

РАЗДЕЛ IV МИРОВОЙ ОПЫТ ТЕОРИИ ПЕДАГОГИКИ

Part IV. WORLD EXPERIENCE OF THE PEDAGOGICAL THEORY

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ОКАН-АРА-ОРИ: РАЗМЫШЛЕНИЯ О ПРЕПОДАВАНИИ ТАНЦА НА ОСНОВЕ ИДЕИ «ТЕЛО И ПРЕДКИ», ЗНАНИЙ НАРОДА НАГО И КОНЦЕПЦИИ «ЭСКРЕВИВЕНЦИЯ» КОНСЕЙСАО ЭВАРИСТО Адна Мария Ионара Алвес, Мариана Баруко Мачадо Андраус (Кампинас, Бразилия)

Введение. В статье рассматривается преподавание танца, основанное на методе поликультурного танца-искусства-образования, называемом «Тело и предки», концепции «Эскревивенция» (=«живой опыт письма») и устных знаниях народа Наго, возникших в пределах областей, называемых *террейро* – области распространения афробразильских религий. Предлагается авторское осмысление преподавания танца как способа сближения, в котором знания, присутствующие в индивидуальном и коллективном воображении, уважаются и формулируются как предложения, стимулирующие осознание субъективностей и «субъективизаций» нарративов личности. Выдвигаются афро-ориентированные перспективы обучения танцу, добавленные к уже существующим стратегиям в современной сфере преподавания танца: такие как учитель, способный воплощать и представлять множественные нарративы в области танца и образования.

Методология и методика исследования. Исследование основано на опыте первого автора – ученицы афродиаспорических танцев на *террейро* из города Рио-Кларо (штат Сан-Паулу, Бразилия), проведено в рамках изучения дисциплин программы бакалавриата танца в Университете Кампинаса. Нами составлена библиография, которая могла бы стать фундаментом для теоретических исследований, например, размышления о важности включения знаний народа Наго в программу обучения различным классам танца в Бразилии (от начального уровня до высшего образования), поскольку там имеется значительное количество потомков народа Наго.

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Результаты исследования. Анализ литературы по обозначенной теме позволил выделить три основных вопроса, которые, по нашему мнению, заслуживают тщательного осмысления: 1) «Из воплощенной памяти: знания терейро в перспективе тела», где первый автор, базируясь на собственных воспоминаниях и сочинениях представляет обоснование выбора тем настоящей работы (соответствующих письменной курсовой работе первого автора); 2) «Эстетика людей африканского происхождения, резкости и тонкости: мост между “Телом и предками” и сочинениями о себе и времени», где мы обсуждаем поликультурную идею доктора Инайсиры Фалькао душ Сантуша о танце-искусстве-образовании и концепцию «Эскревивенция», созданную писателем Консейсао Эваристо, проводя параллели и устанавливая связи между этими подходами; 3) «Дуду Айе: африканские размышления в обучении танцу и музыке», где мы возвращаемся к знаниям народа Наго и обсуждаем включение их потомков в процесс обучения танцу, который способен вместить множественные нарративы людей в танце.

Заклучение. Включение афродиаспорических знаний в преподавание танца помогает нам задуматься об отказе от деятельности людей африканского происхождения во многих культурных и социальных сферах, которые представляют бесконечные траектории знаний и действий в танце [1]. Это разоблачение колонизаторского механизма, который делает невидимыми нарративы людей африканского происхождения и подавляет любую возможность их представления в любой среде: будь то художественная или социальная.

Ключевые слова: танец, обучение, «Тело и предки», эскревивенция (живой опыт письма), народ Наго, диаспора.

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**OKAN-ARÁ-ORÍ: REFLECTIONS ON DANCE TEACHING FROM
«BODY AND ANCESTRY» PROPOSAL, NAGÔ PEOPLE KNOWLEDGE
AND CONCEIÇÃO EVARISTO'S CONCEPT OF «ESCREVIVÊNCIA»¹**

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Introduction. This work reflects on dance teaching driven by the pluricultural dance-art-education method entitled «Body and Ancestry», by the concept of «*Escrevivência*», and the oral knowledge of *Nagô* people conceived within what we call *terreiro*, which is a place where Afro-Brazilian religions take place. It proposes a reflection about dance teaching as a place of convergence where the knowledge present in the individual and collective imaginaries are respected and articulated as proposals that stimulate awareness of the subjectivities and «subjectivations» of individual's narratives. It suggests Afro-oriented perspectives to dance teaching, added to the already existing teaching strategies in the current scene of contempo-

¹ The research that embased this paper is available in the Digital Library of University of Campinas as a Course Conclusion Work, in Portuguese (<http://www.bibliotecadigital.unicamp.br/document/?code=108494&opt=1>).

rary dance teaching as a possibility of a pluralized teacher, capable of hosting and representing the multiple narratives in the Dance and Education fields.

Methodology and methods of the research. This is a qualitative research based on the experience report of the first author as an apprentice of Afro-diasporic dances in her grandmother's *terreiro*, at the city of Rio Claro, state of São Paulo, Brazil. Based on her experience report, together with the skills she developed within the disciplines of the dance undergraduate program at University of Campinas, we searched for bibliography that could be a basis for the theoretical research intended, e.g., a reflection on the importance of including the knowledge of the *Nagô* people in the curriculum of different grades of dance teaching in Brazil, from basics to the superior education, since we have a significant number of *Nagô* people descendants in Brazilian lands.

The results of the research. After reading and analysing all the texts listed, we found three main subjects that we considered that would deserve a thorough reflection, which led us to structure our discussion in three topics: 1) «From memory incarnate: knowledge of *terreiro* in a body perspective», where the first author presents, from her own memories and writings, the justification for choosing the themes focused on this paper when she first wrote a conclusion course manuscript regarding the same themes; 2) «Black aesthetics, scathing and subtleties: A bridge between 'Body and Ancestry' and the writings of self and time», where we discuss the pluricultural dance-art-education proposal of Dr. Inaicyrá Falcão dos Santos and the concept of «*escrevivência*» created by the writer Conceição Evaristo, drawing a parallel and connectivity between the approaches; 3) «Dudu Iyê: Black Reflections in Dance-Music Teaching», where we return to the *Nagô* people knowledge and discuss the insertion and performance of their descendants in a kind of dance teaching that searches a plural space, capable of accommodating the multiple narratives of individuals in dance.

