Italy: peculiarities on the relationships between theater and education

To address the relationship between theater and education in Italy, first it is necessary to take in account some movements of artistic and pedagogical matrix which, from the 1960s, reestablish the bases for theater in its educational interface. From then on, it can be elaborated how theater

is implemented contemporarily in its relationship with education, how it is taught and learned and by whom in this Southern Europe country.

In Italy, theater and education are historically related: in the Italian Renaissance, we see the recovery of the Greek and Latin classics by means of academies, collectives of scholars, artists and scientists, of men of letters and sciences who created a circle of promotion of humanistic studies, thus promoting the insertion of the youth also in the intricacies of the established knowledge. The Greek-Latin dramaturgy, as well as architecture and arts treaties accounted the scenic spaces (Vitruvius can be the best example), the dramaturgy and the staging (here Aristotle's *Poetics* is the founding text), were also documents resignified from the readings of the Italian humanists. Thus, students and masters translated, recited and staged the ancient Greek-Latin theater and recreated the Western theatrical traditions through their understanding of these documents. In the Italian universities, amongst which the oldest in the Western hemisphere, the University of Bologna, and the not less important University of Padua, fulfilled a significant role in the relation between education and theater.

Another significant stage of the exchanges between education and theater was mediated by the education institutions managed by Catholic Church orders. Particularly relevant in the Modern Age was the presence of Society of Jesus, not only in European countries, but also in the then American colonies (like Brazil) and in Asian countries (like Japan), being theater one of the most frequent and eloquent tools for catechizing the native populations by the Jesuits. In Europe, the so-called *scholastic* theater is formally inserted in the formative curriculum of Jesuit educational institutes, whose object was the exclusive training of the leading classes. In *Ratio Studiorum* of 1599, a type of educational and curricular norm of Society of Jesus, theater is formally mentioned as teaching content and methodology (Perissinotto, 2004).

In Italy, in the 19th century, the Salesian priest Don Bosco creates rules that promote the educational theater practice in the schools, being inspiring of experiences that still exist. The expression *little theater*, which has quite a derogatory meaning in Brazil, was coined by Don Bosco to name the set of theatrical activities proposed by him in the Salesian education (Morteo apud Perissinotto; Testa, 1995). Educational *little theater* has a sound network of practitioners in the country, in the ways

promulgated by Don Bosco¹³, and it can be claimed that in Brazil there still are strong signs of the Salesian pedagogical proposal in the whole basic education, not only in Catholic schools. It is not the aim of this article to deepen the debate on the relations between Don Bosco's *little theater* proposal and the pedagogical practices in theater in the Brazilian schools; however, this may be a pertinent topic to be addressed in future reflections, a work that should be done.

There are two expressions that are quite explored in the available literature on theater and education in Italy: one is *theatrical animation* (*animazione teatrale*) and the other is *children/youth theater* (*teatro-ragazzi*). It is important to highlight that, in the history of the relation between theater and education in Italy, the movement of *animazione teatrale* accounts for this pedagogical space from the 1960s until mid-1990s. For thirty years, practices and experiences undertaken mainly by artists interested in the pedagogical potential of the theater have accomplished important experiences in performing arts and education (Perissinotto, 2004).

The notion of Italian animation differs here slightly from the one of francophone countries like Belgium and France. For the French and the Belgians, animation is an activity of theatrical mediation, in general linked with a show, undertaken by artists next to the spectators and less a practice experience not linked with a specific scenic artifact, despite its possible existence as such (Deldime, 1990).

Perissinotto (1995) categorizes animations in Italy through the decades. According to the author, the movement of theatrical animation appears in the 1960s and, in its dawn, was aimed to the experimentations for the appreciation of the scenic artistic processes and free expression by means of the body-voice, going against pedagogical practices in theater popular then, since the educational constitution of 1955 in Italy, which claimed the *exercises of drama* and *expressive reading*, that is, transformation of literary and theoretical texts in theatrical texts and, in some cases, its later staging by the students. In the 1970s, animation was quite close to the schools and the children-youth theater, seeing in the children and youth the preferential audience for the political, social and artistic paradigm change that it undertook. Already in the 1980s, animation turns to a more social

matrix and of communitarian intervention, not restricting itself to the scope of the theater-school only.

Perissinotto (1995) exemplifies the animations related to the children-youth audience (therefore, in school age) through three models, deriving from the practice and research undertaken by different theatrical groups and artists in the 1970s.

