

ARTICLE

**BODY, BODILY PRACTICES AND SENSITIVE DOING IN PEDAGOGY FORMATION: NARRATIVES OF TEACHERS FROM PUBLIC UNIVERSITIES OF SÃO PAULO**

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**ABSTRACT:** This research had as main objective to analyze how the disciplines related to body and bodily practices have been discussed in undergraduate courses in Pedagogy from public universities in São Paulo, in dialogue with the area of Physical Education. When we choose the constitution of these disciplines as an object of study, we were mainly interested in their organization based on the experiences, knowledges and acquirements narrated by the teachers who are responsible for these disciplines and who have graduation in Physical Education. The methodological assumptions of the vestige paradigm were adopted as inspiration and perspective for searching, understanding and analyzing the sources, raised through the programs of the disciplines (documentary sources) and the interviews (narrative sources). The reflections took shape in three axes of analysis: the body as a social construction and cultural production; the bodily practices as knowledge; and the dimension of the bodily senses in the sensitive doing. We have perceived the presence, even though timid, of the themes about the body and bodily practices as relevant knowledge to be treated in Pedagogy formation, with a greater or lesser emphasis on the dimension of bodily doing. In this type of discipline, we defend what goes beyond written texts, with work proposals that pass by corporal practices in sensitive experiences, taking the body as the privileged place of experience and knowledge production.

**Keywords:** Body, Bodily practices, Teacher formation, Pedagogy, Physical Education.

**CORPO, PRÁTICAS CORPORAIS E O FAZER SENSÍVEL NA FORMAÇÃO EM PEDAGOGIA: NARRATIVAS DE DOCENTES DAS UNIVERSIDADES PÚBLICAS PAULISTAS**

**RESUMO:** Esta pesquisa teve como principal objetivo analisar como as disciplinas relacionadas ao corpo e às práticas corporais vêm sendo tematizadas nos cursos de graduação em Pedagogia das universidades públicas paulistas, em diálogo com a área da Educação Física. Ao eleger a constituição dessas disciplinas

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como objeto de estudo, interessou-nos principalmente sua organização a partir das experiências, dos conhecimentos e dos saberes narrados pelos(as) docentes responsáveis pelas disciplinas e com graduação em Educação Física. Os pressupostos metodológicos do paradigma indiciário foram adotados como inspiração e perspectiva de busca, compreensão e análise das fontes, levantadas por meio dos programas das disciplinas (fontes documentais) e das entrevistas (fontes narrativas). As reflexões tomaram forma em três eixos de análise: o corpo como construção social e produção cultural; as práticas corporais como conhecimento; e a dimensão dos sentidos corporais no fazer sensível. Percebemos a presença, ainda que tímida, das temáticas sobre o corpo e as práticas corporais como conhecimentos relevantes a serem tratados na formação em Pedagogia, com maior ou menor ênfase na dimensão do fazer corporal. Nesse tipo de disciplina, defendemos aquilo que ultrapassa os textos escritos, com propostas de trabalho que perpassam as práticas corporais em vivências sensíveis, tomando o corpo como lugar privilegiado da experiência e da produção de conhecimento.

**Palavras-chave:** Corpo, Práticas corporais, Formação de professores, Pedagogia, Educação Física.

### **CUERPO, PRÁCTICAS CORPORALES Y EL HACER SENSIBLE EN LA FORMACIÓN EN PEDAGOGÍA: NARRATIVAS DE PROFESORES DE UNIVERSIDADES PÚBLICAS PAULISTAS**

**RESUMEN:** Esta investigación tuvo como objetivo principal analizar cómo las disciplinas relacionadas con el cuerpo y las prácticas corporales han sido discutidas en los cursos de pregrado en Pedagogía de las universidades públicas de São Paulo, en diálogo con el área de Educación Física. Al elegir la constitución de estas asignaturas como objeto de estudio, nos interesó principalmente su organización en base a las experiencias, conocimientos y saberes narrados por los docentes responsables de las mismas que cuentan con la licenciatura en Educación Física. Se adoptaron los supuestos metodológicos del paradigma de la acusación como inspiración y perspectiva para la búsqueda, comprensión y análisis de las fuentes, planteadas a través de programas de las disciplinas (fuentes documentales) y entrevistas (fuentes narrativas). Las reflexiones se formaron en tres ejes de análisis: el cuerpo como construcción social y producción cultural; las prácticas corporales como conocimiento; y la dimensión de los sentidos corporales en la sensibilización. Se percibe la presencia, aunque tímida, de los temas sobre el cuerpo y las prácticas corporales como conocimientos relevantes a ser tratados en la formación de la Pedagogía, con mayor o menor énfasis en la dimensión del hacer corporal. En este tipo de disciplina defendemos lo que va más allá de los textos escritos, con propuestas de trabajo que pasan por las prácticas corporales en experiencias sensibles, tomando el cuerpo como un lugar privilegiado de la experiencia y de la producción de conocimiento.

**Palabras clave:** Cuerpo, Práticas corporales, Formación de profesores, Pedagogía, Educación Física.

## INTRODUCTION

The present text is the excerpt of a doctoral research<sup>4</sup> (ASSIS, 2019) which came from reflections and concerns about the knowledge that permeate the initial training in Pedagogy, specifically regarding the teaching of themes related to the body and bodily practices, in dialogue with the area of Physical Education.

As teachers working in training processes of pedagogues<sup>5</sup>, we noticed recurrent estrangements with the corporal doing, accompanied by shyness and discomfort when facing proposals that involve expression through corporal and artistic practices. Certain experiences, which involve touch and contact with the body itself and with the body of the other, are commonly narrated by the students as uncomfortable or embarrassing, which has led us to adopt greater caution in these learning situations, because we believe that the knowledge of different body practices enables sensitive, expressive and creative experiences, being important to experience them in the disciplines in which the body and the gestuality are thematized.

We also observed that most of the trainee pedagogues want to learn games and play that can be done with children at school, as ready-made recipes of activities to entertain them, to be developed or "applied" in other contexts, but this is a very reductionist view about the amplitude of the themes that disciplines of this nature can approach in the initial training of these professionals.

Reflecting on how this knowledge has been structured in the Political-Pedagogical Projects (PPPs) of the Pedagogy training courses and has been materialized in the curricular matrices of higher education, this research started from the following problematic: how have been worked the disciplines that deal with the body and the bodily practices in the initial training in Pedagogy of the public universities of the State of São Paulo? When electing the constitution of these disciplines as an object of study, we were mainly interested in their organization from the experiences, the knowledge and the know-how narrated by the teachers responsible for them.

The discussions about the themes body and Physical Education in the curricula of Pedagogy appear in an approximate way to what we proposed to investigate in the works of Pereira and Bonfim (2006), Brustolin (2009), Isse (2012), Silva (2014), Silva (2015) and Silva and Buss-Simão (2019). However, each with its own specificities, these writings did not consider the narrative dimensions of teachers that teach subjects with these themes in higher education, as we aimed to do in this research.