Conclusion. Including Afro-diasporic knowledge in dance teaching helps us to reflect on the dishonest renunciation of black performance in the multiple spheres of contemporaneity and «modernity», which conceive of infinite trajectories of knowledges and acts in dance [1]. It is to expose the hermetic and colonized gear that makes invisible black narratives and stifles any possibility of representation and representation in any medium, be it artistic or social.

Keywords: dance, teaching, «Body and ancestry», *escrevivência*, *Nagô*, diaspora.

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Introduction. This research aims to reflect and discuss dance teaching inspired by the pluricultural dance-art-education proposal of Dr. Inaicyrá Falcão dos Santos (1996), also entitled «Body and Ancestry», by the concept of «*escrevivência*»² conceived by the writer Conceição Evaristo, and the Afro-diasporic knowledges from *Nagô*³ people, woven within what we call *terreiro*⁴.

² Word used by Conceição Evaristo, composed by the fusion of the verb «to write» with the substantive «experience».

³ Term created by traffickers of enslaved Africans, *Nagô* is every individual coming from societies that communicated with the Yoruba language.

⁴ *Terreiro* is the place where the religious manifestations of Afro-Brazilian religions such as Candomblé and Umbanda take place.

We intend to reflect on the composition of a possible space that allows people to be able to know and recognize themselves in relationships, regardless of issues related to religiosity, socioeconomic or ethnic-racial conditions. A proposal, therefore, inclusive from the social point of view. For this, we will start from a reflection on a dance teaching woven across aesthetics, knowledges and concepts from *Nagô* people present in the imaginary of the individuals and the routine of diaspora bodies⁵, together with individual and collective memories formed before and after a teaching proposal like this one studied for this work. As a methodology, it is not intended to develop and apply a lesson plan, but to discuss the body vision in *Nagô* culture and to put this body vision in dialogue with existing teaching strategies in the current dance teaching context.

These and other goals are inspired by the multicultural proposal of dance-art-education, or «Body and Ancestry», created by Dr. Inaicyrá Falcão dos Santos⁶ in 1996, when she defended her PhD degree at the School of Education of the University of São Paulo (USP). In the proposal, published later as a book titled «Body and Ancestry: A Pluricultural Proposal of Dance-Art-Education», in 2002 (1st edition), 2006 (2nd edition) and in 2014 (3rd edition), Santos dance pedagogy permeates memories, movements and actions woven in the general and individual contexts of students, treating the cultural tradition with care and, on the other hand, denying the simple appropriation of popular dances without them being connected with the life history of the individual. Santos (2014) points them as possible bases to the creative imagination of the dancer or, as she says (meaning an expression of her grandmother, Mãe Senhora)⁷: «from the gate to the inside and from the gate to the outside» – e.g., what comes into the scene is not what is inside the terreiros and the manifestations studied or alive in the imaginary of the individuals, but an aesthetic re-elaboration of the elements present in those traditions:

My object of research has been the cultural tradition and the creativity, but properly understood as an expression of the corporeal diversity of people who live in Brazil and who have collaborated in this complex, colorful, beautiful and

⁵ We consider «black diaspora» a term beyond the forced migration of Africans to other spaces, but also a redefinition of identity, the construction of new ways of being, acting and thinking the world. Memories of enslavement, physical punishment and suffering are part of the lives of their descendants. But daily struggles, new links, resignifications and even family ties also, as Mortari [2, p. 56] suggests.

⁶ Dr. Inaicyrá Falcão dos Santos is a lyric singer and researcher of African-Brazilian traditions in the areas of Education and Arts of the Body. She is the granddaughter of Mãe Senhora, Iyalorixá of Candomblé of Bahia, and daughter of Mestre Didi, famous writer, plastic artist and priest of Candomblé.

⁷ Maria Bibiana do Espírito Santo, or Mãe Senhora, was the grandmother of Dr. Inaicyrá Falcão dos Santos. Priest (yalorixá) of the *terreiro* Ilê Axé Opô Afonjá, located in Salvador- BA. Mãe Senhora was an exponent in what respects the preservation and resistance of African and Afro-Brazilian culture.

so misunderstood social fabric. The homogeneity of expression is destructive, and it is therefore indispensable to understand the plurality of Brazilian culture (SANTOS, 2014, p. 35, free translation).

The writer Conceição Evaristo (2008), in her turn, attributes the concept of «*escrevivência*» to the «writing of a body, a condition, a black experience in Brazil» [3, p. 12]. «*Escrevivência*» would be the biographical and memorialistic expression of the existence of a body in the world, that is, the writing of a body, a condition, an experience. It is to trace and express the poetics of the traces and memories of the being. In dance, within the clipping in reflection, it would be the search for the attempt to trace a conscious body of its condition and experience into its existence in the world and how much its reminiscences (memories) form and empower it. In studying Conceição Evaristo we began to perceive similarities between the concept of «*escrevivência*» and the defense made by Inaicyrá regarding the importance of careful attention to the living connection between aesthetically reworked traditions for the scene and the life history of the individual.

In the proposal «Body and Ancestry», developed by Dr. Inaicyrá Falcão dos Santos (2002), the dancer is guided to research his origins, his family histories, manifestations of his city, in search of an affirmation of the identity, to begin the creative process. Dr. Inaicyrá usually points to the reading of *Bisa Bia, Bisa Bel*, by Ana Maria Machado⁸ (1982) to propel this step, since the book deals, in a very brief way, with the relations between past, present and future in the genealogical tree of the protagonist, the girl Isabel, whose past is represented by her great-grandmother Bia and the future, by her granddaughter Beta; in the proposal «Body and Ancestry», it would be these same relations, exchanged with the myths involved in the history of the ancestors of the dancer, these myths being able to become a channeling source for their imagination [4, p. 231] (free translation).

Methodology and methods of the research. This is a qualitative research based on the experience report of the first author as an apprentice of Afro-diasporic dances in her grandmother's *terreiro*, at the city of Rio Claro, state of São Paulo, Brazil. Based on her experience report, together with the skills she developed within the disciplines of the dance undergraduate program at University of Campinas, we searched for bibliography that could embase the theoretical research intended, e.g., a reflection on the importance of including the knowledge of the *Nagô* people in the curriculum of different grades of dance teaching in Brazil, from basics to the superior education, since we have a significant number of *Nagô* people descendants in Brazilian lands.