1. *Spettacolazione* (spectacularizing): an event in which the entertainer, for a certain period of time, through specific stimuli, favors the individual and group expressive creativity, in a way that should be “from the theater to the school, from the school to the social and from the social to the theater” (Perissinotto, 1995, p. 75). It involves the creation of a scenic product, therefore. This model was accomplished by the *Grupo Teatro Gioco Vita*, directed by Franco Passatore.

2. *Schema vuoto d'azioni teatrali* (schema without theatrical actions): sessions of free theatrical improvising, guided from titles, following the model of *canovacci* of *commedia dell'art*, a *didactic open drama*, according to conception of the director Giuliano Scabia (1978), based on the importance of the processes in detriment to the scenic products.

3. *Teatro dei ragazzi* (theater of the young): a model that is mostly developed in the scholastic scope and that aims to surpass the old models of school theater based on drama and the content, redefining, above all, the role of the adult in this relation. In this model, process and product are equally important, being that the center of the work is the potentialities of the children and young in confrontation with themselves and with the world, with the other.

In the 1990s, the theater of the young will return with new strength under the name of *teatro-scuola* (theater-school). There is a movement that is still on in the recent decades in Italy that goes from the theater *for* children (made for them) to the theater *of* the children (made by them). However, it should be highlighted that both the *seeing* and the *making* remain as a basis for the teaching-learning proposals in Italy and, I can infer from the consulted bibliography and from observations *in loco*, that the scenic reception as formative and educational process has a much heavier weight in the school theatrical practices in Italy than in Brazil. This claim comes from the perception that the audience of the schools, teachers and

students to scenic shows is a common practice that, sometimes, also include practical works like complementary workshops and mediation activities offered before or after the spectacle by the responsible theatrical groups or by the bodies (cultural theaters or apparatus) promoting the event.

An example of this is the importance that the theatrical production for children assumed in the 1960s and the 1970s in Italy, which can be proven by the existence of an *arm* of the Venice Biennial totally dedicated to this production and its discussion. It can be noticed in this fruitful movement a wide involvement both of artists and cultural apparatus¹⁴, and of educators, when placing the theatrical actions of diverse natures (both the child and the youth as recipients and as scenic creators) in the center of the debate, of the practices and the desires and yearnings for a new pedagogy, aimed to the creation of a new subject.

This way, we can infer that the movement of theatrical animation in the 1960s and 1970s in Italy followed similar, despite not coincident steps of those considered by Augusto Boal and his techniques of theater of the oppressed and of other poetics of scenic experiences for actors and non-actors. Therefore, in this comparative exercise, we can relate the functions assigned to the theatrical animation in the Italian scope to Augusto Boal's theater of the oppressed practices in Brazil and in several other countries. However, in contrast with Boal's techniques, which usually were carried through in social community spaces and not linked with formal schooling processes, the Italian theatrical animation was along its existence intrinsically linked to the school institution and of a Deweyan pedagogical activism popular then in the Italian basic education (Perissinotto, 1995).

In the 1980s, there is a *specialization* of the more diffuse and open movement of animation in its two first decades, in which the animator becomes to be called *theatrical operator*. This marks his/her belonging to the theatrical field and articulating the functions of pedagogues and artists as parallels, but related, in the construction of a scenic knowing-doing and knowing-seeing, in which the place of the spectator and distinct mediation experiences that would potentialize it (in the sense reported by Deldime (1990) in the Belgian experiences of scenic mediation) were the guiding principle of the work "between theater and school", in that set of experiences that was called "the game of representation" (Perissinotto, 2004, p. 112).

Giacchè (1991) makes a severe criticism to the figure of the animator, who would be not necessarily the artist nor the pedagogue, a figure with a non-defined identity that ended up being an easy prey for the informal labor market, working in educational-artistic poorly paid services, since it was not compulsory to prove specific training to enter the school and institutionalized spaces. In the anthropologist's words:

Anyone poorly paid and strongly motivated to remain in the undefinition and in the marginality of a *meta-role*, let's say, overlapping to the social relations networks, just like the culture is super structural and even metaphysic regarding the society (Giacchè, 1994 apud Perissinotto, 2004, p. 32).

I bring Giacchè's quotation because, from it, I intend, next, to problematize the compulsory training of teachers graduated in different artistic languages for the work as teachers of the art course in the Brazilian basic education.

Also, I would like to add a description of the theatrical director Scabia on his perception concerning the figure of theatrical animators in Italy, which does not agree with Giacchè's.