The main objective of this research was to analyze as the subjects related to the body and body practices in Pedagogy training have been worked on by teachers whose initial training is in Physical Education, this being the main criterion for choosing the participants of this study. Thus, this is justified for being among those necessary to deepen the reflections on the body and the bodily practices, in general, and on the inclusion of Physical Education, more specifically, in Pedagogy courses, since there are few investigations that address these issues, especially involving the public institutions of the State of São Paulo, which make up the scope of this research.

## RESEARCH PATHS: FROM DOCUMENTS TO NARRATIVES

Being this research of qualitative nature, it was adopted the proposition of the evidence paradigm, according to Ginzburg (1989), as a perspective of search, comprehension and analysis of the sources raised in order to answer the main question formulated in this research. In this process of building knowledge, data and knowledge, the search and selection of necessary and significant information - which are already part of the analytical process - basically comprised two stages: the document survey of the

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<sup>4</sup> The research project was approved by the Research Ethics Committee (CEP) of Unicamp under Opinion No. 1.769.114, on October 10, 2016. The participants were asked to read and sign the Informed Consent Form-Termo de Consentimento Livre e Esclarecido (TCLE).

<sup>5</sup> In the original version of this article in Portuguese, it was opted to write in the feminine is in accordance with the reality that the majority of the students of the courses of Pedagogy in Brazil is composed by women. We will adopt this criterion when referring to the students in formation, future pedagogues.

course syllabus; and the interviews with the teachers who teach them, in a sense of triangulation and complementarity of the information obtained.

The interpretative method of the evidence paradigm is based on investigations based on the detail, on the manifestations of singularity, on the residual that allows us to capture a deeper reality from clues, indications, signs, traces and findings, moving from apparently insignificant facts to the complex, not directly observable reality. Thus, not only the explicit facts but also the marginal data may eventually be considered as revealing (GINZBURG, 1989).

Considering the meanders that were found in the documental sources and in the narratives, some details could be accentuated, revealing much more than written or testimonial data in the programmes and in the interviews can reveal and deepening indications about the meanings that were produced by the subjects involved in the research context.

In the documental stage, it was raised a panorama of the obligatory disciplines that had thematized the body and the bodily practices in the Pedagogy courses of five public universities, in the State of São Paulo, distributed in 12 campi, as follows: 1) Universidade de São Paulo (USP): Campi of Ribeirão Preto and São Paulo; 2) Universidade Estadual de Campinas (Unicamp): Campinas campus; 3) Universidade Estadual Paulista Júlio de Mesquita Filho (Unesp): Campi of Araraquara, Bauru, Marília, Presidente Prudente, Rio Claro and São José do Rio Preto; 4) Universidade Federal de São Carlos (Ufscar): Campi of São Carlos and Sorocaba; 5) Universidade Federal de São Paulo (Unifesp): campus of Guarulhos.

To search for the disciplines, we identified the names of those that appeared in the curriculum grids thematizing Physical Education and/or Art, and we searched for those whose titles referred to the following words: physical education, art, body, body culture, corporeality, body expression, movement, language, games, play, and playfulness, according to the following Box.

BOX 1 - Compulsory disciplines identified <sup>6</sup>

| UNIVERSITY/CAMPUS           | COMPULSORY DISCIPLINES   |
|-----------------------------|--|
| USP/São Paulo               | Methodology of physical education teaching<br>Methodology of art teaching  |
| USP/Ribeirão Preto          | Education and body culture: principles and practices<br>Art and music in education: principles and practices   |
| Unicamp/Campinas            | Education, body and art  |
| Unesp/Araraquara            | Games, toys and play in early childhood education<br>Languages in education  |
| Unesp/Bauru                 | Corporeality and movement<br>Physical education: contents and methodologies<br>Arts: contents and methodologies<br>Ludic and education   |
| Unesp/Marília               | Games and playful activities<br>Methodology and practice of pedagogical work: art and movement   |
| Unesp/Presidente Prudente   | Fundamentals of physical education in Elementary School<br>Contents, methodology and practice of teaching physical education<br>Foundations of art in Elementary School<br>Contents, methodology and practice of arts teaching |
| Unesp/Rio Claro             | Content and methodology of physical education teaching<br>Content and methodology of art teaching  |
| Unesp/São José do Rio Preto | Content and methodology artistic and corporal expression   |

<sup>6</sup> After 2017, when this survey was conducted, some disciplines may have undergone changes in their names, according to the PPPs updates, such as the Unifesp discipline "Theoretical and practical foundations of body culture at school", currently called "Body culture at school".

| UNIVERSITY/CAMPUS | COMPULSORY DISCIPLINES   |
|-------------------|--|
| Ufscar/São Carlos | Body and movement  |
| Ufscar/Sorocaba   | Education, body and movement<br>Methodology and practice of art teaching   |
| Unifesp/Guarulhos | Theoretical and practical foundations of body culture at school<br>Theoretical and practical foundations of art teaching |

Note: Elaborated by the authors.

The syllabuses of these courses were gathered through the sites of their respective institutions (inserted in the PPPs or by the code of the courses in the university search system), as well as through direct contact with the professors. After that, a reading was made of these programs, trying to get to know their objectives, the contents covered, the teaching methodologies, the evaluation criteria and the bibliographies used, that is, understanding the data that was there, sorting it out and considering its pertinence according to the needs of this research.

One of the assumptions of the investigation is that, not always, these documents reflect the work that is done by the teachers in the course of their teaching practice, their creation being, many times, restricted to the fulfillment of institutional requirements. With that, we felt the need to know more deeply the work of the teachers, seeking to understand, in a broader manner, how these subjects were constituted, how they have been worked on in their educational processes and what were the paths they took until they became teachers of these subjects in the Pedagogy courses where they work, as well as what are the knowledge and experiences that mobilize their pedagogic practice. In this article, in a more specific way, we emphasize the teachers' narratives about the conceptions of body, the body practices as knowledge, and the dimension of the body senses in the sensitive doing.

The interview was, therefore, chosen as a privileged procedure of the investigative path, with the subjects taking the floor as narrators, because, as Bosi (2003, p. 15) states, that which "relies solely on official documents, cannot account for the individual passions that hide behind the episodes". The following inclusion criteria were established for the subjects to be interviewed: who had initial training/undergraduate degree in Physical Education; had completed doctorate; were allocated in College or Department of Education, offering compulsory subject for the Pedagogy course; had worked in the subject at least three semesters; and agreed to participate in the research with availability to grant timely interview, for the researcher. During the constitution of the research, we made an exception in the criteria to interview a teacher who no longer taught the discipline "Education, body and art", but was one of the main responsible for its creation, which has been developed at Unicamp, for over 20 years. Since in the other institutions - USP, Unesp and Unifesp - the professors had also been the main formulators of the subjects treated, we considered it relevant to complement the narratives with this interview.