⁸ Born on December 24, 1941, in the city of Rio de Janeiro / RJ, Ana Maria Machado is a painter, teacher, journalist and Brazilian writer. The writer is recognized for several prizes in the area of literature (<http://www.anamariamachado.com/biografia>).

The results of the research. After reading and analysing all the texts listed, we found three main subjects that we considered that would deserve a thorough reflection, which led us to structure our discussion in three topics:

– In topic 1, entitled «From memory incarnate: knowledge of *terreiro* in a body perspective», the first author presents, from her own memories and writings, the justification for choosing the themes focused on this paper when she first wrote a conclusion course manuscript regarding the same themes, and we discuss the importance and potency of *terreiro*'s knowledge under a concept of body that can add pedagogical perspectives in dance teaching;

– In topic 2, entitled «Black aesthetics, scathing and subtleties: A bridge between 'Body and Ancestry' and the writings of self and time», we discuss the pluricultural dance-art-education proposal of Dr. Inaicyrá Falcão dos Santos and the concept of «*escrivência*» created by the writer Conceição Evaristo, drawing a parallel and connectivity between the approaches;

– In topic 3, «Dudu Iyê: Black Reflections in Dance-Music Teaching», we return to the *Nagô* people knowledge and discuss the insertion and performance of their descendents in a kind of dance teaching that searches a plural space, capable of accommodating the multiple narratives of individuals in dance.

1. Embodied memory: terreiro's knowledge from a corporeal perspective

We begin this topic by drawing a short memorial line in order to justify the theme of this work and argue on how potent the knowledge of *terreiros*, from a corporeal perspective, can be, though this knowledge is capable of adding visions to the body from a perspective of dance teaching and its pedagogical relationships. We clarify that this topic is a reflection made by the first author, under the guidance of the second author, on the occasion of her manuscript writing to complete undergraduate degree in Dance at the State University of Campinas. That work had as its guiding theme the importance of including Afro-diasporic knowledges in dance teaching in Brazil, enriching its methodologies and epistemologies.

When the first author decided to throw her body into the world, she hardly knew that she had been sentenced to scratch the infinite space with her movements. When she chose to dance, she unconsciously determined possible futures and gifts of a past that her body carries / suffers / produces. Now then, the body has always been and always will be the agent and causer of our stories of sensibility⁹: it problematizes our modes of feeling, experiencing and relating. The body is guardian and maintainer of living memory.

Her conscious and affective memory in the unfolding of her *stories of sensitivity* comes in the first contacts with the dances of her mother and grandmother, in 1998, in her family's candomblé *terreiro*. Her mother was her first teacher and gave her dance lessons from the Orixás and Afro-diasporic perspec-

⁹ Term conceived by Nísia Trindade Lima when thinking about the body in its own historical perspective, in the book «Body: identity, memories and subjectivities» [5, p. 9].

tive – here called «Black Dances¹⁰» – and Afro-Brazilian dances. She has learned these dances throughout her life with her grandmother and groups of dances and black arts from the city of Rio Claro, SP. She feels like her mother and grandmother are deep waters in her training, waking her up to weave ancestral feminisms, often «darkened» in dance.

In the eyes of a girl, the *terreiro*, in its slow haste of the hours, was dilating, and also dilating the people. Everything was different in that space. Raised in 1954, her grandmother had been the first woman in the city of Rio Claro to take on the stories of her black ancestors and herald so many others. Being black, peripheral, the mother of the ancestors and the «culturist» of the ancestry has made the city of Rio Claro tremble and the hand of social scourge has descended, at least ten times heavier – for if the weight of a black life already exceeds the body, imagine then the one who decides to carry so many other woven lives in thousands of times? The burden here is paradoxical. The assumption of blackness is both painful and liberating: it leads us to understand principles and gives meaning to our multiple trajectories. However, awareness of the impact and social damnation imposed on their skin is knowing that their body will always be on the front line and seen as the basic instrument. An empty body of experiences and feelings before the hegemonic gaze of whiteness – the black body seen as manure and discard of injuries, incapable of producing and apprehending knowledge. The *terreiro*, however, was the place that softened all this. There, unlike life outside, they were allowed to undress the garment from the rear, taking away the need to «dance in the eye of the hurricane» – unless this hurricane was Iansã¹¹. Time was rife and they wanted nothing more than what they had there: black bodies intertwined with affection, respect and devotion to the common ancestors. The *terreiro* is time and house of ancestry.

The *Nagô* people culture, one of the many constituent roots of the Afro-Diasporic movement in Brazil, is broad and, in its totality, coming through the African body: its re-signification was due to the memories of African individuals and the crossings imposed by the «new context», the «New World» – in this case, Brazil. Juana Elbein dos Santos is one of the many intellectuals who have

¹⁰ The constitution of black dances as an area of dance knowledge in Brazil is still a challenge that must deal with a series of obstacles and misunderstandings. I conceive the term «Black Dances» much more as a concept than as a dance language. Established by a political poetics, they aggregate different genres, building a multiple panorama capable of connecting their expressions with the expectations of historical-social and political struggles around the negritude of its protagonists. Their activities articulate themes, training, techniques, artistic procedures and forms of production that may be linked to the most evident Afro-descendant traditions present in the folkloric, popular, Afro-Brazilian, diasporic, African repertoires, as well as the supposedly unmarked styles and approaches such as modern dance, classical experimental and or contemporary practices [6, p. 116].

¹¹ African divinity from the enslaved *nagôs* and worshiped in some Afro-Brazilian religions, Iansã represents wind and storms, fire and feminine resilience.

already developed or developed studies about the *Nagô* people culture. For Santos (2008), with the black diaspora, the «geographic space of the parenting Africa and its cultural contents were transferred and restored in the *terreiro*» [7, p. 33]. Associations brewed in the black diaspora, they

occupy a certain terrain, the *terreiro*, term that ended up being synonymous of the association and the place where the traditional African religion is practiced. These *terreiros* are true communities that have special characteristics. [...] The bond that is established among the members of the community is not due to their inhabiting a precise space: the limits of the egbé society do not coincide with the physical limits of the *terreiro*. The *terreiro* surpasses the material limits (so to speak pole of irradiation) to project itself and to permeate the global society. The members of the egbé circulate, move, work, have a link with global society, but constitute a «floating» community, which concentrates and expresses its own structure in the *terreiros* [7, p. 32] (free translation).