We were experiencing how a partly old and partly young character, a little theater man, a little writer, a little social scientist, a little educator and mediator, a little soul searcher, a little capable of adventures, a knight errant, capable of placing himself in relation with the school, the parties, the movements and the groups, the bands, the mad ones, the healing and assistance houses, the libraries, a little of *agit-prop* and a little inventor of the imaginary, a little constructor of new rites with a political, lay and religious mind, open to all suggestions, but not of instinct for all adventures (Scabia, 1990 apud Perissinotto, 2004, p. 71).

The definitions above, however distinct, have an analogy with the training of theater teachers in Brazil (Santana, 2010). Like in Italy, both the theater for children and the theater teaching ended up being, in a period of financial crisis and professional instability, a survival solution for many artists, what, unfortunately, gave to both the activities (theater teaching and theater for children and youth) a derogatory and belittling character, a scenario that we have only seen tackled and transformed quite recently in Brazil, with the appreciation of the graduate courses and of theater for children and youth through governmental, not-governmental, unions and associations of artists initiatives¹⁵.

As already mentioned, both in Italy and in Brazil, a movement of great strength and with direct relation with education is the *teatro-ragazzi*, or theater for children and youth. From the 1980s, it has been observed a gradual passage from theater animation to theater for children and youth, whose function is to de-naturalize a functionalist view of the theatrical activity, understood until then as educational tool, and to center itself in the formation of the audience, in the aesthetic education promoted by the effective existence of groups and cultural production for this audience.

Two recent documents from the Italian Ministry of Education (MIUR) rule the theatrical activities in basic education schools as compulsory, but not necessarily within the curricular framework (Itália, 2015a; 2016). These documents were analyzed and compared with Brazilian documents with similar content in an article published in a Brazilian journal on the field (Ferreira; Mariot, 2019).

Italy: peculiarities on the relationships between dance and education

Now let's move on to some considerations on the teaching and learning of dance and the training of dance teachers. From the consulted bibliography, just like in theater, we will address dance and its relationship with the school and education in three European countries: Italy, France and England, with a central focus on Italy. The British and French experiences are mentioned for being inspiring to the Italian proposals.

In Italy, like in theater (and different from music and the visual arts), dance does not have a guaranteed space as a course in the Italian national curriculum, but at least for one decade it can be noticed a series of activities, that are called *dance workshops*, linked, in many cases, to the field of physical education (which, since the curricular reform of 1985, became to be understood as *motor education*). There is also a continued, specific teacher training by means of specialization courses in free schools and dance collectives, offered to pedagogues interested in working with dance in the basic education or to dancers interested in the pedagogical qualification. This offer, however, is little and local.

Thus, as it was already commented, there are no official courses for teacher training in theater or dance in the Italian universities, neither the

courses called *of the spectacle* (theater, dance, performance, cinema, etc.) are present in the curricular guidelines and the national basic curriculum¹⁶ (Itália, 2013; 2015b).

However, in Italy, just like several theatrical experiences are linked to mother tongue and literature lessons, dance also happens in the scope of physical education lessons and other curricular courses. Dance and theater are inserted in the Italian basic education, primordially, from the 2000s, through *partenariat* between artists and schools. Music and (visual) arts history are compulsory courses or contents, as previously mentioned.

Despite not having received nor obtained an official formalization, dance is, in fact, present in the Italian school from early childhood education to higher education, with several nuances and articulations and with different distribution in the national territory, but with a wide incidence in all the regions. The most used form is the one of *partenariat*: in our current scholastic system, dance, just like any another activity with a training character (theater, cinema, environmental education, photography, journalism, etc.) – thanks, first, to the reform of the school autonomy and, later, to the school reform, can be inserted within the plan of formative offer (POF) of each school institution in particular. The current reform foresees the insertion, to the side of the compulsory curriculum, of a part of optional or facultative schedule (up to 3 weekly hours in basic education and up to 6 weekly hours in high school), that each school will be able to manage in an autonomous way (Zagatti, 2004, p. 41).

On the *partenariat* system, it can be claimed that the Italian legislation establishes and institutionalizes it in its educational documents and, despite music and art history being considered compulsory contents both in basic education as in high school, “[...] art, in the European educational context, is much more present in an extracurricular than in a curricular scope” (Zagatti, 2006, p. 165).

Concerning the research dance teaching and teacher training of the field in Italy and other countries of the European Union, it can be concluded that, like in Brazil, dance still occupies a smaller place (in number of activities, proposals and space occupied in the academic and educational environments) than theater.