Totalling six participants - two from USP/São Paulo, two from Unicamp, one from Unesp/Bauru and one from Unifesp -, the interviews were conducted between August 2017 and May 2018, with the option for open interviews (MINAYO, 2007, 2009), in which the subject speaks freely about the theme, and the questionings made by the investigator, when they happened, were in order to give more depth to the reflections, in a dialogical construction. For analysis purposes, all interviews were recorded and transcribed in full, being made available to the interviewees so they could make their revisions, indicating changes they deemed necessary.

The identification of the subjects in the research, with their consent and authorization, was necessary since it is a professional work related to a singular mode of action that would not be possible to omit. Furthermore, the intention is that, from the narratives of each interviewee, the readers may have access to the details of the choices of each teacher in his or her way of acting, and, more than analyzing, we seek to know their stories and experiences and understand their knowledge, knowledge and their choices in the educational process. The participating teachers were: from USP/São Paulo: Prof. Dr. Marcos Garcia Neira and Prof. Dra. Mônica Caldas Ehrenberg, responsible for the mandatory subject "Methodology of teaching Physical Education" and the elective "Body Culture: foundation, methodology and experiences"; from Unicamp: Prof. Dr. Adilson Nascimento de Jesus and Prof. Dra. Carmen Lúcia Soares, responsible for the subject "Education, body and art"; from Unesp/Bauru: Prof. Dr. Fernanda

Rossi, responsible for the subject "Body and movement"; from Unifesp: Prof. Dr. Adalberto dos Santos Souza, responsible for the subjects "Body culture at school" and "Programmed Pedagogical Practices III", in line 6 denominated "Representations about the body and its implications in the subject's daily life".

As to the discussion, some themes were chosen beforehand, based on the readings that had been done and on the initial objectives of the research project. Other themes emerged from the teachers' narratives and, in the interweaving with the theoretical framework, we believe they deserved to be highlighted, although not all teachers touched, with the same depth, on the themes that were listed for discussion. In this dialog with the narratives and with literature, we sought to interweave our voices with those of the narrators - subjects of the study - and with the authors that served as a basis for our reflections. We built, in this manner, a dialogic process in which all these voices mingle, blend, interweave.

We present, below, three of these themes, previously mentioned, which refer to the conceptions of body, to the corporal practices as knowledge and to the dimension of the corporal senses in the sensitive doing.

## **BODY AS SOCIAL CONSTRUCTION AND CULTURAL PRODUCTION**

Much has been published about the theme "body" in its relations with different fields: art, medicine, psychology, philosophy, history, sociology, anthropology, fashion, cooking, media, leisure, sports, among others. In the field of education, especially linked to Pedagogy, this theme can be further deepened, and can be the object of studies both in initial and continuing education and in teaching at different levels.

In the attempts to conceptualize the body, the lenses used to see it are very different, because one must consider, as Gil (2018) points out, the paradoxes and difficulties that accompany the studies on the body, especially since the mid-twentieth century. Thinking about the body implies knowing that there are always new ways of understanding it and, above all, of estranging it, never ceasing the attempts to know it, both in its biological and cultural meanings. However, knowledge about the body is endless. Because it is a multifaceted reality and a historical object, the body is something heterogeneous, plural, (re)manufactured over time, an object of curiosities and commercial exploitation, valued and exploited, impossible to be understood in a few lines and grasped once and for all (SANT'ANNA, 2000, 2005, 2006).

It is from an ethics of the body that Marzano-Parisoli (2004) discusses about this objectified body, which should be idealized and perfect, with aesthetic criteria continuously reinforced by cultural norms that move amidst ambivalent relations that constitute them. In fact, the body is a controversial subject, which should be questioned and problematized based on an interdisciplinary reflection. What we see, however, is that in this formulation based on interdisciplinarity, the dimension of the biomedical sciences, technology and the market still seem to predominate, reducing the body to a machine, an organism separated from a subjectivity, depriving the subject of its singularity, of its indissoluble unity (LE BRETON, 2016; SILVA, 2001; SILVA; SOARES; ASSMANN, 2003).

Our existence is corporal and we apprehend the world through the body. Each society, within the plurality of worldviews which constitute it, confers meanings, values and peculiar knowledge about the constitutive elements of the body. Thus, the body as sign of the human, place of its distinction, is never something indisputably given, it is not apprehensible, it is not a reality in itself, it is the effect of a social, cultural and symbolic construction, and acquires meaning with the cultural look of the subject (LE BRETON, 2016).

As it is both a biological and cultural/symbolic territory, at some moments, the body may seem familiar and concrete; at others, it may seem quite unknown and abstract. Just as it may reveal traces of its physiology and subjectivity, it may hide them; it is in this sense that Sant'Anna (2006) points out that the body is always biocultural, i.e. permeable to the marks of culture. Conceived in its links with culture and not exclusively as a biological data, as pointed out by Daolio (1995), the body is understood as a product of a time, produced in and by the culture and defined by the historical and social meanings and constructs attributed to it. This operation occurs, simultaneously, in the collective and in the

individual, revealing an own and unique self, which is similar to other bodies produced in a given time (GOELLNER, 2008).

According to research by Soares (2006, 2014), in the materiality of the body, practices, freedoms and repressions are concentrated and exposed in the processes of education of the body, on which care, interventions and pedagogies are focused to civilize it, sexualize and eroticize it, teach it to be useful and hygienic, make it performative. Circumscribing a portrait of the society, this notion of body educated by a refined set of pedagogies, to which Louro (1999) also refers, reveals the imposition of policies, techniques and instruments of standardisation to contain the body and set its limits, including regarding the manifestations of what seems to be uncontrollable, whether in school processes or not, reaching the individuals and inserting them in networks of sociabilities, knowledge, knowledges and practices. In its permanences, ruptures and continuities, the historicity of pedagogies aimed at the education of the body slowly designs specific and specialised modes, with values and norms of what is a desirable and socially accepted behaviour. These pedagogies go through other instances, being part of a wide cultural process which is beyond the school institution, since they affect the bodies and also the rhythms and spaces of the activities, the clothes, the furniture and the architecture and so many other forms which are always expanding (SOARES, 2014).

By considering the knowledge about the body as a social construction and cultural production, the work developed by some teachers was also constituted under this perspective.

The compulsory subject of USP, "Methodology of Teaching Physical Education", has conceptually this understanding of the body socially and culturally built, recognising the resonances of culture in the constitution of the corporal identity. An initial part of the subject demands this discussion, because there is an assumption that *students come to understand the body still very biological* (Mônica), with a statement that the *Physical Education class is a game, because it needs to improve the physical condition or the human motricity* (Mônica). In view of this perspective of understanding of the area, the body is discussed to then walk with the idea that this body, socially and culturally inscribed, will be approached in Physical Education.