Thus, it is possible to affirm that the *terreiros* contributed significantly in the qualification of a resizing of the enslaved African individuals and in the synchronizations of new relations, thus forming new bonds, affective and familiar.

Immersing in a *Nagô* body perspective, the researcher Roberval Falojutogun Marinho¹² (2010) gives us a body vision from a mythological perspective. According to the Yoruba myth of the creation of the world, Olorum¹³, in creating the universe, organized the powers that would govern the system into four parts [8]. It was established:

– *Erêlé*: considered a child power, first power or driving power. It is the initial force at the beginning of any action or existence: the principle of all things. *Erêlé* is the meaning «of tomorrow, the future in elaboration: continuity» [8, p. 165];

– *Agbalê*: In counterpoint to the *erêlé*, *agbalê* or old power establishes the relational regency of the end of all cycles (*erêlé* + *agbalê*). It is the concretion, the end, the final strength. It marks «time, establishing its differentiations and the sense of finitude of all periods» [8, p. 163];

– *Okorinle*: The male power. Connected to the knowledge of communication, death, life, joy, negotiation, *okorinle* narrates the impulsiveness, the force of momentary doing, the immediacy;

– *Obirinle*: The female power. Linked to creativity and creation, *obirinle* is the knowledge of fate, cunning, maturity and patience. It tells the process and the development of ideas and matters, of what began before and will be concluded in the future.

For Olorum, the junctions of these four powers moves the universe, being able to give life from the micro to the macro-universe. Marinho (2010) points

¹² Ogã in the *terreiro* Ilê Axé Opô Afonjá, the researcher Dr. Roberval Falojutogun Marinho is a professor at the Catholic University of Brasília.

¹³ Also known as Olodumaré, he is the supreme god in Yoruba mythology. Lord of the Orun (sky), Olorum, for the practitioners of candomblé, is the creator of life and everything that exists.

out the existence of these four forces as an energetic formation of the human being in unmaned levels: different percentages of *erêle*, *agbalê*, *okorinle* and *obirinle* present in each human being.

Transposing to the sphere of education, what would such an energy composition be able to add in dance pedagogies? Rethinking the body in different layers and levels at first gives us the assertion that all bodies depart from a common matrix, but differ in their degrees of power. Thus, distinguishing and pointing out that each individual is unique helps us to justify students because their actions and choices differ in the different directives of dancing and their creations. However, it is necessary to point out that they start from common compositions, from the same body principles.

According to Ilê Yíá Omi Asé Oiyá Bocossun, the *terreiro* of the first author's grandmother and her own culture legacy – or her own «*escrevivência*», as Conceição Evaristo would say –, the *Nagô* culture considers the human body subdivided into six parts:

– *Ara*¹⁴: is the material body – is the image and matter that lives and shares the physical plane;

– *Ara tí*: is the internal composition of *Ara*; its systems and organs;

– *Òjiji*: is the shadow – it is believed that one of the ways of differentiating a living person, body connected to *Ayé* (Earth), from a person connected to the spiritual plane (*Orùn*, also translated as heaven, sacred space, enchanted) is the presence of its shadow;

– *Orí*: is the head. It is responsible for *Iyè* (thought, mind, reflection). Together, they make up the immaterial and incorporeal part of the individual;

– *Mí*: is the breath. Linked to the beginning and end of the passage of the individual as energy and living matter - it is the first and last action of the individual in *Ayé*;

– *Ìràntí*: is the memory.

The *Ìràntí* is the foundation of *Nagô* culture: it is the principle of ancestry. In one of its multiplicities, the ancestry works from orality and the body transmission of memories. For the *Nagô* people, ancestry is the principle that life does not end with death: it is manifested in the descendants, then in their bodies. It refers to the beginning of a people and the revival of it. The cult of the ancestors occurs in the practices and especially in the perspective of learning, exalting and giving continuity to the memory and legacy of the ancestors, through inheritance and oral transmission.

How would it be if, in a classroom, we had the opportunity to think the body in six minimum structures combined according to this *Nagô* vision? What body

¹⁴ All the words transcribed from the Yoruba language according to the knowledges learned in the *terreiro* Ilê Yíá Omi Asé Bocossun had their meanings consulted in the work of José Beniste, «Portuguese Yorubá Dictionary», 1st edition. Rio de Janeiro: Bertrand Brasil, 2011.

narratives would we be able to leverage with this body view? It is important to note that the subdivisions, whether those proposed by Marinho (2010) or those the first author learned in her «*escrivivência*» in her grandmother's *terreiro*, are not presented hierarchically. Thus, observing and embodying them¹⁵ is to give senses and perceptions to each body configuration:

Each Body System expresses a different quality of movement and stimulates an identifiable change in feeling, perception, and state of awareness [...] When we experience directly the anatomical systems and structures of the body, they might be felt to embody inner «characters», the sub-personalities or constellations of energy that coexist within us, acting and interacting with each other in patterns unique to every individual [9, p. 15].

This Afro-diasporic interpretation leads us to understand that it is possible to conceive, through the connection of subdivisions (together with their perceptions and senses), a unique and individual experience of movement, embodying concepts through bodily experience.

Analyzing the body from an African worldview, the researcher Fernando Ferraz (2017) takes up the proposal of education philosopher Eduardo Oliveira. According to Ferraz, the body starts from the existence of three fundamental principles: diversity, integration and ancestry.

Tradition is expressed by the black body as a dynamic element which can not be reduced to a static concept, since the body is the territory of culture and place of experimentation. In this way the body means and is signified, represented and represented simultaneously. The student states that «the body is an alterity by definition, since it escapes the trap of identity repressed to open the adventure of contact and transformation» [6, p. 120](free translation).