In the schools, like in Brazil and other countries, dance is a content that is or was present in the physical education curricula. There is a whole movement in Europe for dance to be an artistic discipline and not a mode

of physical activity offered in the institutions anymore. The artistic dimension of dance is claimed by people of the field and there is a movement and an engagement of artists-teachers and academics with this purpose, as the studies and proposals of Zagatti and Casini Ropa prove¹⁷.

Regarding the teacher training itself, it can be understood that it is defined in a legal way in the Brazilian higher education. Despite the offer of higher education three-year long courses in the field of arts in almost all Italian universities, they are theoretical courses do not prepare their graduates neither methodologically nor pedagogically to teach, even though many end up being teachers of theory of art in lycées and conservatories. For such, after the accomplishment of a two-year long *magistrale* (equivalent to a master's or specialization in Brazil) aimed at teaching and following the 1,500-hour pedagogical specialization and qualification exam, the so-called *Tirocinio Formativo Attivo* (TFA)¹⁸ (comprising a minimum of six years and a half of academic studies) (Itália, 2011), the graduates will be apt to apply to teacher positions in the Italian basic education.

The Italian conservatories, which currently offer higher education (the degree, equivalent to the undergraduation in Brazil) in artistic practices, do not train artists-teachers either, having their curricula aimed to the *stricto sensu* artistic training. In a similar way to the graduates of theoretical courses of the *atheneums*, the graduates in artistic practices can accomplish the *magistrale* and the TFA and apply to places for the teacher career. However, like in Brazil, in practice, in Italy many graduates from artistic training courses (actors, musicians, dancers, directors, visual artists, etc.) end up being music instrument, singing, dance or performing teachers, for instance, in free courses and in the complementary training offer of the schools as cultural or artistic operators (in Brazil, it would be equivalent to would be *oficineiro* [workshop facilitator]).

From the studies of the bibliography on dance and education in Italy, two other significant references on dance teaching in Europe will be commented. One of them is British and the other is French. In both books, the authors consider possibilities of dance in the curricula and models of training for the dance professional, in an explicit proposal of the need for pedagogical training for the artist who will work as art teacher and of artistic training for those pedagogues interested in promoting art actions and projects (dance, in the specific case) with their students.

Clearly, Smith-Autard (1994) is the inspirer of Zagatti in some proposals. She raises in detail what she calls two models of dance in education in force, which would be *educational* and *professional*. The former would come in the wake of Laban's modern educational and the free, creative or expressive children's dance, which were linked in Brazil with the *Escola Nova* and to the movement of free children expression in the art-education. The latter would be the one of the dance schools, that would promulgate the training of little dancers, based mainly on repetition and technique. Two diametrical opposing models both in terms of teaching procedures and methodologies and in the final goals.

The author considers a hybrid model as a way out for the construction of dance curricula and experiences in education, taking in account some proposals of each one of these two other models and also adding new steps to the teaching-learning processes in dance, like aesthetic appreciation.

Smith-Autard's *dance art* or *dance as art* proposal is different of the modern educational dance, the creative dance and the expressive dance, as the author points out in her book, and considers a triangular teaching methodology, with a basis that is quite similar to Dewey's, which was the model for the *triangular approach art education* proposed by Ana Mae Barbosa in Brazil and that crosses the arts PCNs of the whole Brazilian basic education.

For Smith-Autard, the vertices of the triangle would be *creating*, *performing*, *appreciating*. The theoretical-contextual dimension would be found in the item appreciation, but it does not occupy any highlighted space in the proposal.

In education, the art of dance is centrally related to the creation, performance and appreciation of artistic works, which cannot be produced in the vacuum. Similar to other arts, the references are constructed from the dissemination and recognition of examples of dance works of which the students are aware. This requires the contact with the professional world of dance, which is ignored in education practices in dance in the formal school or in higher education (Smith-Autard, 1994, p. 2).

Besides this proposal of a mixed curriculum between creative and professional dance, the author also highlights the need for dance teacher training, both by means of the initial training of teachers and by the continued education of those who already work in the field.

In the French references (Lascar, 2000), we can count on a detailed description of experiences of *partenariat* and teacher training, in which pedagogues, artists and children, next to scholars, constructed relations of cultural partnerships and work projects in dance in early childhood education and 1st to 5th grade schools in France. The experiences in this publication are carefully described, analyzed and count on the record of testimonies from the participants. According to the author, it is a collective work, organized by her with the purpose of presenting possibilities of curricula, contents, methodologies of dance teaching with small children in the schools.

However, one of the excerpts from the Eurydice agency report presents a point of view on dance and education in France against Lascar's (2000), Smith-Autard's (1994) and Zagatti's (2006), pointing the school dance in France as deeply enrooted in a view of technical training: "In France, it [dance] is considered as an athletic and artistic subject, with technical requirements, more than a cultural or aesthetic discipline" (Eurydice, 2009, p. 28).