Regarding the same point of view, demarcating from which place of the area they are talking about, teacher Marcos comments on the first day of class: *you start the course thinking that you have to work on motor coordination is not important; now, you end up thinking that this is a problem*. One of the proposals of this compulsory subject in USP, as stated in the syllabus, is to "present the educational interventions on the body and identify some of the social markers that permeate the body". About this, teacher Marcos' speech corroborates what was said by teacher Mônica, circumscribing the work developed by both in the field of culture: *What are the interventions? What did Physical Education produce about the intervention on the body? Either we understand the body as the body machine [...], or we understand the body from psychology, or we understand the body as a cultural production* (Marcos). He tries to make it clear that this is a perspective shared in the discipline in question, in which the body *will be approached as a text of culture, in its production, [...] marked by signs of ethnicity, class, gender, and today, especially in the moment we are living, this is evident* (Marcos).

In the same way, in the elective subject "Body culture: foundation, methodology and experiences", the language, in the formation of teachers, has been discussed as a place of investigation and problematization of the body cultural heritage (EHRENBERG; NEIRA, 2018), adopting the epistemological and methodological assumptions of the cultural perspective of Physical Education (NEIRA, 2018).

Similarly, in the subject "Body culture at school", developed at Unifesp, the teacher Adalberto approaches basically three focuses: the concept of culture, the body in this cultural perspective, and body culture at school, trying to *show the students that the discussion about the body at school, made by pedagogues, goes beyond this vision which is common sense* (Adalberto), with discussions about standards of beauty, stereotypes, prejudices, considering the body as an element of culture. In this subject, there is a concern narrated by the teacher that the basic references go through readings about Physical Education, so that the students, who do not belong to the area, understand this perspective that is presented.

At Unesp, in the first moment of the subject "Corporeity and Movement", the discussions go through the knowledge of the conceptions of body throughout the history of the society and the philosophical thought, that is, *which conceptions of body were built, which circulate and how even today these conceptions may influence the issues related to body and movement at school* (Fernanda). In this sense, we then move towards

*a perspective of understanding the body as a cultural production, a social and cultural production, overcoming the vision of the body only as a biological composition* (Fernanda). The conceptions that the students have of their own body are thematized, because it is understood that the way the teacher perceives herself, *the way she relates with her body, with her body image, for example, or with the corporal practices, in a certain way, has an influence in the pedagogical practice* (Fernanda) and has repercussions in the daily school work. The way in which the body of the child is conceived in society, permeating issues such as, for example, the gender differences at school, often reinforced in pedagogical practices, is the subject of this discipline at this first moment, so that then the idea of playfulness is introduced, thinking the human being, especially the child, as a playful being. It is on this occasion that the movement is treated as a form of language in childhood

In a second moment of this discipline, the work is directed to the discussions about body and movement in school, especially in kindergarten, considering the pedagogical action in the educational context. For such, an interesting aspect is that the corporal difficulties of the students themselves are elements that Fernanda brings to the discussion, when presenting knowledge such as those related to the principles of motor development. For her, this knowledge is also important to understand the child's development, allied to the cultural and social approach that predominates in the subject. However, with the purpose of reflecting on the importance of the body in movement since childhood, the teacher tries *to make it clear that each child has its specific development and that although we develop through a process of growth, of maturational development, we need the environment, we need the stimulus, and this stimulus is cultural, produced in a certain environment* (Fernanda).

Due to the way the body is socially built, the role of the other is fundamental in the relationship established between the human being and the world, and the presence of the other in the interaction occurs corporally (LE BRETON, 2009). We are permanently touched by events and circumstances that have repercussions in affective attitudes, sensitively different when we are alone, or in a group of close or unknown people. Our experiences in group are modulated through exchanges with others, which are the condition of meaning, the foundation of the social bond, because "a world without others is a world without bond, doomed to non-sense". (LE BRETON, 2016a, p. 32).

Therefore, the body is a starting point for us to reflect on what is human; and we argue that bodily practices can be constituted as more delicate, respectful, creative and solidary experiences that consider human wholeness and enable the construction of more meaningful knowledge, allowing us to recognize the diversity and plurality of people who present themselves to us through their bodies.

## **BODILY PRACTICES AS KNOWLEDGE**

In the connection with the human and social sciences, the concept of bodily practices is related to the concept of body and has been adopted in a counterpoint to the researches of biological and exact sciences that operate with the concept of physical activity (SILVA et al., 2009; SILVA, 2014a). At the same time that we consider the biological as constitutive of the subject, we agree with Silva and Damiani (2005) when they point out that it is fair and necessary to get rid of the ties that subordinate us to the reductionist biomedical model in dealing with the body and body practices, conditioning the human being to a restrictive biological dimension to the detriment of the consideration of the subject in a broader way, which is present in the process of education.

Expressed through the body or body movement, focusing, therefore, this dimension of doing, the bodily practices show "the sense of the cultural building and language present [sic] in the different forms of body expression" (SILVA; DAMIANI, 2005, p. 24), which sometimes present, as a purpose, an education for the sensitivity with a playful component, being organized from a specific logic. This discussion is beyond a mere terminological issue; it inserts us in an intrinsic theoretical-practical conception and a form of educational, social, professional and political intervention, positioning that is so dear to us nowadays.

Therefore, in the context of the bodily practices, knowing requires a surrender to the experience of movement (ALMEIDA; FENSTERSEIFER, 2011). Reflecting on the fruition of experiences, with bodily practices as the basis of knowledge and knowledge, in a more comprehensive

and sensitive dimension, not only of leisure and health, but mainly of education, allows us to broaden the views about the training in Pedagogy.

As knowledge to be studied in the different disciplines that make up this investigation, the bodily practices appear with more or less space for the corporal practice in the proposals for the work of the participants of this study.

When the subject "Education, body and art" was created at Unicamp, in 1998, the goal was to have contributions from both the field of Physical Education and Art, involving a range of knowledge that included games, gymnastics, dance, theatre, music and plastic arts, in an interlocution that was the motto of the educational process. For that purpose, this subject was developed by teachers from the areas of Physical Education and Art, who shared classes throughout the semester. In the body practices, which went through what the teacher Carmen called, at the time, body awareness, the proposals for knowledge of the body included themes such as breathing, massage and self-massage techniques, movement games, exercises with blindfolds on, exploration of the body in space, as well as in various body and music rhythms, in individual and group activities.

In the dynamics of rhythm and expression, the discussions of Émile Jacques-Dalcroze (1865-1910) and what he called Rhythmic also composed this work, specifically in the sharing of classes with Eliana Ayoub, also a teacher of Physical Education who works in this discipline. Thinking of the body as a means for the expression of feelings and affective states, Jacques-Dalcroze (2010) defended that, in musical studies, attention should also be given to the dimension of body movement of music students. For him, the subject should listen not only with the ear but also with the whole of his/her being, feeling the music corporally; not only the voice and the ears should be exercised but also that which involves the body, the gesture and expressiveness in a broader manner, in experiences with moving rhythmically, in which the whole body collaborates with musical education.