The *Nagô* people culture, before any concept or axis of research, leads us to reflect on the body as something beyond a single and massive unit. It leads us to navigate beyond the pre-established colonized concept of body. And because this same body is built in the midst of relationships, it is permeated by a series of crossings and impositions. The choice of starting from the pluricultural dance-art-education proposal of Dr. Inaicyra Falcão dos Santos is because it takes us beyond perceptions and thoughts already crystallized and even consecrated

¹⁵ The judgment developed by the subject on aspects of his body can be understood as corporeality. In this understanding, corporeality affects, among others, the processing of experiences accumulated by the body, over the years, that is: an arrangement of subjective knowledge, also supported by human motive power. In the case of the subject who dances, the corporeality succeeds in the cognition of anatomical, kinesiological, physiological, cultural, social and emotional variables. Thus, contrary to common sense, in dance we unite the body with thought and, in this way, the thought of dance becomes itself a thinking dance (Alárcon, 2009). The construction of this body biography comes from the rhythmic and synergistic performance between muscles, tendons, ligaments, joints and, mainly, the skin. [10, p. 2].

within the area of dance teaching and training, particularly with regard to Afro-diasporic dances. For this reason, her proposal will be discussed in the next topic.

2. Black aesthetics, «escrivências» and subtleties: A bridge between «Body and Ancestry» and the writings of self and time

I considered, among other attributes, performance as a personal experience, that one which gave me the body consciousness of my being and the history of who I am. It was always in the Brazilian African tradition that I sought inspiration, information, in the professional aspect and as a philosophy of life. I realized the importance of the contribution and at the same time the challenge and the complexity of making myself understood, as an artist-educator. It was necessary, to elaborate and disseminate the work, to know and to investigate the reality of the universe that it wanted to study. It was a question of respecting, in the creative adventure, the spaces, that is, reflecting on the function of dancing in the rituals of the orixás terreiros and on what would be the dance in the choreographic theatrical compositions. It was also necessary to discern the intuitive-creative experience of religious experience in the studied universe (SANTOS, 2014, p. 90, free translation).

The book «Body and Ancestry: A Pluricultural Proposal of Dance-Art-Education» is part of a fundamental research on the theory, practice, reflections and pedagogies of dances based on a historical-cultural perspective in education, pointing to dance as a trainer of social transformation and empowerment and awareness of the individual. Her research into the mythical universe of the *Bàtá* drum of the Yoruba of Nigeria, added to her own writing in the Brazilian African traditions, resulted in a creative process that began the script of the scenic assembly «*Ayàn: Symbol of fire*» and later a new methodological approach to the dance-art-education field. The aspects of the traditions experienced in «*Ayàn: Symbol of fire*», when applied and reflected in pedagogical practices, were formulated, later, in a proposal that seeks the singularity of the artist and the student, being composer of constituent elements of a poetic of plural intersection capable of entangling the contemporary, the essential, the ancestral, the memory, the individual. It is also essential to point out that his thesis is recognized as a parameter in the application of the Brazilian laws No. 10.639¹⁶ and 11.645¹⁷

¹⁶ Established on January 9, 2003, during the first term of former President Lula, Law No. 10.639 was born from the amendment of Law No. 9.394 of December 20, 1996, which establishes the guidelines and bases of national education, to include in the official curriculum the theme «Afro-Brazilian History and Culture».

¹⁷ This Law changes the Law No. 10.639 and includes: «Various aspects of history and culture that characterize the formation of the Brazilian population, from these two ethnic groups, such as the study of the history of Africa and the Africans, the struggle of blacks and indigenous peoples in Brazil, black culture; The contents related to Afro-Brazilian history and culture and Brazilian indigenous peoples will be taught throughout the school curriculum, especially in the areas of art education and Brazilian literature and history» (http://www.planalto.gov.br/ccivil_03/_ato2007-2010/2008/lei/11645.htm).

regarding the obligatoriness of including «Afro-Brazilian and Indigenous history and culture» teaching in the area of Education guidelines.

The proposal «Body and Ancestry» is a teaching approach that considers the human as a reference and identity, which could be associated with Conceição Evaristo's concept of «*escrivência*». As presented before, Santos (2014) points them as possible bases to the creative imagination of the dancer, emphasizing the importance of distinguishing the rites that occur «from the door to the inside» and from the innumerable artistic manifestations that can derive from them, «from the door to the outside»:

In the original context (of life within the cults of the Yoruba tradition), it means separating the personal experience from that lived in the religious space or *terreiro*, and in the proposal [...] means that, from the doorway outwards, we are talking about aesthetic re-elaboration of ritual elements, and never in the transposition of the ritual to the stage [4, p. 23](free translation).

That is, what comes into the scene is not what is inside the *terreiros* and the manifestations studied or alive in the imaginary of the individuals, but an aesthetic re-elaboration of the elements present in these traditions.

The importance of Dr. Inaicira's pedagogical approach is based on a better elucidation and dissemination of stories that «directly or indirectly concern all those living in Brazil» (SANTOS, 2014, p. 36) – as opposed to the sense of belonging and in confluence with the sense of consciousness and affirmation – in order to broaden and sharpen perceptions enriched in plural conceptions regarding culture, dance, education and art:

My object of research has been the cultural tradition and the creativity, but properly understood as an expression of the corporeal diversity of the peoples who live in Brazil and who have collaborated in this complex, colorful, beautiful and so misunderstood social fabric. The homogeneity of expression is destructive, and it is therefore indispensable to understand the plurality of Brazilian culture (SANTOS, 2014, p. 35, free translation).

Thinking about the traditions to be researched and/or as starting points, whether they are material for artistic creations or studies, it is necessary to consider their cultural values in question. It is necessary to see them as a source of ideas whose aspects transposed and re-dimensioned to the pedagogical practices are capable of integrating and being integral to the educational process in relation to the emotional and intellectual, the psychic and the physical, stimulating critical thinking and awareness.

The development of the pedagogical practice in the pluricultural dance / art / education proposal of Dr. Inaicira Falcão dos Santos continues in three fundamental moments, interconnected consecutively: *technical exercises*, *creative exercises* and *scenic assembly*.

Related to the aesthetics of movement and body consciousness, the *technical exercises*, although pre-established, structured in repetitions and for specific purposes (SANTOS, 2014), vary according to the needs of the learners and the educator's choices throughout the lessons. Dr. Inaicyra bets on movements and exercises based on *functional gestures*¹⁸, *specific gestures*¹⁹ and *emotional gestures*²⁰.

Thus, the movements made by a certain part of the body passed to other parts of the body. In rounding with the shoulders and legs, for example, the hands were normally used as an instrument, picking up, grabbing, pushing, twisting. Producing gestures, they have also become a machete and a sieve [...] Particular attention has been paid to everyday actions of traditional society, such as washing, twisting, scrubbing, digging, sifting, sweeping. Some of these actions are related to the mythical universe of the orixás (SANTOS, 2014, p. 105, free translation).