The book *La danse à l'école* (Lascar, 2000) is commented in this investigative passage, as it is consistent with ideas present in the Italian context of education *in* and *for* dance, based on creative and aesthetic experiences, of understanding dance as a specific language of the arts, as a knowledge field and not merely a set of techniques or steps to be learned and reproduced, as it is mentioned in the European Commission report (Eurydice, 2009).

However, despite the schooling of dance linked with a technical view, the *partenariat*, from the French educational law of 1997 on, it has been widely developed in the distinct fields of arts in France and, in a less effective extent (or with lesser organization and support from the State), in the case of the Italian education. Thus, we can go on to a more specific and descriptive approach of the relations between theater and dance and the basic education in Italy, having the *partenariat* as one of the most present possibilities among the European models of art and education.

In Brazil, it is important to point out that, with few exceptions, most of them linked with private schools networks and a recent program of the Ministry of Culture (Mais Cultura nas Escolas, 2014), *partenariat* projects

and actions between artists and schools are not frequent. What can be observed is that many artists in Brazil work as art teachers or cultural mediators in social projects, NGOs, free schools and short workshops, but this is not configured as a reality of *partenariat* with the school, but rather a mode of informal teaching of arts linked with the community and well-being and social development projects, both governmental and non-governmental or specific actions linked with groups or institutes, in the case of cultural mediation and training of spectators¹⁹.

The Formal Insertion of Theater and Dance in Basic Education in Brazil and Italy

Continuing the presentation of teaching-learning dance and theater approaches in Italy and Brazil, I present some pertinent information on the field of performing arts in the basic education in the two countries, I depart from the assumption that the teachers training is always associated with the curricular and disciplinary bases of the laws that rule the compulsory and formal basic education of each nation.

The institutionalized relation between the arts of the spectacle (theater, dance, cinema, performance, music, opera) and the school was established by the MIUR in Italy only in a 1997 protocol, which was not transformed in a law. In 1995, a previous protocol defined the importance of *doing and seeing performing arts* in the school and directed this task to both teachers and cultural operators. In 2015 and 2016, new documents establish parameters for the insertion of theatrical contents in basic education schools (Itália, 2015a; 2016).

In Brazil, the division of the Arts course in four independent and distinct components, to be studied separately in the teacher training, starts to be in force from the LDB (Brasil, 1996), almost concomitant to the Italian documents. Although it has been already observed that the number of theater and dance teachers graduated since then and in exercise in Brazil is extremely below the necessary, it must be pointed out that there is a field of research, education and extension in performing arts linked with universities from the five regions of the country, working in teacher training for the field and in the development of knowledge and experiences in theater, dance, circus, performance and education. It does not happen like that in Italy.

In the Italian case, when these agreements were signed (1995 and 1997), the legacy of the theatrical animation was thus formally recognized. Even belonging to the category of elective or optional content (a choice of each basic or high school education institute), the performing arts started to appear in legal documents. The management autonomy was granted at that moment to the Italian educational institutions, through the *Piano Triennale dell'Offerta Formativa* (PTOF) (Itália, 2017), in which a protocol on the teaching of performing arts and the *partenariat* was one of the proposals, besides the teaching of cinema and audiovisual, among others.

The PTOF still are in force in the Italian basic education, even though in 2015 an education reform has been approved by the country's Senate (the so-called *Buona Scuola*), not without objections on the part of left parties, unions and teachers. In 2019 the PTOF were in force for twenty years (since 1999) and receive new indications of functioning from the MIUR²⁰. Triennially, the school boards can prepare these plans and propose complementary activities to the compulsory curriculum, since there is State funding for such. These actions and activities regard the complementary training of the students, the continuing education for teachers and the inclusion, for instance. The choice of these activities, however, not always is debated by the school community and this is one of the points that have been criticized. In the scope of *Buona Scuola*²¹ (Itália, 2015b), the parameters for the insertion of theatrical activities in the Italian schools are established by law, but it is not clear concerning the minimum work load, the ordering or who would be the teachers to teach these contents and within the scope of which disciplines. In this case, the lack of more precise indications coincides with that present in Brazilian official curricular documents (Brasil, 1997; 1998; 2000; 2018).