Gymnastics was equally themed when there was a problematization of *acrobatics, body limits, fears, everything that comes into play for an adult to do a somersault, but that also comes into play for a child to do a somersault* (Carmen). The interface of gymnastics with the circus was also discussed, once the teacher studied such relationships in her researches about gymnastics and images of body education (SOARES, 2005). The body expressed and represented in images, paintings, or sculptures, for example, was a way to approach plastic arts and to work in groups, something that happened in almost every class. Students from different Unicamp courses were integrated in the classes of the subject "Education, body and art", and this diversity appeared in the final evaluation, in which the groups had to produce a text and a composition in which *they expressed the set of languages that the teachers had worked in the subject along a semester*. (Carmen).

Currently, the work developed by the teacher Adilson, in the context of the discipline "Education, body and art", starts from his studies of creation processes (JESUS, 2012) and the resonances of his master's research (JESUS, 1992), in which he *has a whole protocol of activities that serve as a work possibility*; and, from which, the teacher composes his classes. These body experiences refer mainly to the first three items of his teaching program: body awareness through breathing techniques, relaxation, massage/touch and postural structuring; movement techniques through elements of different dance languages; and improvisation as a form of creation.

The structure of his class usually begins with a relaxation, *which is important because it lowers mental activity and helps the person to enter a state of connection with this internal world and with this quality of energy* (Adilson). Associated with this relaxation, some techniques of therapeutic touch, massage/self-massage and knowledge of their own body are worked with the students, which, as the teacher comments, is something I felt was missing for them here: despite dealing with people, they did not know the body, and they need to know (Adilson). In addition to knowledge of traditional Chinese medicine and massage techniques, such as shiatsu and do-in, it can be seen in the development of the classes of this teacher that the influence of the writings of Montagu (1988) is strong, in his extensive work on the skin and the culture of contact and on how the tactile experience - or the absence of it and the neglect of the senses - affects the development of behavior.

The other languages, such as drawings, cinema and dance, *are approached in such a way that the students understand that the body is this path to self-knowledge* (Adilson) and that each individual has a creative potential which can be stimulated through the use of images. The drawings are used as a resource to give

form to the possible images that arise in the state of relaxation, whether they come from sensations, visions, imaginations, dreams, sounds, smells, tastes, or hearing. Passages from films by filmmakers such as Andrei Tarkovsky, Akira Kurosawa, Michelangelo Antonioni and Bernardo Bertolucci are used as elements *which suggest opening up, to stimulate, to open up the nucleus, being much more contemplation than amusement, entertainment, which is sometimes difficult for people* (Adilson).

The dance, in his classes, starts working with some theme made in movement, which can be the image of a dream, the drawing of a mandala, the writing of one's own name. Thus, small creative processes are provided in each class, which *give more and more looseness and more possibility [...] of always tearing this fabric of creation* (Adilson). Usually, these creations are individual, but they may even become a creative process that culminates in a composition made by the whole group, in a show that only happens there, at that moment, with those presences, in the ritual of that meeting in class.

It is perceived that the work developed at Unicamp and USP - in the context of the elective subject "Body culture: grounds, methodology and experiences" - clearly has stronger interlocutions with art.

Regarding dance, there seems to be a recognition among Pedagogy students at USP that it is present in school, but its understanding in this context is often mistaken. Mônica makes an effort to deconstruct a certain perspective of dance that does not take into account the creative and corporal possibilities of the children at school. Many students of Pedagogy already work in the kindergarten, where dance is very present *in the context of the teacher who teaches and the child copies, there is the letter 'X' on the floor with the crepe tape and the child does not get out of the 'X'* (Mônica). Beyond the dance that is performed only during festivities, the dance at school and the choreographic composition are thought in the perspective of the non-dancer, approaching the expression on scene in order to work in other ways than demarcating, with a "X" on the floor, the place of that child who performs at school. In this sense, this is a strong idea in the elective discipline. There is a search for choreographic constructions that do not only come from the teacher who is in school, but also from the students, in a sense of collectivity, so that the ideas and proposals of each one are also made visible in the composition.

It is worth highlighting the little expressivity that dance has had in Pedagogy courses, according to research by Souza and Ferreira (2015). Based on an analysis of menus and bibliographies of disciplines that offer - or at least mention - dance in their course plans, the authors verified that, as an artistic language, dance has been neglected in the curricula of Pedagogy courses that composed the scope of their research. Moreover, there seems to be a conceptual vacuum about the teaching of dance in these courses, being observed what is commonly raised about the presence of dance in schools: teachers who are not very prepared "to work with this language, who tend to perpetuate already crystallized practices such as the 'dancinhas' with stereotyped and repetitive movements that are produced in the different celebrations throughout the school year" (SOUZA; FERREIRA, 2015, p. 132), as the teacher Mônica herself had narrated.

Also in the context of this discipline, the proposal of choreographic composition in dance is related to gymnastics for all, whose works about this practice are aligned with the proposal developed by Grupo Ginástico Unicamp, which can be known in Paoliello et al. (2014), Graner, Paoliello and Bortoleto (2017) and Ayoub (2003, 2021), among other productions. Thus, much of what is worked in dance is taken to gymnastics, with a greater focus on the exploration and use of unconventional materials. Besides the specific elements that are experienced in gymnastics, the students have contact with some small and large devices, moving to other non-conventional materials, which are used for the collective creation of a choreographic composition to be presented at the end of the discipline.

Another theme worked by the teacher Monica is the circus. In a survey conducted at the beginning of the semester, many students reported having already worked, in their schools, with circus projects, however, the teacher reports *that the project was tent, clown, but is that circus? Let's dive into this universe that is so present in school, especially in kindergarten, but they [children] know so little, so superficially, they know only what the television is saying* (Mônica).

The final compositions to be presented in the elective discipline of USP are collective creations that contemplate the bodily practices themed throughout the semester, appearing there, many times, the previous experiences that the students already have. And, as it is a subject that receives students

from several courses at USP, the contexts of the compositions end up varying for contemplating different languages, whether they are related to dance, theatre, music, body percussion etc.

To select contents like dance, gymnastics for all and the circus, for example, to be worked on in a little more depth, was a choice that took into consideration what *the students didn't know or knew so superficially that deserved to be experienced in the subject* (Mônica). For this teacher, the sport itself, at first, is not a knowledge listed in the subject, when it is developed by her, despite the fact that the conversation appears in a transversal manner at some moments; unless there is a demand from the class, the teacher states: *volleyball, basketball, football, handball, it was a clear option to exclude from my schedule* (Mônica).

In line with this theme of sport, the teacher Marcos comments that if we defend a society for all, we also need to create a pedagogy that incorporates all, although the pedagogies we see in schools want to produce a certain type of ideal body and practices that have become hegemonic, such as sports. Thus, making clear, on the first day of class, the agreement that the subject, in this case the optional subject "Body Culture: foundation, methodology and experiences", is one of experience, the program developed by this teacher goes through the approach of sports as well as the game, gymnastics, fight and dance, relying on the collaboration - especially to thematize fight and dance - of students from the Programa de Aperfeiçoamento de Ensino (PAE) from USP, developed with the participation of masters and doctorate students.