Its purpose is to stimulate the liberation of the students' body, mind, spirit and physique (p. 104), understanding the search for gesturality as the very function of myth conceived by Eliade²¹ (1972), in the same way as the total perception of the movements and their actions. Only in this way the student becomes aware of his/her body in complement to the aesthetics of the movement: «In this way, the corporal and aesthetic consciousness of the movement are complementary processes that the educator elaborates in his practice» (SANTOS, 2014, p. 102).

The *creative exercises*, developed in practical laboratories of improvisation techniques and casual choices²², support the introduction to the artistic making and the criticality of structural principles of dance codes. Through sensorial and sensory exercises, this phase seeks to «work with culture not only material, but also with ideas, feelings and values, articulating with a specific vocabulary and images» (SANTOS, 2014, p. 107), in order to that the students instigate themselves to «unveil their own mode of expression through the studied movements, being a redemption of the individual himself in the context to be created by himself» (p. 108). While the student is related to the

¹⁸ Actions of work and daily life [11, p. 104].

¹⁹ Brazilian dance motifs [11, p. 104].

²⁰ Gestures that express human feelings [11, p. 104].

²¹ «Understanding the structure and function of myths in traditional societies does not only mean to elucidate a stage in the history of human thought, but also to better understand a category of our contemporaries» [12, p. 3].

²² «When I refer to chance, I want to show that any event that occurred during the process was valid. For example, one student suggested another possibility of movement; my own observation of the class when I perceived in the bodies of the pupils variations of the proposed movements; nature itself out there, a sound; all this information served as enrichment and direction in the work» [11, p. 108].

proposal presented, self-discovery and self-confidence are made in his artistic work and his abilities.

In this phase, I tried to discover the basis of transformation of the studied subject by the research of the students in the community and in the classroom. Its goal was for the movement to grow organically, with its own interactions and intentions. It was an initial process aimed at objective re-creation, not in a realistic way, reproduced from the lived reality, but, above all, as a poetic evocation (SANTOS, 2014, 109, free translation).

The third stage, which Santos (2014) calls *scenic assembly*, covers the previous phases and interweaves «experiences and expansion through the contact of the students with people, at events in their cities, according to the themes discussed in the semester», seeking to dialogue from a perspective of «otherness» and dealing with the knowledge of the «other», that one who is «different from me», and his aspects. This phase includes a research of a specific theme in a chosen field and the elaboration of an artistic creation raised from all the three stages, as well as a written elaboration of the developed process.

The objective of the artistic product in the dissertative phase is to recreate, to raise hypotheses and elaborate conclusions, as well as to experience a process of construction of scientific knowledge considering the student's ability to express him/herself. The work also delineates the knowledge coverage of the historical cultural context of the themes, research, bibliography and materials collected during field research and seminars (SANTOS, 2014, p. 110).

«Body and Ancestry», with its focus on the re-encounter of one's ethno-cultural roots, traditions and aesthetic re-elaborations of these traditions, is composed by inner processes and external actions. The students, in search of their «symbolic meeting» with their families, are led to the reading of a book (*Bisa Bia, Bisa Bel*) and later, in an external action, to a field research according to the chosen theme in their respective cities, and this research is then directed to an artistic creation. It is important to clarify that this movement «in search of roots» particularly characterizes the people of the diverse North and South American nations, constituted by very different ancestries in a very difficult colonization process.

Santos (2014) deduces from the book *Bisa Bia, Bisa Bel* a «dynamic and dialectical game of the before and after, of the retrograde and prospective in the march of time» (p. 118), the same one approached by Conceição Evaristo in the poem *Vozes-Mulheres* (2017). Both of them, as well as Ana Maria Machado in

Bisa Bia, Bisa Bel (2000) [13], evoke the symbology and philosophy of *Sankofa*²³ (*adinkra* ideogram that represents learning with the past to make the present aware and build a better future).

Santos (2014) structures her methodological approach in the perspective of the body as a carrier of knowledge and expression that, with the experiences and processes woven in «Body and Ancestry», seeks the unique awareness of the individual's history and his ancestral rhizome, revisiting them in aesthetic reworkings. Conceição Evaristo attributes the concept of writing to a biographical and memorialistic expression of the existence of a body in the world, or rather, the writings of self and of time. That is, both Conceição and Dr. Inaicyrá attribute the human as their reference and identity in their proposals.

Conceição Evaristo (2008) used the term «*escrevivência*» for the first time in 1995, when participating in a seminar composed, mostly, of black women writers [14]. The writer attributes the concept of «*escrevivência*», first, to the writing of experiences based on her social condition and the series of crossings imposed on her in Brazil. Evaristo (2017) attributes his own writing marked from experiences of contaminated subjectivities conscious, unconscious and even ideologically as a condition of black women and their crossings in Brazil.

The concept of «*escrevivência*» is based on the historical term of enslavement of African people in Brazil. Its background is thought as the other side of orality. This is, «*escrevivência*» is the appropriation of the writing of those who have always trailed oral trajectories, or, in a larger cut, black enslaved women. «Our writing is not to slumber those of the great house, it is to bother them from their unjust sleep!» (EVARISTO, 2018). The writer points out that the «Black Mothers», when in bondage condition and due to their enormous oral competence, were forced to tell stories to sleep the children of the slave owners. For her, black people now have the possibility of writing and no longer need to tell stories to lull the sleep of whiteness, but to shout their subjectivities and realities in the ears of the oppressor, waking him of his unjust sleep.

²³ *Sankofa*, the ancestral bird, is one of the many ideograms (set of graphic symbols) operated on the *adinkra* writing system of the Akan people of Central Africa, especially Ghana and the Ivory Coast. *Sankofa*, a symbol of a two-headed bird with one facing forward (the future) and the other backward (past), means returning to the past to resignify the present and build the future. That is to say, it is the rescue of memory, the curve, the awareness, respect and learning with the elders and their legacies and narratives, in order to understand and make stories today and build a better future tomorrow. *Sankofa* «has a very strong symbolic connotation in the sense of recovering and valuing African cultural references. Each ideogram, or *adinkra*, has a complex meaning, represented by dictates or fables expressing philosophical concepts. *Sankofa* means “it’s never too late to go back and get what’s left behind”, we can always rectify our mistakes. Learn from the past, build on the foundations of the past. In other words, go back to your roots and build upon them for the development, progress and prosperity of your community in all aspects of human achievement» (<https://projeto.mitologia1.wordpress.com/2011/10/10/sankofao-bird-ancestor/>).