There is much controversy around this reform, which provides to the institutional school manager full power for the triennial curricular guidelines (PTOF), the choice and evaluation of staff (teachers and school technicians) and the financial management. The situation of teachers in Italy, since the interruption of public tenders for effective positions as a result of a fiscal adjustment in the country in all education levels, more than one decade after the Berlusconi government, is quite problematic, being one of the countries of the European Union with bigger teaching numbers in all levels of education (from early childhood to higher education) formed

by teachers who do not have tenure, the so-called *casual*²². It can be claimed that the lack of teachers in the schools is as usual as in Brazil.

In this manner, the teaching of performing arts (theater and dance) is developed in the Italian basic education, in good part of the cases, by means of occasional workshops and not in compulsory courses. But these workshops also can assume, depending on the interests of each institution, a continuing character, through ateliers, laboratories and groups that are kept in activity along the time in the school. In general, the workshops happen within the scope of a so-called *productive project*, that is, of a *partenariat* process (group/artist-teacher/school) aimed at a final product, usually a spectacle and its several steps of production and gathering of elements of the scenic language. Other actions within the school scope, in general lead by the pedagogues or the artists of the involved groups, are the attendance to dance spectacles, theater and other forms of performing arts.

In the didactic-curricular proposals of the *Buona Scuola*, history of visual arts and music practice is present in the national curriculum, ignoring the whole vast universe that composes the field of arts, including the several languages and areas, their practical-theoretical-reflexive approaches, contents and potentialities. The field of arts, which was abolished from the high school education, is back, but from a limited view of what forms the field itself. In 2015 and 2016, norms from the MIUR will rule the presence of theatrical activities in the schools, as already commented in this article (Ferreira; Mariot, 2019).

There is a strong criticism in relation to the discrepancy of a theoretical education in visual arts and practical in music, besides the absence of other fields, like theater, dance and cinema. The association of activities and contents of dance with the field of physical education in the compulsory curricula is also strongly criticized. It is resumed the discourse, on the part of dance professionals, that this is a form of art and a field of knowledge, involving symbolic and aesthetic dimensions that would not be necessarily approached if it were linked with a mere psychophysical training of the students.

Thus, we conclude that the field of art and of education in Italy is conflicting and full of intricate power relations, as it is in Brazil, despite the most pressing questions having distinct natures in the two countries.

Theater and dance are studied in some of these emphases of the lycées, yet transversally. In its theoretical, historical and dramaturgical dimension in the classic lycée and in practical terms in the artistic, musical and choir emphases. Therefore, we can infer that the range and the humanistic and/or artistic aiming of the emphases of secondary education are important factors for the entering of students in the careers (undergraduations) in arts and humanities in the atheneums (Italian universities), that use to abide to a theoretical training, but that search for an increasingly bigger opening to the relation with artistic practices in their procedural and critical dimensions. The access to conservatories of music, dance, performing arts and to the Fine Arts higher education is also stimulated by this specific artistic training in the high school education.

Concluding a comparison and making a question

From this comparative exercise between the insertion of theater and dance in the regular education in Brazil and Italy, I infer that, although Brazil is considerably ahead of Italy in terms of legislation, the measures for the practical enforcement of teaching-learning of the performing arts in the schools moves faster in the European country. The artist-school or artist-teachers *partenariat* and the triennial plans of formative offers (PTOF) in the Italian basic education open space to a more constant presence of performing arts in the regular education, both by means of practical activities like groups, workshops and festivals and the activity of performing reception by the young Italian students. Thus, nonetheless the teaching of theater and dance being guaranteed by the LDB (Brasil, 1996) and the BNCC (Brasil, 2018), which present them as compulsory curricular components in all education levels, it can be observed the effective promotion of the presence of performing arts in the Italian schools (respecting the numerical ratio of attendance in the regular education, which in Brazil exceed 50 million, while it is more or less 7 million in Italy²⁶), even as complementary, optional and not compulsory activities.

In accordance with what it has been seen throughout this comparative analysis, not necessarily the insertion of theater and dance in the compulsory regular curricula is the solution that promotes greater effectiveness to teaching and learning, to the training of children and youth in performing arts. The Italian case demonstrates that, even without the

curricular enforceability, practical experiences of scenic creation, mediation and reception have been promoted with success, regularity and assiduity in the Italian schools. In turn, in Brazil, despite the laws that would grant the existence and maintenance in the school spaces and teacher training, the schools where we see experiences in theater and dance led by skilled educators are rare. Unfortunately, only some teaching institutions (it can be here mentioned the Federal Institutes and the Colleges of Application, also belonging to the federal education network, some municipal punctual networks and some private schools), still quite privileged in face of most of the Brazilian educational establishments, have theater and dance in their curricula or as regular extracurricular activities, either conducted by graduate teachers or artists partners of the schools. It is denied to almost the totality of the Brazilian students the experience and training in performing arts, a situation that does not happen in Italy, where it is noticed that a good part of the students has contact either as spectator, or as producer (despite occasionally and not longitudinally throughout the school grades), with the field of the performing arts.