At Unifesp, in the context of the subject "Body Culture at School", the experiences conducted by the teacher Adalberto and also by guests are done after the grounding on the themes of culture and body, being demystified in the sense of making the students understand that there is not a standardized way of understanding the body and movement. The teacher tries to work *a bit with everything* (Adalberto), so that, among the practices experienced, each student may be able to choose the one that best suits, later, the context of her/his work, which seems to be an axis of the course.

One of the focuses of the discipline "Corporeity and movement", at Unesp, is the work with body awareness. It happens throughout the course, in experiences that are brought according to the themes of corporeity discussion. Some practices related to *yoga are experienced, or to body perception, some perceptive abilities to awaken to this body awareness allied to the study of what this awareness is, what the importance of thinking and working it in school is* (Fernanda). As the subject mainly deals with kindergarten, one of the principles worked on in class is the element of diversity, therefore, the experiences go through different practices, not seeking to specialize any of them. Body awareness, here, despite being a focus, is thought in a much broader concept of practice, because when she mentions yoga, for example, the teacher works with games and playful activities that bring elements of yoga, in a perspective of experience that is not the traditional practice, but, yes, that is based on playfulness when bringing it as a theme.

Thinking both in the body awareness of students and children, there seems to be, in the course of this subject, the concern to understand how what is experienced in the initial training can echo in the future at school, so the playful component seems to be strongly rooted in the constitution of that subject. After greater guidance by the teacher at the beginning of the subject, in a second moment, it is the students *who begin to construct their perspectives of teaching at school, of how to reread these discussions, these reflections, to take them to the child* (Fernanda). The experiences are coordinated by the students themselves, who prepare teaching plans and develop the planned activities with the rest of the class, providing a more active participation of the students.

The aspects of the term body awareness appeared in some narratives of those interviewed, although without any more specific explanation of what this set of knowledge is about. Shusterman (2012) evaluates that this is a term with many meanings and used in several ways, being more than the simple awareness of the body, since the body is more than a physical shell of flesh and bone. The author refers to the body as "sum", imbued with sensory perceptions, as other ways of feeling the world and reality. From this perspective, we are interested in the body which perceives through the senses and which has feelings, sensibilities and subjectivities. We will deal, next, with the configurations of these bodily senses, especially that of touch, seeking to understand the sensitive doing in the works developed by the teachers of this research.

## **DIMENSION OF THE BODILY SENSES IN THE SENSITIVE MAKING**

Sennet's investigations (2008, p. 13) about the body and the city indicate that Western civilization "has not respected the dignity of human bodies and their diversity", leading us to some questions about our bodily experiences: how to "return" our body to the senses and vice-versa; how to make people more aware of themselves in the relationship with others, to express their affections corporally? Obviously, the author reminds us, the mutual reactions of the subjects and the ways in which they see, touch and distance themselves are constituted in the relations between their bodies in the space.

According to Le Breton (2016), caring about the body implies the use of a sensibility, and that is why this theme is so dear to us; considering our human corporal condition, in the form of the sensible, we are immersed in an uninterrupted sensory bath and, at first, we never stop seeing, listening, touching, feeling the world that exists, daily, in our surroundings and in which we are immersed.

Classically, the senses comprise hearing, taste, smell, touch and sight, with well circumscribed functions, such as informing about the events of the world and alerting the body of external dangers that threaten it, what Vigarello (2016) called watchmen, sentinels and servants of the body. For this author, there was a traditional view of consciousness, as well as of sensibility, which reserved little space for interior representations of the body. The internal sensations, for a long time, were neglected, with the exception of those referring to pain.

In his research, Vigarello (2003, 2016) reviews the past of what he called the "invention" or "obligation" of listening to the body, for a better understanding of the "feeling of self" in the present time. Thus, such perceptions of experiencing the body and its effects of experiencing oneself, of feeling, have not only a past but also a history and a meaning, with its progressive and complex discoveries, conquests and transformations (VIGARELLO, 2016; RODRIGUES, 1999).

There are no alternatives but to experience the world, being crossed and transformed by it permanently and, at the same time, crossing and transforming it continuously. The world, says Le Breton (2016a, p. 11), "is the emanation of a body that penetrates it", and the senses make possible the link established between the sensation of things and the sensation of self. This is what the anthropology of the senses implies: not in a being in front of the world, but in a being inside, immersed, considering the body as the profusion of the sensible, i.e., it "is included in the movement of things and blends into them with all its senses" (LE BRETON, 2016a, p. 11).

This perspective presupposes the relevance of looking, listening, touching, and beyond that, presupposes a sense which is the kinaesthetic, whose perceptions occur as we see, hear, feel, touch, taste, experience the ambient temperature, perceive the inner murmur of the body in its relations with the world. Thus, we make the world a measure of our experience, making it communicable to others, who are also, like us, immersed in a system of social and cultural references that constitute us (LE BRETON, 2009, 2016a)

The body and the senses mediate our relationship with the world: the human being becomes aware of himself through feeling, experiencing his existence through different sensory and perceptual resonances which do not cease to cross us, giving importance and significance to each of the senses according to each culture, which, in turn, implies other ways of feeling the world. Also in accordance with Le Breton (2009, 2016a), we experience different sensorialities according to our place of existence, our education, our life history. This cultural and social belonging marks our sensitive relationship with the world before which we are not an eye, an ear, a mouth, a nose, a hand, but we are a look, a listen, a taste, an olfaction, a touch, that is, we are senses that mix and converge at all times to the feeling of existing in a world concrete, palpable, tasty, audible, visible, olfactory.

Duarte Júnior (2001) also dealt with the sensitive knowledge when dealing with the "sense of the senses" and the meanings that this term carries, insisting on the need to give more attention to an education of the sensitive. This theme, therefore, of the senses of the body and the doing of the body, or even of the bodily senses and the doing of the sensitive, presents itself as a problematic point in the disciplines investigated in this study, having in mind that the practical dimension of doing the body is intimately related to an activity of reflection about this doing in dialogue with the theories that support it, as we can see in what was narrated by the teachers participating in this investigation.

Therefore, we would like to reaffirm the importance of experiencing in the body, with the body, through the body, that which is not possible to find in any book: sensory exploration, the expansion of the senses of the whole body, the opportunity to touch and be touched, to express yourself and be

seen, which implies teaching-learning processes that go through the dimension of practice, of doing, of experimenting and experiencing oneself through different languages that go beyond, for example, reading and discussing textbooks (STRAZZACAPPA, 2012, 2015; AYOUB, 2008, 2012, 2021).