For Barossi (2017), the writings of self and time can also be characterized as enunciations that have stayed away from the canon of expressivity, since they come from historically silenced spaces and marked by remnants still present in contemporary colonialism and of slavery [15, p. 2]. That is, they are existential manifestations of hostile and marginalized bodies – or rather, black bodies – whose openness has been gradually occurring with the claim to the right to writing and to practice their own «*escrevivência*».

«*Escrevivência*», instituted by the power of writing (po)ethics of new ways of existing other than those instituted by the historical of slavery and colonialism, but seeking the creation of a symbolic field that intertwines history, memory and experience [15, p. 2](free translation).

In other words, the concept of «*escrevivência*» has the capacity to highlight these previously despised histories, since

The notion of «*escrevivência*» acts as an ethical, aesthetic and poetic instance, because it gives way to the change of perspective through the creative process. The authorial subject inserted in the text, [...], and the discordant narratives of the official stories, amalgamate themselves in the constitution of universes of meanings and alternative symbolic systems, enabling new looks for the events or even the creation, in the ethical sense, of new ways of existing [15, p. 13] (free translation).

According to Oliveira (2009), the writings of self and of time are charged with portraying the universe of the authorial subject in his writing. For Evaristo (2018), they may be related to a form of alphabetic writing, but they must, above all, be attributed to any type of expressive manifestation of the body, be it dance, gestures, voice or hands, that is, related to human manifestations linked to the possibilities of orality and the expressiveness of the individual. To speak of «*escrevivência*» is to speak of the writing of a body, of a condition, of a black experience in Brazil [3, p. 3].

Transposing to the dance universe, thinking of «*escrevivência*» is to trace and express the poetics of the traces and memories of the being. It is the attempt to trace a body conscious of its condition and experience in its existence in the world and how much its reminiscences (memories) form and enable it, allowing the memory to overflow, to be articulated to its multiple narratives, expressing poetically the subjectivities crossed as a condition of being human. By transposing the reflexive scale even further into the scope of dance and its pedagogical relationships, the concept of «*escrevivência*» has the capacity to make the individual aware of his growth in all his skills and unfolding thinking about its development as total being, anchoring dance as a significant communication possibility between people with themselves and with each other.

3. *Dudu Iyè: Black Reflections in Dance-Music Teaching*

This topic aims to reflect on pedagogical practices based on Afro-Brazilian plural knowledge in the proposal of a more conscious teaching, that includes a sensitive knowledge regarding to the various narratives of the body and the different contexts of the students. It aims to investigate a multiple space, regardless of issues related to religiosity, socioeconomic or ethnic-racial conditions.

The bodies grewed in the *terreiro* environment weave conscious biographies of the multiplicity that underlies them. They see the density of the roots that support them and provide «transatlantic crossings» aware of the threads that bind them together. Bodies consecrated in «Sankofa» that balance according to the ginga of the African diaspora.

Music and dance are substantial languages in terms of Afro-Brazilian heritage and cultural transmission. And, considering «bodies in diaspora» being stoned by «*escrevivências*» in *terreiro*, dance and music act as «a means of communication and documentation, serving as essential tools for oral tradition» [16, p. 11]. In this universe, dance and music take care of all the corporeal, social and historical historicity of local and translocal narratives cultivated in ancestral memories and manifestations. For Santos (2014), «*Terreiros* are religious communities in which music and dance, vital aspects of the religion inherited from African slaves, complement each other to offer a particular view of the world» (SANTOS, 2014, p. 31). In the *terreiro*, music and dance act as indisociable manifestations. Body and percussion operate as concretization of one another. Is it the body that dances the sound of the *batuque* or the sound of the *batuque* that dances the body? The *batuque* fills the body, the body fills the void. There is no dance without music in the *terreiro*: the hand that evokes the tones for the body is the same one that is moved paradoxically by the dancing body where both integrate a mutual ancestral relation.

In the view of the *Ilê Yιά Omi Asé Oiyá Bocossun* – we are once again giving birth to the «*escrevivências*» composed in the first author's grandmother's *terreiro* - most of the time, *nagô* rhythms and dances, except for specificities, bear the same name. Both in their narratives, meanings and significances carry ancestral stories, passages, and events from the beginning-middle-end. For Vieira and Avelino (2014), dance and music act as autonomous arts:

Often, when music is associated with dance, some controversies arise: the tendency to consider them identical, confusing specific characteristics of each one, making their identities vague. However, dance and music are independent arts, considered by many scholars as artistic manifestations very close, although distinct [17, p. 134](free translation).

In the *nagô* perspective (with respect to *Ilê Yιά Omi Asé Oiyá Bocossun*), in what denounces the mutual concreteness of the music-dance relationship, there is no insinuation of the need for the existence / e or development of one

manifestation with the other [17, p. 134]. For Schroeder (2000), «to consider or not the music indispensable to dance is merely a personal choice that does not influence the legitimacy» [18, p. 4] of its creation. That is, music and dance subsist on their own. In the *terreiro*, however, body movement only has meaning and function when related to music and *vice-versa*. There is no dance without music, there is no music without a body, there is no dance without batuque, there is no batuque without drum, there is no drum without movement, there is no movement without a body. There is no ancestor without a body, there is no memory without a body, there is nothing without the body. Dance and music lack the understanding of the surrounding context, despite they are bodies, narratives or narrativities, instruments or devices with culturally constituted meanings.

This leads us to reflect how the teaching of dance and its relations with other artistic languages, especially music, are established. Often, the pedagogical practices anchored in interlinguistics establish hierarchical criteria between them, causing students difficulty in establishing a total body perception in harmony with music. The ancestral mutual relationship between dance and music helps us to understand a body that need not only accompany and conform to musical rules, or that music should guide the movements and actions of the body. The *nagô* relation exposes the path of conception of the two languages in balance and on the same level, in which the body can build confidence in its movement and understand the innumerable possibilities of creations and collective relations.