The question that I would like to leave as a trail, so that we think new educational actions and, perhaps, new public policies, is: how to operationalize, in a country as big as Brazil, the right of regular education students to live deeply based, quality and actual experiences in theater and dance throughout their school lives? How to make what already is granted by law to become production of real knowledge? I do not have answers, but I would like that the comparative here presented would point to us some clues, so that we think together on this issue.

Notes

- ¹ Law No. 9394, of December 20, 1996 – National Educational Bases and Guidelines Law.
- ² All the data mentioned in this paragraph are taken from the K-12 education Census, conducted by the Ministry of Education in 2013 (INEP, 2014).
- ³ These relations have been addressed by two researchers in recent works in Brazil: Maria Lucia Pupo (USP) and Mariana Oliveira (UERJ), who have been exploring the *partenariat* in the francophone universe.

- ⁴ Available in English and French at: <http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf> and <http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113FR.pdf>. Accessed on: 01 June 2018.
- ⁵ Available in English, French, Spanish and Russian at: <<http://www.unesco.org/new/fr/culture/themes/creativity/arts-education/official-texts/road-map/>>. Accessed on: 1 August 2018.
- ⁶ Available in Arabic, Chinese, English, French, Spanish and Russian at: <<http://www.unesco.org/new/fr/culture/themes/creativity/arts-education/official-texts/road-map/>>. Accessed on: 4 August 2018.
- ⁷ It was created a group for this specific debate on Facebook under the title *Dança – um campo de conhecimento* [Dance: a knowledge field]: <<https://www.facebook.com/groups/921261041273951/?fref=ts>>. In it, Brazilian scholars linked with the field of dance from several regions discuss the questions raised in the dissertation.
- ⁸ It was promulgated a federal law that rules the enforceability of the watching by K-12 students of national cinema for two hours per month, but it does not rule in which course or activity neither on preparation of teachers and students for the fruitful contact with cinema (Brasil, 2014).
- ⁹ It is necessary to note that, according to the Federal Constitution, the organization of the Brazilian education is such: the municipalities are responsible for the early childhood education and the 1st to 9th grade education; each state of the federation and the Federal District is responsible for the 1st to 9th grade education and high school education; the federation is responsible for the technological and higher education.
- ¹⁰ The researcher and Professor Miriam Celeste Martins (Universidade Presbiteriana Mackenzie) co-ordinates a group of research that organizes, in national level, investigations on the presence of arts in the curricular frameworks of pedagogy courses and in the training of teachers for early childhood and 1st to 5th grade education. Website of the Research Group on Arts Pedagogy: <<http://gpap-artenapedagogia.blogspot.it/>>. The group launched a special dossier in a journal from the field of education that maps the teaching of arts in the courses of pedagogy in Brazil, available at: <<http://editorarevistas.mackenzie.br/index.php/tint/issue/view/467>>. Accessed on: 4 August 2018.

- ¹¹ In recent years, there was an attempt from the Ministry of Culture of a project in this sense, intitled *Mais Cultura nas Escolas* [More Culture at Schools], but the results cannot be assessed yet. I highlight that the funding is minimal and that there was no previous preparation neither of artists, nor school managers nor teachers. Available at: <<http://www.cultura.gov.br/maisculturanascolas>>. Accessed on: 4 August 2018.
- ¹² According to the government database E-MEC, in the national file of undergraduate courses, it can be presently found records of 34 Performing Arts courses, 53 Theater courses and 47 Dance courses, among bachelor's, graduate courses and technological courses. The specific division of the courses is the following: A) 31 graduate courses in dance, 13 bachelor's in dance and 3 technological courses in dance (all presential); B) 38 graduate courses in theater (of which 35 presential and 3 off-site) and 15 bachelor's in theater (all presential); C) 15 graduate courses in performing arts (1 off-site), 18 bachelor's in performing arts and one technological course in performing arts (all presential). These data have been collected from E-MEC data base on September 1, 2015.
- ¹³ Information on Don Bosco's Salesian theater in Italy available at: <<http://www.teatrinodonbosco.it/>>. Accessed on: 4 August 2018.
- ¹⁴ *Teatro Arena del Sole de Bologna* is an area aimed at the youth and at schools and brings interesting examples of activities with pedagogical purpose. The project *Il Teatro delle Scuole* for thirty years has taken to the premises of the theater a great students festival that mobilizes hundreds of schools and students of the region. The project *Teatro in Classe* [Theater in the Classroom], promoted in partnership with the group of critics *Altre Velocità*, stimulates, by the high schools of the city (lycées), the exercise of critique and analysis of spectacles, which are carried through by the students from attended spectacles and encounters with artists and theoreticians in the premises of the theater. Under the coordination of a schoolteacher, the youth write critiques, reviews and analyses that are available in the site of the theater and participate of a competition that awards the best ones. Also, the project *Alternanza al lavoro* inserts students from the artistic and classic lycées (vocational high school) in the activities of production and cultural promotion, acting with the professional team of the theater in specific projects of this nature. More information available at: <<http://arenadelsole.it/it-IT/Arena-giovani.aspx>>. Accessed on: 4 August 2018.