In the first semesters of offering the elective discipline "Body culture: foundation, methodology and experiences" at USP, many students enrolled without knowing more clearly what it was about; and, when the teacher Mônica asked them to take off their shoes and sit on the floor, for example, there were estrangements that made her wonder if she was not being too invasive, because, as she said: *it seems that the relation of body that I have is not theirs* [students]. In the following groups, the profile of those who enrolled changed a lot, with a greater availability for corporal work, especially because the students already knew what the subject was about and that its course would be eminently practical, implying an availability of the whole group to do the corporal experiences. Nowadays, when the students themselves arrive in the room, they drag their chairs and sit on the floor, as they already have a better notion of the subject and know in advance what is going to be developed. However, we can say that some students who have already attended the mandatory discipline and, for some reason, chose not to take this elective were not touched, in a deeper way, in their body experiences.

The embarrassment and discomfort that a discipline with these practical characteristics can cause remind us of the care we should take with this corporal action, especially when themes related to the knowledge of oneself and of the other are worked on, in which touching one's own body and the body of the other is present, which is not always comfortable for a group that does not know each other so well yet. Thus, the teacher Mônica began to be more attentive to the emotions that emerge during her classes and to understand how this has affected the students. And she asks herself: *What is touching these people that one cries, the other laughs, the other gets angry, the other gets irritated, but by the end of the course everyone wants to have a party and says that they have to take elective two? What's going on?* (Mônica). Gradually, the teacher has observed some transformations announced by the students, who started to express *how touched they feel and perceive that some things they didn't know about themselves as potential, they perceive that they have the potential to experience much more and they perceive that, all that, if taken to school, it has another quality* (Mônica). The teacher said she was convinced that she wants to sensitize the teachers with this type of discipline, because she has noticed that when the students feel touched, participants of this process, being potentially affected by it, the reverberations end up happening in school without the need to be teaching "recipes" of what to do in this educational space. In this way, the themes of body culture, listed in the discipline, are being experienced and felt, so that the students recognize their importance, that is, *this experience that is, in fact, in the body of the Pedagogy student is what is discussed later, with this focus of touching the student, activating the body sensation* (Mônica).

At Unicamp, one of the initial propositions of the subject "Education, body and art" was that it had to be a subject with practical characteristics. *It wouldn't be a subject in which the student would study something and just sit there* (Carmen). The classes of this teacher were always practical, with a clear and defined beginning, middle and end, and, at the end, there was a conversation of what had been worked on and what the purpose of that proposal was. *This subject had a very serious idea of practical work, practical work is not just anything. Practical work has a method, procedures, specific times for each activity, organisation of the space, then it also has teaching procedures, materials that are used, how to organise the room in that way* (Carmen).

After a first class of presentation of the subject, *the second class was a little more difficult* (Carmen), as the teacher says, because the students would begin to understand the idea that learning is in the body and with the body, and some people had difficulties, even closing their eyes, which required the establishment of a constant agreement, class by class, for the students to have a body attitude necessary to attend a subject of this type. Even the fact of asking people to lie down on the floor was a problem, but, at the same time, an important interpellation of the body, since we are so used to the standing body or, even more, to the sitting body. It seems that many discomforts were linked to discoveries never before experienced by the students.

In the scope of the possibilities and bodily limits of each person, this bodily doing is important because it is a form of experience and training, essential *for you to experience the challenges of dealing with your body and the body of the other. Because that is what the teacher does all the time, be it mathematics or physical education, he is always dealing with his body and the body of the other* (Carmen), being the teacher confronted with that at the moment of his performance. The classes in "Education, body and art" gave the students a

greater interest for their own bodies, arousing in them *a self-criticism of their own education, in which an expressive, dynamic, alive body was left aside, abandoned* (Carmen).

According to the teacher Adilson, the corporal doing of a discipline like this, in a course like Pedagogy, implies confrontations of the subject with himself, in which the teacher and the students try to deal with the difficulties that arise. As he narrates, it is common for the students to say they can't do something, that they have difficulty in such corporal work. There are those, the majority, who are really willing to do what is proposed, but it also happens that some refuse to do it, because they consider some proposal, in a certain way, invasive or embarrassing, or that it touches delicate things. For this teacher, this is something that happens because the person who presents some resistance *is not prepared, it is not the time* (Adilson), and, therefore, he does not usually force them to participate, respecting the personal limits for the involvement in each process.

A work proposal commonly made at the beginning of the classes of this teacher involves breathing, subtle touch and massage, as mentioned above. He narrated a situation, for example, in which this was done, and a pupil, who participated in the experience to the end, reported, at the end, that she hated being held in her hands and having her shoulders massaged, which was exactly what had been done. In these moments, there are some family discussions and unfoldings that touch on sensitive things, which is an opportunity to approach them from the point of view of a refusal.

Montagu (1988) cites that words are often uttered taking the place of personal sensory relationships and the tactile experiences felt by us. In view of this, the teacher Adilson has defended that, to work with the body of other people, we have to know our own body, being the dimension of the touch a perspective of this knowledge. Moreover, this teacher proposes the following:

*You have to know, from some perspective you have to know. [...] Through some signs, some symptoms, some traces, which is also an intuitive work, you cultivate intuition in this tête-à-tête work with the other, you learn things that are not necessarily written anywhere, but it is from direct contact with the other.* (Adilson).

Based on what has been previously narrated and anchored in the studies of Le Breton (2016a) and Vigarello (2016), we believe it is possible to achieve the goal of making the corporal interiority less obscure and neglected. The touch, for example, could be demanded less as an indication of alertness or danger and more as a deep aspect that provides other sensitivities in the totality of the body, enabling a corporal awareness as a privileged place of experience, fruition, feeling of self, self-knowledge and knowledge of the other.

The skin is a sensitive territory "which gathers in its surroundings all the sensory organs on the background of a touchiness that has often been presented to us as the source of all the other senses" (LE BRETON, 2016a, p. 60). From this, we observe that children generally touch themselves with more spontaneity, still unconcerned with some socially produced corporal rites. But, little by little, these contacts decrease and are replaced by words, by an exchange of glances, by more distant gestures. According to the author, the "physical contacts once casually sought become ambivalent, subject to deliberation. Coming from close people, they continue to be valued, but, coming from strangers, they cause uneasiness, or a feeling of violation of intimacy".

Touching the other is to feel on the edge of an abyss opened by their presence, since the tolerance "to physical contacts is primarily cultural, linked to the education received, but it modulates according to individual sensitivity and according to circumstances" (LE BRETON, 2016a, p. 271). The touch of a massage, for example, induces resonances linked to the personal history of who is touched, an aspect that was present in the narrative of the teacher Adilson.