In order to reflect on the composition of a possible space for the empowerment of individuals through dance, capable of being known and recognized in relationships, we believe in the importance of highlighting the concept of *encruzilhada* (crossroads), Afro-Brazilian epistemology presented by Leda Maria Martins²⁴:

Radial place of centering and decentering, intersections and deviations, texts and translations, confluences and alterations, influences and divergences, fusions and ruptures, multiplicity and convergence, unity and plurality, origin and dissemination. Operator of languages and discourses, the crossroads, as a third place, is generatrix of signic and diversified production and, therefore, of plural meanings [19, p. 73] (free translation).

To propose the reflection of a dance teaching based (also) in Afro-diasporic knowledge of *terreiros* is to portray an environment where different individual contexts and distinct biographies are in a space of shock of diverse knowledge, promoting meetings «generators of unexpected syntheses of elements often conflicting» [6, p. 120]. The *encruzilhada* act as a territory of encounters:

²⁴ Born on June 25, 1955, Leda Maria Martins is a poet, essayist, playwright, researcher and teacher at the Faculty of Arts of the Federal University of Minas Gerais (UFMG).

«it would be a third place, a place where, in the midst of the world, or, as Bhabha (2013) defined it, an inter-place, generative of sign production, diversified and, therefore, a territory of senses, of discursive elaboration, stimulated by the own discourses that cohabit there» [20, p. 47].

This cosmic and philosophical perception intertwines, in the same circuit of significance, time, ancestry, and death. The primacy of the ancestral movement, a source of inspiration, fills the curves of a spiral temporality, in which events, undressed from a linear chronology, are in the process of perennial transformation. Birth, maturation and death thus become natural events, necessary in the mutational and regenerative dynamics of all vital and existential cycles. In the spirals of time, everything goes and everything comes back [21, p. 84] (free translation).

To point out a dance teaching as a *encruzilhada* is to believe in the composition of a space that «is not inside or outside, but in a tangential relation between that frontier or a zone of negotiation, between inside-out, center-periphery, or even global-local, contributing to the destabilization of centralizing categories of utopian thinking, promoting tensions in a complex and hybrid way» [20, p. 47]. It is to reflect on pedagogical practices capable of building trust from the movement. Practices that assure the student that by moving his body, he can feel comfortable with himself and make himself aware that the revelation of his dance is the projection of his body in the world, his «*escrivência*» and his own dramaturgy²⁵.

Dance tracing and its pedagogical approaches are basal as far as the cognitive, physical and autonomous development of the student is concerned. It presents itself as a didactic proposition that stimulates the creative possibilities of each individual through the understanding of corporeal principles [22] capable of raising awareness of individual subjectivities and re-signifying, through the education of the sensitive, intra and interpersonal relationships. Dance holds the ability to cross the gaze of alterity to empathy:

Education should be the growth of the individual in all his capacities and needs for his development as total being. The integration of being allows the individual to imagine, create and execute. Therefore, we consider that the goals of dance in education should encompass the emotional, intellectual, physical and spiritual aspects in order for the personality of the learner to be developed through conscious experiences. Dance in education should also provide the study of the body, with the instrument of communication, consciousness about individual history, about thinking itself, about dance action and technique (SANTOS, 2014, p. 43, free translation).

²⁵ This work focuses on the definition of dramaturgy of Profa. Ana Carolina da Rocha Mundim [22, p. 49], who conceptualizes dramaturgy as a process that takes place in the body, by the body and for the body and which, therefore, assumes an experiential context that is organized in a particular way for each individual.

More than thinking about dance in the teaching environment, it is necessary to compose pedagogical practices enriched with plural knowledge in terms of cultures, creativity and traditions, capable of accommodating the multiple narratives served by education. To insert non-white epistemologies in education is to dismantle the dichotomous story narrated by the whiteness between «defeated» and «overcomers». It is to properly value the «relevance of the legacy of the African diasporas to the Brazilian culture and to affirm affirmative representation policies on the contribution of black protagonism in the field of dance in general, contributing to the formation of a memory that does justice and make visible the trajectories and contributions» [6, p. 118] (free translation) of black experiences in Brazil. Thus, composing a crossroads that «fills existing gaps in the production of historical knowledge in dance by recognizing the black experiences that fecundate the Brazilian experience» [6, p. 118] (free translation). Integrating knowledge of the African diaspora is the attempt to decolonize dance teaching, contemplating the different forms of conception of educational practices in (re) invention of popular practices in contemporary times. It is a dance that takes the past back, conceives the present and projects worlds at the same time.

Conclusion. We developed in this article reflections on a dance teaching inspired by the methodological approach «Body and Ancestry» of Dr. Inaicyrá Falcão dos Santos, in the concept of «*escrevivência*» by the writer Conceição Evaristo and some *nagô*'s knowledge of *terreiro*. In this reflection, under the aegis of these three proposals, we have projected a dance teaching as a meeting place where everyone is capable of knowing and recognizing in relationships, whether intra or interpersonal, a *encruzilhada* (crossroads), an «inter-place, generative of production a diversified, and thus a territory of senses, of discursive elaboration, stimulated by the discourses that coexist there» [20]. A space where the dance with its education of the senses act as revealing of the awareness of the corporal historicities and histories and historicities of the sensitivity of each student, showing that its discursive corporeality is one, but infinite to be added to the collective. «*Escrevivências*» can make up the discourse that dances and acts in the world.

Including Afro-diasporic knowledge in dance teaching helps us to reflect on the dishonest renunciation of black performance in the multiple spheres of contemporaneity and «modernity», which conceive of infinite trajectories of knowledges and acts in dance [1]. It is to expose the hermetic and colonized gear that invisible black narratives and stifles any possibility of representation and representation in any medium, be it artistic or social.

To think about a dance teaching intertwined with aesthetics, *nagô* oral epistemologies under the routine of diaspora bodies acting together with the collective imaginary of individuals and individual and collective memories, is to assume an experiential context that engenders the individual formative pro-

cesses in their elaboration paths artistic, aesthetic and creative. Reflecting on oral perspectives and non-hegemonic cultural knowledge coupled with existing teaching strategies in the current dance scene is to enable new pluralistic and inclusive pedagogical practices capable of accommodating the multiple narratives and biographies addressed in education, offering an empathic look capable of supporting the diverse contexts.

The conjuration of dance in teaching is necessary. It allows greater autonomy and individual understanding, enabling the student to understand the differences and the multiplicities that underlie it.

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