- ¹⁵ I mention three programs from the federal government that have acted in the sense of appreciating the teacher training in Brazil – PBID, PARFOR and Prodência – and the non-governmental entity CBTIJ, which has a major political acting in the appreciation of theatrical production for children and youth in the country, and has a website with relevant historical, reflexive and material and dissemination available: <<http://cbtij.org.br/>>. The programs of stimulation to the graduate courses can be known in the following electronic addresses: <<http://www.capes.gov.br/educacao-basica/capespibid>>, <<http://www.capes.gov.br/educacao-basica/prodocencia>>, <<http://www.capes.gov.br/educacao-basica/parfor>>. Accessed on: 4 August 2018.
- ¹⁶ Although the existence of two MIUR protocols signed in this sense, from 1995 and 1997, the enforcement did not happen yet in curricular terms, another coincidence with the Brazilian case. The norms of 2015 and 2016 on the insertion of theatrical activities in the Italian regular schools are found in the references (Itália, 2015a; 2016).
- ¹⁷ In this interview, Professor PhD Eugenia Casini Ropa (emeritus of the Drama, Arts and Music Studies of University of Bologna) comments on the reason for her insistence on dance being linked with arts and not with physical education in the educational means: <<https://www.youtube.com/watch?v=XUMXEWwrcdU>>. Accessed on: 1 August 2018.
- ¹⁸ On the requirements for licensing to teach, see the site of the Ministry of Education (MIUR): <<https://miur.gov.it/tfa-e-abilitazioni>>. Accessed on: 4 August 2018.
- ¹⁹ In a recent article, the Professor and researcher Maria Lúcia Pupo (USP) analyses from the pedagogical point of view distinct cultural mediation projects in performing arts in countries like France, Belgium, Argentine and in states like São Paulo and Rio Grande do Sul (Pupo, 2015).
- ²⁰ Indications of the MIUR for the schools concerning to the PTOF: <<https://www.miur.gov.it/web/guest/-/orientamenti-concernenti-il-piano-triennale-dell-offerta-formativa>>. Accessed on: 1 August 2018.
- ²¹ Deepening of the major points of the law and the reforms can be accessed in this official MIUR document: <https://www.miur.gov.it/documents/20182/243844/La_Buona_Scuola_Approfondimenti.pdf/c52f6685-5ed2-41c0-9320-68fa0e548f51?version=1.0>. Accessed on: 1 August 2018.

- ²² A research on the internet in the site da National Association of Casual Teachers or in the site specialized on education *Orizzonte Scuola* brings this and many more information on the teachers situation in Italy: <<http://www.cipnazionale.it/zik/>> e <<http://www.orizzontescuola.it/>>. Accessed on: 1 August 2018.
- ²³ Organization chart presented in the Ministry of Education (MIUR) website in 2019: <<https://miur.gov.it/web/guest/sistema-educativo-di-istruzione-e-formazione>>. Accessed on: 1 March 2019.
- ²⁴ There are also two other teaching modes in this stage of K-12 education: Technical Institutes and the Vocational Institutes.
- ²⁵ Source: National Regulation and Indications for Higher Secondary Education/Ministry of the Education of Italy, 2010.
- ²⁶ According to data provided by MIUR (2017, accessed by the website <<https://www.orizzontescuola.it/wp-content/uploads/2017/09/Dati-Avvio-anno-scolastico-2017-2018.pdf>>; <<https://www.orizzontescuola.it/wp-content/uploads/2017/09/Dati-Avvio-anno-scolastico-2017-2018.pdf>>), the number of students in Italy in the scholastic year of 2017/2018 is 7,757,849.

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