Getting back to the discussions about the corporal doing that constitutes the practice in the subject "Body and movement" at Unesp, it is interesting to note the students' statements in the narrative of teacher Fernanda when expressing that *she could use fewer slides, for example, since it is a more theoretical-practical discipline, or even that there should be more space for practice [...] more this moment to experiment* (Fernanda). This dialogue between theory and practice is necessary, according to the teacher, but with the due attention that a discipline like this implies: *one cannot stay only in the practicism, as Paulo Freire would say, but also stay only in the theory sometimes we do not get what we want* (Fernanda). Obviously, it is necessary to consider the scarce time of such a discipline in the curriculum of the course which, as a whole, could have more

moments of production of knowledge that passes through *the body than the one seated in the classroom* (Fernanda). Here, the care with the corporal doing is related to the non instrumentalization of the activities, because there is no use in presenting only contents and sequences to be developed in school if *the student does not have this understanding of the importance of this movement for the child and if she does not feel in her own body what this movement may cause* (Fernanda). And the teacher reiterates:

*So I start from this dual perspective, to think both the professional training - how I can act with the body and movement in childhood - but to think in a personal training of these future teachers as well. That is, to discuss the body, think about the body, think about the movement, bring movement experiences, so the discipline is theoretical and practical, we bring some issues related to experiences of different natures to encourage the awakening to the body itself. To the extent that it awakens to its own body, I understand that strengthens the relationship between personal and professional training.* (Fernanda).

Other statements of students at the end of the course, expressed by the teacher, such as, for example: *I did not imagine that this is what I would find, or the way of perceiving myself has changed from when I entered this course* (Fernanda), give the dimension of how this positive feedback in relation to the work - although recent - that is developed in the course "Body and movement" brings points that draw the attention of the teacher. She says that some students who are already working in schools reported, for example, that they never sat on the floor with the children and that now they feel more available corporally to engage with them.

We understand that this way of thinking about the personal dimension of the training of these future teachers is based on proposals in which the corporal practice goes through practice, precisely in the sense that they perceive, through/in/with their own bodies, the pleasures and difficulties that are also present in the school context. This is in line with what the teacher Adalberto also considers, in the subject "Body culture at school":

*What happens, especially when it is dance class or some activity that they [the students] have less ability, at first they are embarrassed, ashamed, but then when they realize that no one is there to judge them, they end up participating and even playing with their lack of ability, no problem. And then we take this hook to try to show that this can be done with children, which is to disarm them of the prejudice in relation to the lack of ability of the other. And this work ends up being easier.* (Adalberto).

At the beginning of this process, there always seems to be an initial fear, in such a way that work dynamics are provided that, as the teacher points out, *do not require so much skill, and little by little we modify them* (Adalberto). Practices that demand walking, running, jumping, for example, become more complex and, according to the teacher's statement, *when they present these difficulties, we put just that, if you who are well developed have difficulty, imagine a child. For us to understand that the child's limit should also be respected* (Adalberto).

The teacher comments that an interesting point is when the students experience practices through which they perceive themselves corporally and understand the difficulties of the other in this corporal action. Thus, at the moment of their pedagogical practice, after this understanding of their own body, they start to consider the corporal work with the children at school, mediating and intervening in a more adequate way in certain situations, occupying other spaces besides the classroom ( gymnasium, schoolyard, park), outside recess time when, normally, the corporal action is already more present.

The resonances in the school scenario are related to this corporal doing, which we consider different from the merely instrumental character of activities to be "applied" in other contexts, and this is a work to be built collectively, with the classes. The teacher Adalberto reports that this view was gradually modified in the Pedagogy course of Unifesp, that is, many students entered the course with a certain resistance, thinking that they were going to have classes on specific body practices, such as dance, gymnastics, sports, and that they were going to learn them to "apply" them in schools, that is, it was a deconstruction that occurred gradually.

We observed that the teachers' narratives about the work developed in the researched subjects reveal the uniqueness of each educational path and the teachers' autonomy in their didactic and

methodological proposals, which express the interweaving of the experiences and the teachers' knowledge constituted in their training and professional performance, in a constant search for means that enable the construction of other ways of understanding the bodily meanings in the sensitive making and of conceiving the body and the bodily practices.

## FINAL CONSIDERATIONS

In the Presentation of the Dossier *Body and Education*, published in Caderno Cedes, Soares (1999) had pointed out the little consideration given to the theme "body" in the field of education, citing, as an example, its almost total absence in the curricula of Pedagogy courses, both in the form of disciplines and as knowledge understood as necessary for the formation of teachers. Currently, after more than 20 years of that publication, it seems that it is already possible to glimpse a slightly more positive scenario. When presenting the production of the journal *Pro-posições*, related to studies and researches of and about the body, Ayoub and Soares (2019) found that this important periodical in the field of education has published a significant set of texts concerning this theme, which can be recognized as an advance for the educational field.

We also think that, if other researches as ours were done with other teachers of Pedagogy courses from universities in other Brazilian states, maybe, it would be possible to find this knowledge that has the body, the bodily practices or Physical Education as a theme to be discussed in the field of Education, in disciplines that are considered as necessary for the initial training of pedagogues. Moreover, we consider that the confluence of the documental sources and the narratives raised in this research allowed us not only to reflect about this theme in the initial training of pedagogues, but also to observe its possible didactic repercussions in the educational process that happens in elementary education.

It is worthy of note that neither the programmes of the subjects nor the narratives of the teaching experiences replace what happens during the pedagogical practice, in the class in progress. As research sources, these programs and experiences are other dimensions that reveal, sometimes, some intentions of the educational process that is continuously in transformation. However, we think that a well elaborated program that is questioned in each class is characterized as a project that materializes in the educational relations, and this concern to question itself seems fundamental to us so that, every semester the subjects are offered, the work developed may be reformulated in the sense of offering formative proposals that are more and more significant, welcoming and inclusive.

We also clarify a point which was mentioned about the corporal compositions that are created in group and presented at the end of some disciplines, which we consider that, besides a form of evaluation of the process, they also provide that the students are protagonists of the educational path from beginning to end. This idea is in line, for example, with the proposal of gymnastics for all developed by the Grupo Ginástico Unicamp (PAOLIELLO *et al.*, 2014; SARÓIA; AYOUB, 2018). To conceive the corporal compositions as collective processes of creation, in which all people involved participate effectively and offer their contributions, implies recognizing them as a possibility of fruition of the body, as a corporal narrative that intends to say something to the other in our time. These creative processes circulate, equally, several meanings that are mobilized both among those who present themselves corporally in an expressive and creative way and among those who are spectators. They are characterized as creations that allow us to touch and be touched, since the ritual of the gaze is part of this interaction, equally, as a dimension of contact, because, as Le Breton (2009, p. 12) says, contemplating the other "is like touching him in a symbolic way" ..

We believe that the sensitive exploration of each person in their relationship with themselves and with others is also knowledge that is produced, that is inscribed in us through bodily practices that can be thought of as a source of resistance and emancipation. Hence, what is aimed is the valuation of each student as a person, as a subject that actively participates in the world through his/her own experience and through his/her body, starting from this self-knowledge in the encounter with the other and in the bonds of trust that are established in the sharing of human with human, from teacher with student.

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#### DECLARATION OF CONFLICT OF INTEREST

The authors declare that there is no conflict of interest with this article.

**Submitted:** 10/12/2020

**Approved:** 30/11/2021